



25th  
**Sligo  
Festival  
of  
Baroque  
Music**

26th and 27th September 2020  
Hawk's Well Theatre, Sligo

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



# Programme

## Saturday 26th

13.00	Yonit Lea Kosovske harpsichord	€20/17
14.30	Irish Baroque Orchestra at Sligo City Hall	Free
18.00	Irish Baroque Orchestra	€25/22

## Sunday 27th

13.00	ETB Ensemble	€10/8
17.00	Sligo Baroque Orchestra	€15/12

Concerts in the Hawk's Well will be of about one hour's duration, without an interval.

**Tickets are available from the Hawk's Well Theatre box office, by phone on 071 9161518, or online at [www.hawkswell.com](http://www.hawkswell.com).**

**All tickets must be booked in advance.**

**Booking charge applies.**

Current public health guidance limits the attendance at any of the events. The number of tickets available for each concert will therefore be less than usual. Seating will be in accordance with social distancing measures.

## Sponsors



**In memory of Teresa and James Storey  
Nolan & Quinlan Architects**

**Con Brio**

**Wards Pharmacy**

**OSD**

**Eileen Monahan**

**Tir na nOg**

**Mary and Brendan McCormack**

**Mary Martin**

**Mullaney's Solicitors**

**Simeon Gillan**

**Rod Alston**

# Welcome

It is my profound pleasure to welcome you to this year's Sligo Baroque Festival, 2020. Uncertainty abounds these days - our lives unequivocally changed by the onset of the Covid pandemic. However, in light of this the value of the Sligo Baroque Festival has only been magnified. This year, our commitment to Irish artists has been fortified to meet the difficulties we musicians are experiencing. Our concert halls remain silent, the theatres empty, and in an already precarious position of no play no pay, the Covid measures are affecting not merely our livelihoods, but our cultural expression in its entirety.

Against all the odds, the Sligo Baroque Festival will continue its 25-year tradition of delighting audiences with impassioned live performances - a rarity in what is quickly becoming the age of streaming. Of course, our festival is not only a triumph for our beloved art, but also for those who have persevered tirelessly over the past months to make this moment a reality.

Firstly, our thanks must extend to our performers this year, without whom our festival would not exist: the Irish Baroque Orchestra, Yonit Kosooske and Sligo Baroque Orchestra, our very own local ensemble, to all of whom we say, "this is your festival".

To our committee and supporters - thank you. As for so many other festivals, it would have been painful to let 2020 pass without music in our town. However, with determination and pragmatism, you have fought for our festival, resisted the pressure of the situation, and have overcome the myriad of obstacles faced. The unwavering dedication of the committee and festival supporters has brought this music into our community, a truly welcome gift in these times.

We acknowledge our principal funder The Arts Council of Ireland and our other donors not only for their grants but also for allowing us to re-plan the festival in response to the circumstances. The pioneering spirit of the Hawk's Well Theatre in ensuring the festival has a home at this challenging time deserves a big award.

Finally, to Rod Alston, who for twenty four years has ensured the North West has baroque music at its heart. His passion, expertise, and knowledge have allowed our festival to flourish, as it does today in 2020, and as it will continue into the new decade. We look forward to inviting our international guests and artists back in 2021. Sit back and savour the weekend's delights.

**Nicola Cleary**, Festival Director

13.00 Saturday 26th

## Yonit Lea Kosovske harpsichord

### Chrome Attic

Giovanni de Macque (ca.1550–1614)	<i>Consonanze Stravaganti</i> <i>Capriccio sopra re fa mi sol</i>
Giovanni Maria Trabaci (ca.1575–1647)	<i>Consonanze Stravaganti</i>
Ascanio Mayone (ca.1565–1627)	<i>Toccata Quarta</i>
Girolamo Frescobaldi (1583–1643)	<i>Ricercar Cromatico</i>
Tarquinio Merula (1595–1665)	<i>Capriccio Cromatico</i>
Carolus Luython (1557–1620)	<i>Ricercar</i>
Michelangelo Rossi (ca.1601–1656)	<i>Toccata Settima</i>
Gregorio Strozzi (1615–1687)	<i>Toccata di Passacagli</i>
Girolamo Frescobaldi (1583–1643)	<i>Toccata Settima (Libro 2)</i> <i>Cento Partite Sopra Passacagli</i>

**Chrome Attic** Terms such as *stile moderno*, *seconda pratica*, *nuove musiche*, and *stylus phantasticus* (modern style, second practice, new music, and fantasy style) are often used to describe various musical practices being explored throughout Europe circa 1600 (in Italy, especially). And with good reason. Alongside other disciplines in art, philosophy, and science, composers experimented wildly with new styles and techniques, breaking ancient rules of harmony and tonality in ways not heard again until the 20th century.

Music was believed to be all powerful, capable of moving the listener and affecting the emotions. Just as visual artists employed *chiaroscuro* in their paintings, strategically contrasting light and shadow for dramatic and symbolic purposes, composers incorporated similar contrasts into their musical creations. They achieved this in various ways, but especially through tempo, rhythm, and harmony—juxtaposing fast and slow sections in close proximity, altering major and minor chords in fast succession, pairing quick motion with sudden halts and dramatic silences, incorporating stunning dissonances, and writing truly bizarre, hair-raising key modulations, often aimed at dramatising the text and word painting, as seen in the great chromatic madrigals by Carlo Gesualdo, Sigismondo d'India, and Michelangelo Rossi.

Chromaticism was amongst the many rhetorical devices in fashion during this period, making its appearance subtly and overtly in nearly every musical form, vocal and instrumental, weaving its way into thematic subjects or as developmental variations.



Chromaticism was employed in hundreds of free-form genres like the instrumental toccata and in vocal monody, as well as in contrapuntal works, such as the *canzona*, *capriccio*, *ricercar* and many more. Tarquinio Merula's *Capriccio Cromatico*, performed this afternoon, is built upon one of the longest two-octave thematic subjects on a chromatic scale in all of the keyboard repertoire.

Instrument builders were equally innovative in their exploration of chromaticism, experimenting with multitonal and microtonal keyboards that had split keys, allowing (for example) for both C-sharp & D-flat, D-sharp & E-flat, G-sharp & A-flat, and even E-sharp or B-sharp, etc. Given names like *archicembalo* and *cimbalo cromatico*, these instruments—which Girolamo Frescobaldi was known to play fluently—pushed the boundaries of harmonic writing and of numerous tuning systems in use at the time, including meantone temperament and just intonation.

In music we tend to think of chromaticism as referring to a series of notes not belonging to the diatonic scale of the key in which a passage is written—and more specifically, ascending or descending by semitones. In visual art and photography the term “chromatic” relates to a colour with a greater saturation than zero. The word “chromaticism” comes from *chroma*, the Greek word for colour. Thus, if we consider the seven diatonic notes within a key to be its main or natural components, somewhat like primary colours, then anything we add to this pallet enhances or changes the colour and its intensity. Likewise, in musical-poetic sound imagery, chromaticism adds depth of colour, vibration, dimension, or emotion.

Today's lunchtime recital celebrates chromaticism in solo keyboard repertoire. Almost all the composers featured on this programme were from Italy, except two: Carolus Luython (born in Antwerp, and later worked in Vienna) and Flemish-born composer Giovanni de Macque, often regarded as the father of the Neapolitan school of keyboard music. He started his career in Rome before moving to Naples, where he worked for the Prince of Venosa, Fabrizio Gesualdo, the father of the famous, eccentric composer (and criminal) Carlo Gesualdo. It is not clear who the main “influencer” was in the Gesualdo household; even though Giovanni was older than Carlo, the two talented men likely inspired each other in their musical output. *Consonanze Stravaganti* (extravagant harmonies) is a title given to toccata-like pieces with bold harmonic modulations, such as the two pieces by Macque and Giovanni Maria Trabaci performed this afternoon. Macque's *Capriccio sopra re fa mi sol* sets flamboyant passages against contrapuntal sections, as do all the toccatas presented on this programme. His influence can be traced through his students Ascanio Mayone and Trabaci, as well as in the 17th-century music of Gregorio Strozzi who, while he ended up in Naples, first studied with Girolamo Frescobaldi in Rome, as did Michelangelo Rossi.

Frescobaldi—a virtuoso and great improviser—devoted most of his compositional energy to solo keyboard music, in addition to writing a few songs, madrigals, and chamber works. In his formative years he was immersed in the sound world of sacred polyphony and secular madrigals, especially those by his teacher Luzzaschi, whose vocal music was often written for the virtuosas of the Concerto delle Donne, the Ladies of Ferrara. One hears Luzzaschi's influences throughout Frescobaldi's rhapsodic toccatas, free in form, somewhat sectional, with jarring contrasts in texture, tempo, and rhythm. Frescobaldi's prolific output also included several variation sets, the highlight of which was the monumental *Cento partite sopra passacagli* (One hundred variations on passacaglias).

In actuality, there aren't really 100 variations in the piece, but there are a lot, and that's in addition to around 14 changes in time signature. The *Cento partite* explores harmonic patterns of both the passacaglia and chaconne, in addition to a short corrente. It is a remarkable work for many reasons, its enharmonic chromatic elements among them, but perhaps the most unique and surprising moment arrives at the very end, when, after over ten minutes of music in D minor, F major, A minor, and C major, the final cadence ends in the distant key of E major.

Programme notes by Yonit Kosovske

**Hevel**, a film by Yonit Kosovske  
<https://www.youtube.com/watch?v=brHesmuwOdw>

Created during the COVID-19 lockdown, *Hevel* is a short film exploring original still life photography inspired by the Baroque “vanitas” paintings symbolising the ephemerality of life and earthly pleasure. *Hevel* is a slow moving, silent, and visual meditation responding to the surreal and stressful yet spiritual experience of staying home during a pandemic when emotions ran the gamut: fear, anxiety, sadness, and hope. This period also allowed time for introspection and an exploration in search of beauty and the sacred found in ordinary objects around the house: neglected instruments, broken strings, dusty music scores, animal skulls, Venetian masks, rotting fruit, wilted tulips, a neighbour's quail eggs, feathers, heirloom jewellery, and dead flies on the window sill.

The Hebrew word (havel or hevel) can be interpreted as vanity, futility, meaningless, or even nonsense, but it can also mean breath, vapour, or impermanence. While our existence on Earth may be temporary, our lives are anything but futile. On the contrary, they have meaning and impact—every breath, utterance, and action.

**Yonit Kosovske** performs as a soloist and collaborative artist on harpsichord, modern piano, fortepiano and chamber organ. Passionate about both sacred and secular repertoire from the Renaissance through New Music, Yonit has curated, directed and co-produced interdisciplinary projects and festivals that integrate music, text, movement and painting, as well as her original photography and film. Yonit has recently received a 2020 Arts Council Music Commissions Award for Watershed—a new song-cycle for voice and piano to be composed by Ailís Ní Ríain on poetry by Jessica Brown. Since the 1990s Yonit has shared the stage with instrumentalists and singers worldwide in programmes of chamber music, contemporary art song, Lieder and French mélodie, as well as opera, choral works and orchestral projects. Together with her partner Vlad Smishkewych, Yonit recently co-founded H.I.P.S.T.E.R., an acronym for Historically Informed Performance Series, Teaching, Education and Research. In 2019 they co-produced Viva la Vida, Limerick's first arts festival dedicated to Latin American culture. Yonit is a Lecturer in Music at the Irish World Academy of Music and Dance, University of Limerick, where she teaches piano, harpsichord, chamber music, performance practice and music history. She has also given masterclasses throughout Ireland, the United States, Israel, China and Colombia. She is the author of *Historical Harpsichord Technique: Developing La douceur du toucher* (Indiana University Press, 2011). Yonit holds a Doctor of Music degree in historical keyboard performance from the Indiana University Jacobs School of Music, where she studied in the former Early Music Institute with harpsichordist Elisabeth Wright.

14.30 Saturday 26th

## Irish Baroque Orchestra at Sligo City Hall

IBO will perform selected pieces from their evening programme as part of a public event at Sligo City Hall to celebrate the 25th anniversary of Sligo Baroque Festival. The free event, which is being hosted by Sligo County Council, in the presence of the Mayor and public representatives and officials, will conclude with a presentation to the musicians in honour of the festival's silver anniversary. Members of the public are warmly invited – please just book (without charge) via the Hawk's Well Theatre as numbers are limited.

18.00 Saturday 26th

## Irish Baroque Orchestra

J.S. Bach	<i>Cello Suite No.2 in D minor, BWV 1008</i> <i>Prelude</i>
Locke	<i>Curtain Tune from The Tempest</i>
Pachelbel	<i>Canon and Gigue</i>
Purcell	<i>Three Parts Upon a Ground, Z731</i>
Handel	<i>Sonata in G major, Op.5 No.4, HWV 399</i> <i>Allegro - A tempo ordinario - Passacaille - Gigue - Menuet</i>
J. S. Bach	<i>Orchestral Suite No.2 in B Minor, BWV 1067</i> <i>Ouverture - Rondeau - Sarabande - Bourrée I &amp; II - Polonaise &amp; Double - Minuet - Badinerie</i>





## **Irish Baroque Orchestra**

Director/harpsichord: Peter Whelan  
violin: Claire Duff, Marja Gaynor, Anita Vedres  
viola: Aliye Cornish  
cello: Aoife Nic Athlaoich  
bass: Malachy Robinson  
flute: Miriam Kaczor

It is thanks to **J.S. Bach's** second wife, Anna Magdalena, that we have music for his cello suites. While no original manuscripts of his survive for this set of suites, modern performers regularly use her edition as a starting point. Famously incorporating aspects of both the Italian and French Baroque styles in much of his music, Bach's cello suites are no exception. During his time in Coethen (1717-1723), he set about composing these six suites, taking inspiration from musical features of familiar dance forms. Although there is much debate as to the reason for writing them, it is widely acknowledged that they would not have been to accompany dancers, and in any case, the preludes that appear in each suite allow Bach's musical skill to take centre stage.

**Matthew Locke** (c.1621-1677) was highly favoured by Charles II. Having written music for the coronation in 1661, he went on to become the 'Composer for the Violins', a group of 24 players based on the ensemble that Rameau controlled in Versailles called *Les Vingt-Quatres*. Although we cannot be sure that Locke taught Henry Purcell, he was certainly held in very high regard by English musicians and literary figures. The Curtain Tune depicts a storm at the opening of Thomas Shadwell's operatic adaptation of *The Tempest*, premiered in 1667.

Duke Johann Georg of Eisenach's Kapellmeister, Daniel Eberlin, described **Johann Pachelbel** (1653-1706) as a "perfect and rare virtuoso". Travelling for work and meeting other musicians on his travels, Pachelbel became good friends with Ambrosius Bach, father to Johann Sebastian. This canon is among the most well-known pieces of music and is born out of a common practice of improvising upon a ground bass. The gigue dance form originated in England and is said by Quantz to require a crisp and light bow stroke, while Talbot in 1690 said that the dance itself includes "nimble movements peculiar to the English race".

Three Parts upon a Ground by **Henry Purcell** (1659-1695) has appeared in at least six modern editions and has been recorded extensively. The piece itself is shrouded in mystery – we don't know why Purcell wrote it, nor when it was written. Even its instrumentation is a mystery as two versions survive, one for three recorders in F major and one for three violins in D major.

The Sonata in G major is a re-working for orchestra of an original trio sonata by **G. F. Handel** (1685-1759), composed when he was travelling in Italy. During his stay in Rome, Handel participated in the musical evenings hosted by Cardinal Pietro Ottoboni and Prince Francesco Ruspoli. Through these evenings he would have first crossed paths with Arcangelo Corelli, who had established the defining features of the *sonata da chiesa*. It is not surprising, then, that Handel's six trio sonatas Opus 2 (published in 1733, but composed in the early 1720s) strictly follow the four-movement structure of Corelli's sonatas (slow-fast-slow-fast). Handel's Opus 5 works (HWV 396-402) show a more mature, flexible and personal approach to this established pattern. As a result, these sonatas are, in reality, suites in five or six movements, whose last section is always a dance-piece in the French style (gavotte, minuet or bourrée). Most of the works composed in this set contain very little in the way of original music at all, with pre-existing material from Handel's own compositions making them typical of a habit so popular among opera composers, the *pasticcio*. A quotation of previous materials in a "new" piece, as it occurs in Opus 5, perhaps tells us that Handel used his time in Italy to reflect on his writing to date and exercise some of the new ideas which were coming into his artistic consciousness.

The four orchestral suites (BWV 1066-1069) were originally referred to as *ouvertures* by **J. S. Bach**. The name *ouverture* refers only in part to the opening movement in the style of the French overture, in which a majestic opening section in relatively slow dotted-note rhythm in duple meter is followed by a fast fugal section, then rounded off with a short recapitulation of the opening music. More broadly, the term was used in Baroque Germany for a suite of dance-pieces in French Baroque style preceded by such an overture. This genre was extremely popular in Germany during Bach's day, and he showed far less interest in it than was usual. For example, 135 of Telemann's *Overtures* survive to this day (likely to be a fraction of the full number composed); Christoph Graupner wrote 85, and Johann Friedrich Fasch almost 100. Bach did write several other overture (suites) for solo instruments, notably the Cello Suite no. 5, BWV 1011, which also exists in the autograph Lute Suite in G minor, BWV 995, the Keyboard Partita no. 4 in D, BWV 828, and the Overture in the French style, BWV 831 for keyboard. Scholars believe that Bach did not conceive of the four orchestral suites as a set (in the way he conceived of the Brandenburg Concertos), since the sources are various.

The *Polonaise* is a stylisation of the Polish folk song *Wezme ja kontusz* (I'll take my nobleman's robe). The *Badinerie* (literally "jesting" in French – in other works Bach used the Italian word with the same meaning, scherzo) has become a show-piece for solo flautists because of its quick pace and difficulty.

**The Irish Baroque Orchestra** is acclaimed as Ireland's flagship period music ensemble and delivers historically informed performances to the highest standards at home and abroad. Under the artistic direction of Peter Whelan, each member of the orchestra explores the playing techniques and performance styles of the 17th and 18th centuries, and performs only on baroque instruments or modern replicas. The result is as vivid as a freshly restored oil painting: the colour, simmering tension, and highly charged emotion of this incredible music bursts to the surface, carrying the listener back 300 years to the fascinating sound world of 18th-century Europe. The IBO's championing of previously unknown gems from 18th-century Ireland reveals music of exceptional quality. This artistic rehabilitation prompts deeper reflections on our social, political and cultural history. Now internationally regarded, IBO is changing the way that we listen to music of the 17th and 18th centuries in Ireland.

In 2019 the orchestra released *Welcome Home Mr Dubourg* on Linn Records, as the first in a series of five releases with Peter Whelan at the helm. This is the first in a series seeking to tell the rich stories of Ireland's Baroque era, with the second disc *The Trials of Tendu* due for release in Spring 2021. The IBO's 2019 production of Vivaldi's *Griselda* with Irish National Opera was shortlisted for the Best Opera category in the 2020 Irish Times Theatre Awards.

**Peter Whelan** is a conductor, keyboardist and solo bassoonist, who has been dubbed "as exciting a live wire as Ireland has produced in the world of period performance" (The Irish Times). He is Artistic Director of the Irish Baroque Orchestra and founding Artistic Director of Ensemble Marsyas. As conductor, Peter has a passion for exploring and championing neglected music from the baroque era. Recent projects involved recreating and staging live performances of choral and symphonic music from eighteenth-century Dublin and Edinburgh. He is an Artistic Partner of Irish National Opera and has conducted Mozart's *The Marriage of Figaro* and Gluck's *Orfeo ed Euridice* for the company, as well as Handel's *Radamisto* with English Touring Opera.

Cellist **Aoife Nic Athlaoich** enjoys a versatile musical career, dividing her time between modern and baroque cello. She was a member of the London Mozart Players from 2010 to 2013 and since moving back to Ireland has played with the Irish Chamber Orchestra and the Irish Baroque Orchestra, and made solo and chamber music debuts at some of Ireland's leading festivals including Galway Early Music Festival, Ardee Baroque Festival, Killaloe Chamber Music Festival and the East Cork Early Music Festival, which she also directed for two years. Aoife studied at the Royal Irish Academy of Music with Nora Gilleece and with Gerda Marwood, who introduced her to the baroque cello. She continued her studies at the Royal Academy of Music and the Royal College of Music in London, where she studied with Melissa Phelps and held the Stanley Picker scholarship. Aoife teaches at the Cork School of Music, the University of Limerick, and at the Royal Irish Academy of Music.

**Miriam Kaczor** taught herself the traverso alongside her modern flute studies at the Royal Irish Academy of Music. Miriam enjoys exploring original flute and recorder repertoire as well as devising new transcriptions of early-baroque vocal and instrumental music. She plays with the RTÉ orchestras and Irish National Opera, has appeared at the Killaloe and Westport chamber music festivals, founded the Westland Wind Quintet and recorded with the Crash Ensemble and Vanbrugh Quartet. She is a member of the experimental new-music group, Kirkos Ensemble, and has brought contemporary Irish music to audiences in Ireland, UK, New York and Beijing. When not making music, Miriam works as a freelance portrait photographer and loves cross-country horse riding.

## 13.00 Sunday 27th

### **ETB Ensemble**

### *Baroque Tapas*

Join us for a delightful showcase of baroque repertoire performed by music scholars at various stages of their artistic studies. This performance is a collaborative event with Sligo Baroque Orchestra, highlighting the ethos of outreach programming, open rehearsals, coaching and performance which has been a constant feature of the festival. The opportunity to include this valuable performance platform has been made possible today through a grant from Mayo Sligo Leitrim Education and Training Board.

## 17.00 Sunday 27th

### **Sligo Baroque Orchestra**

*A strangely concealed imagination: music from the mind of women in the 17th and 18th centuries*

Sligo Baroque Orchestra, directed by Nicola Cleary, with Katelyn Ressler, soprano

Maria Antonia von Bayern  
(1724 – 1780)

*Overture from Talestri, Regina delle  
Amazzoni*  
*Allegro – Andante – Allegro*

Isabella Leonarda  
(1620 – 1704)

*Sonata in A for two violins, obligato  
cello, cembalo, Opus 16 no. 7*  
*Five movements, of which only the  
second has a tempo mark: Largo*

Mrs Philharmonica  
(fl. circa 1715)

*Sonata in D major for two violins,  
obligato cello and harpsichord*  
*Adagio – Presto – Adagio – Presto*

Wilhelmine von Bayreuth  
(1709 – 1758)

*Concerto in G for obligato harpsichord  
and strings*  
*First movement – Allegro*

Maria Teresa Agnesi  
(1720 – 1795)

*Aria: Son confusa pastorella*  
*from 12 arias for soprano, strings and  
continuo, published in 1749*



Anna Bon Di Venezia  
(1738 – 1767)

*Sonata in D for flute and harpsichord,  
Opus 1 no. 4  
Allegro moderato – Andante – Allegro assai  
from a set of six sonatas published in 1756*

Maddalena Laura  
Lombardini  
(1745 – 1818)

*Concerto in B flat for violin and orchestra,  
Opus 3 no. 1  
Moderato – Andante – Rondo allegretto  
from a collection of six violin concertos  
published in 1771*

### **Sligo Baroque Orchestra**

violins: Nicola Cleary (leader), Marie O'Byrne, Brigid McCafferty, Kaitlin Cawley,  
Clare Horler, Steve Wickham, Jenny Bee, Leo Tarrant

violas: Cillian Houston, Steve Wickham

cello: Anna Houston

viola da gamba: Frank Maurer

flute: Lorraine Howley

oboe: John Flanagan

French horn: Martin Moser

harpsichord: Ingrid Grolke, Rod Alston

## A strangely concealed imagination

It is undoubtedly the case that laws, conventions and prevailing attitudes tended to exclude women from performing and composing music through most of recorded European history; no less true is the fact that there have been throughout history numbers of women who were determined not to be silenced by laws, conventions or attitudes. What is even more disturbing than the initial inequality, is the fact that many female composers and performers were very successful in their day, but society, history, the male ego have conspired to almost erase any trace of their existence.

The SBO's programme aims to reintroduce a few of the many women that were active in the world of music in the 17th and 18th centuries. All of the composers included in the programme, with the single exception of Mrs Philharmonica, were notably successful.

**Maria Antonia of Bavaria** had instruction in all the arts and became particularly interested in opera in Munich before her marriage to the Elector of Saxony. Her marriage was celebrated with an opera by Hasse, and on her moving to Dresden she continued her studies with Hasse and Nicola Porpora. Her two operas were published by Breitkopf and enjoyed considerable success both in and outside court performances. In the former, Maria Antonia sang a lead role. *Talestri, Regina delle Amazzoni* (Thalestris, Queen of the Amazons) was her first opera, based loosely on the Greek myth with a libretto also composed by her. As well as composing music, Maria Antonia was an indefatigable patron of opera and the arts generally.

**Isabella Leonarda** was born to minor nobility in Novara, Italy. At the age of 16 she entered the Collegio di Sant'Orsola in Novara and remained there for the rest of her life. Composing nuns were not unknown, but the quality, quantity (around 200 compositions) and range of musical forms of Leonarda's work brought her some fame. Her opus 16 is a collection of eleven trio sonatas, a number of which also include an obligato cello part, and one solo violin sonata. Unlike Corelli's sonatas, which were in four movements in slow-fast-slow-fast pattern, Leonarda's sonatas follow no standard pattern.

Nothing is known of the female composer who in England published a set of trio sonatas and a set of divertimenti under the pseudonym **Mrs Philharmonica**. Unusually, the cello is given an obligato part – making the trio sonatas more like quartets. Her style is Italian, and owes little to the tradition of Purcell or the English school of composers of that time.

**Wilhelmine of Bayreuth**, the elder sister and life-long confidante of Frederick the Great, created the Court at Bayreuth as a centre for intellectuals and artists. Her compositions include an opera, a flute sonata (which may have been composed for her husband or brother to perform) and what some have claimed is the first concerto for harpsichord and orchestra. It is an assured work that displays more of the baroque than her brother's preferred taste for the gallante.

**Maria Teresa Agnesi**, as was the case with most of the composers in this programme, was encouraged in her education, which resulted in a harpsichordist and composer who was confident and admired by all who heard her and her music. In a nice unity of the programme, Maria Teresa dedicated her twelve arias for soprano and strings to Maria Antonia, the composer of the opening piece.



**Anna Bon di Venezia** was the daughter of professional musicians. She was sent to the Ospedale della Pieta in Venice as a paying pupil at the age of four. She was employed in Bayreuth in the court and dedicated her Opus 1 flute sonatas, composed when she was sixteen, to Friedrich, Margrave of Brandenburg-Bayreuth, who was the husband of Wilhelmine of Bayreuth, one of the composers in our programme.

Son confusa Pastorella  
che nel bosco a notte oscura  
senza face e senza stella infelice  
si smarri.  
Ogni moto più leggero mi spaventa  
e mi scolora  
è lontana ancor l'aurora e non  
spero un chiaro dì.

I am a confused Shepherdess,  
who in the woods at dark of night  
without a beacon, without a star,  
unhappy, went astray.  
Every slight movement scares and  
weakens me,  
dawn is still far away and I have no  
hope of a clear day.

Another pupil in Venice's ospedali, **Maddalena Laura Lombardini Sirmen**, was the daughter of bankrupt nobility. She was noticed by Tartini, whose pupil she became, and who paid her fees. She gained an international reputation as a violin virtuosa and as a composer, visiting Paris and London for greatly acclaimed performances. The style of her writing is early classical, and her considerable ability as a violin virtuosa, a composer and a business woman is evinced in what records remain of her life.

A happy accident of this concert is that all the soloists in the programme are, like the composers, women.

Programme notes by Rod Alston

**Sligo Baroque Orchestra** was formed as Sligo Early Music Ensemble in 1990, a time when classical instrumental music in Sligo had been all but non-existent for some years. A debut public performance took place in 1991 in Parke's Castle, on the shores of Lough Gill. An early collaboration with The Amaryllis Singers, a madrigal group founded and directed by Kathleen O'Hara, proved fruitful and long-lasting. Purcell's Dido & Aeneas and The Fairy Queen, Mozart masses, Vivaldi's Gloria and annual Christmas concerts resulted.

Dr Barra Boydell and Eleanor Dawson both generously gave of their time, knowledge and expertise in helping to guide and develop the Ensemble. A pattern of weekly rehearsals, and around six or seven concerts in a year became established, and also the aim to include as members professional, amateur and student instrumentalists. SBO has been honoured to have been joined by many illustrious soloists over the years.

Out of the existence and activities of Sligo Early Music Ensemble grew the annual Sligo Early Music Festival, and a close relationship between the two has always existed. This year Sligo Baroque Orchestra celebrates thirty years of making music in Sligo.



# SLIGO FESTIVAL / BAROQUE MUSIC

(with Celebrations Montecarlo (Prague))

27 - 29 SEPTEMBER 2011

# MODEL ARTS CENTRE SLIGO EARLY MUSIC festival

Festival (Guests: Furber, Paganini)



with GORDON COOPER, FASCH, HINCHEN, MOZART, ...



21<sup>st</sup> SL  
OF BAR

23<sup>rd</sup> - 25<sup>th</sup>

# MODEL ARTS CENTRE Sligo Early Music Festival

# 15<sup>th</sup> Sligo Festival of Baroque Music

27 - 29 September 2013

The Model & Calry Church, Sligo

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

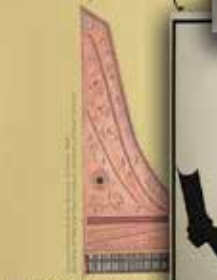


# 16<sup>th</sup> SLIGO FESTIVAL OF BAROQUE MUSIC



The Model, The Mall, Sligo  
(September 2011)

# 17<sup>th</sup> Sligo Festival of Baroque Music



26<sup>th</sup> - 28<sup>th</sup> September



# Baroque M

# 15<sup>th</sup> SLIGO FESTIVAL OF BAROQUE

MODEL ARTS + NILAND GALLERY

# Sligo Baroque music festival

Just high quality period performance

Sligo

# EARLY-MUSIC FESTIVAL

MODEL ARTS CENTRE, SLIGO  
23rd to 26th May • 1996

Concerts • Exhibitions • Lectures • Masterclasses • Open-air events  
Budget: 077 41463



Fri 26 - Mon 29  
October 2007

28<sup>th</sup> - 30<sup>th</sup> September  
The Model & Calry Church

22<sup>nd</sup> -  
SLIGO  
FESTIVAL  
OF BAROQUE  
MUSIC

23<sup>rd</sup> SLIGO FESTIVAL  
OF BAROQUE MUSIC  
28-30 SEPTEMBER 2010  
DUBLIN AND DUBLIN



# SLIGO FESTIVAL OF BAROQUE MUSIC

The Model, Sligo



# SLIGO FESTIVAL OF BAROQUE MUSIC

October 1<sup>st</sup> - 4<sup>th</sup> 2009

