

# Cathedral Concert Society

Chamber Concerts in Ripon  
2017–18 season

## Herschel Trio

Flute, harpsichord & viola da gamba



Monday 12 March 2018 | Ripon Cathedral

[www.riponconcerts.co.uk](http://www.riponconcerts.co.uk)

## Welcome

A warm welcome to the Herschel Trio who bring this season's concert series to a close with their exploration of the Baroque.

I would like to use this opportunity to give some preliminary details of the 2018-19 season. As in past years there will be a mix of the old and the new, the well known and the lesser known. Baritone **Philip Smith** (some will remember his performance last year in Vaughan Williams' *Sea Symphony* with Ripon Choral Society), accompanied by our Patron **Julius Drake**, will complete our Schubert song cycle marathon. **Robert Ashworth**, principal horn with the Opera North Orchestra, with violinist **Andrew Long** and pianist **Ian Buckle**, will showcase music by forgotten composer Humphrey Procter-Gregg. Other delights are a recital by Syrian pianist **Riyad Nicolas**, and the **Heath String Quartet** makes a welcome first appearance for the society with classic repertoire. **Onyx Brass**, described as "the classiest brass ensemble in Britain", performs an eclectic programme of music from Dowland and Monteverdi to Elliott Carter and Montsalvatge. The season ends with a flourish with a concert given by the **Kammerphilharmonie Europa Chamber Orchestra**.

Full details of all the concerts will be given at our midsummer concert, a recital by Kathleen Ferrier-award-winning soprano **Gemma Summerfield**, on Monday 2 July, at 7.30pm in Sharow Church. (Please note that tickets for this concert are not included in the season's subscription.)

Another very important date is the AGM, on Monday 10 September, and will include a talk by **Professor Stephen Walsh**, who will be discussing his recently-published book *Debussy. A painter in sound*.

Roger Higson, Chairman

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And any others who have donated to the Society since this programme went to press.

Programme designed by Helen Tabor, [helentabor@btinternet.com](mailto:helentabor@btinternet.com), and printed by Dalesgate Press Ltd, 01765 607397.

# Cathedral Concert Society

Patron: Julius Drake

## Monday 12 March 2018 Herschel Trio

**Graham O'Sullivan** *baroque flute, recorder*

**Susanna Pell** *viola da gamba*

**Mie Hayashi** *harpsichord*

### PROGRAMME

**George Philipp Telemann**  
(1681–1767)

**Trio in A minor for flute, viol and basso continuo**

**Attrib. George Frideric Handel**  
(1685–1759)

**Sonata in C major for viola da gamba and obbligato harpsichord**

**Johann Sebastian Bach**  
(1685–1750)

**Sonata in E minor for flute and basso continuo, BWV 1034**

*Interval - during which refreshments will be served*

**George Philipp Telemann**

**Suite in D minor for flute, viola da gamba and harpsichord**

**George Frideric Handel**  
arr. William Babell (1688–1723)

**Lascia ch'io pianga from Rinaldo**

**Johann Sebastian Bach**

**Trio Sonata in G major for flute, viola da gamba and basso continuo (BWV 1027/1039)**

*we get on with*



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## Bach, Handel and Telemann programme

The three pre-eminent German-born composers of the first half of the eighteenth century (from our perspective if not that of all of their contemporaries) – Johann Sebastian Bach, Georg Friedrich Händel and Georg Philipp Telemann – were born within 150 miles of each another and within four years of each other, and tonight's programme explores and celebrates music by each of them.

During their lifetimes we know that Johann Sebastian Bach and Telemann befriended each other presumably during the time the latter spent working in Eisenach in 1708, the town of the former's birth, and their friendship is then reflected by the fact that Telemann became the godfather of Bach's second son in 1714, Carl Philipp Emanuel Bach (1714-1788), who took his second name from that of his godfather.

Telemann had befriended Handel (Händel in the German spelling of his surname) even earlier in his life. Telemann writes warmly of Handel in his autobiography of 1740, recalling their first meeting in Halle, the city of the latter's birth, in 1701 when Telemann was travelling en route to Leipzig to attend the university there to study law. He adds that the resolve he had formed at that time to give up his musical ambitions to concentrate on his studies to become a lawyer was put to the test by this inspiring meeting with his younger contemporary. Later in his autobiography Telemann acknowledges the debt he owed to his friend when, at a later stage during his time in Leipzig, he turned his attentions again to music and to composition, writing that "a constant occupation on my part for the improvement of my melodic movements was accomplished by their careful examination frequently either with my visiting Handel in Halle or his coming here to Leipzig to visit me. We also corresponded with each other often". We know also, as letters survive from Handel to Telemann later in their lives, that theirs was a friendship that endured even after Handel had moved to England. In the last surviving letter sent by Handel to Telemann in Hamburg in 1754 he begins by reporting that he had received news from a certain Captain Jean Carsten that Telemann was dead, before happily later hearing from the same source that rumours of his old friend's death had been greatly exaggerated! From that letter, we also glean that Telemann had previously sent Handel a list of exotic plants he was hoping his old friend might procure for him in England and Handel writes that he has great pleasure in announcing that he has obtained almost all of them and that they would be shipped "by the first boat which leaves here".

Despite the fact that they were born within six weeks of each other in 1685 and within 120 miles of each other, Johann Sebastian Bach and Handel never in fact met

during their lifetimes. Whilst there is no evidence that Handel deliberately avoided Bach, it does appear that he may not have been as curious to meet Bach as Bach had been to meet him. In an account of Bach's frustrated attempts to meet Handel published in 1788, published anonymously but believed to be written by his second son Carl Philipp Emanuel Bach, we are told that Bach, having become aware of Handel's return visit from London to Halle in June 1719, set off from Cöthen (where he was by then employed as the Capellmeister) on the 20-mile journey to Halle in the hope of meeting his celebrated contemporary, only to find that Handel had left on the very day he arrived! On a subsequent occasion when Handel was to visit Halle (this appears to have been in 1729) we are told that Bach was unable to travel to Halle himself as he had a fever, and therefore, on this occasion, he sent his eldest son Wilhelm Friedemann Bach to go to Halle and extend an invitation to Handel to visit Bach in Leipzig (also 20 miles from Halle, and where he was by then appointed as the Thomaskantor). We are told, however, that Bach's son received the disappointing answer from Handel that he was not able to visit Bach in Leipzig and that he (Handel) regretted it very much. By the third time Handel re-visited Halle Bach sadly was deceased. The account of these missed opportunities for a meeting of the two great composers concludes ruefully, "All the more did it pain J.S.B. not to have known Handel, that really great man whom he particularly respected".

## Georg Philipp Telemann (1681–1767)

Trio in A minor for flute, viol and basso continuo (TWV 42:a7)  
*Andante – Allegro – Adagio – Allegro*

Telemann had a close connection with the Darmstadt court of the Landgraves of Hessen, where the Hofkapelle performed hundreds of his sonatas, concertos and suites starting around 1712, when Telemann became City Music Director at nearby Frankfurt, and, even after Telemann moved to Hamburg in 1721, he maintained a close connection with the court. The court's repertory of Telemann's music, or part of it at least, is preserved in some 350 manuscripts that survive, and these include the manuscript for this trio in A minor for flute, viola da gamba and basso continuo, together with several other trios for the same combination of instruments. It is quite likely that these were written for the wind player Johann Michael Böhm, who later became Telemann's brother-in-law, and the celebrated gambist Ernst Christian Hesse, both of whom worked at the Darmstadt court. The A minor trio is a particularly fine example of Telemann's writing for this combination. The slow opening and third movement are in a singing style that Telemann often cultivated in his sonatas, establishing a tender and sometimes wistful mood through short-breathed phrasing, wide-ranging melodies, sighing rhythmic figures and emotive rests. In the second and fourth movements, by contrast, he employs to great effect the fugal textures commonly found in the fast movements of his trios. In each case, all three contrapuntal voices participate in a consistently imitative texture.

### Attrib. George Frideric Handel (1685–1759)

Sonata in C major for viola da gamba and obbligato harpsichord  
*Larghetto – Allegro – (Adagio) – Allegro*

Handel wrote very little music for the viola da gamba. All that survives are three highly virtuoso obbligato aria parts, a sonata in G minor which is, virtually unchanged, his G minor violin sonata (HWV 364a) transposed down an octave and this C major sonata. It seems curious that he didn't write more, especially when there were clearly highly skilled players available to him. The existence of the G minor sonata does, however, indicate that he approved of the practice among 18th-century viol players of appropriating violin music. There are claimed to be three manuscript copies of tonight's C major sonata all crediting Handel as the composer although there has now been some doubt cast on this authorship. Certainly the obbligato keyboard part, written as it was during the heyday of the continuo sonata (where the harpsichord player improvised upon a figured bass), makes this sonata unique in Handel's chamber music and very unusual for the time. The only other such are the three by J.S. Bach (BWV 1027-1029), written somewhat later, the first of which will be performed tonight in its trio sonata version.

### Johann Sebastian Bach (1685–1750)

Sonata in E minor for flute and basso continuo, BWV 1034  
*Adagio ma non tanto – Allegro – Andante – Allegro*

It cannot be said with any degree of certainty when Bach wrote his sonata in E minor for flute and basso continuo (BWV 1034). There is no surviving autograph manuscript, and it only survives in later copies, the earliest of which (dating from around 1726-27) is in the hand of a pupil of a pupil of Bach. This means that it cannot even be said with complete certainty that the work is his, but, in contrast to a number of other chamber works for flute and continuo or obbligato harpsichord which have been attributed to Bach but whose authenticity remains doubtful, the authenticity of this particular sonata is not seriously questioned, owing to the style and quality of its composition. The opening movement serves as a prelude and is characterised by rich harmonies – one of the sonata's many outstanding features which leaves little doubt that is an authentic work by Johann Sebastian Bach – whilst the second and third movements display the composer's interest in the use of concerto forms, even (as here) within his sonatas. In the second movement *allegro*, for example, we hear quasi- tutti and solo passages alternating as in a concerto by Vivaldi (who served as Bach's model in this genre), whilst in the third movement *andante* we hear an ostinato bass, reminiscent of the slow movements of Bach's violin and harpsichord concertos. The *Allegro* which follows is a brilliant and rousing finale to the sonata, and is characterised by a lively dialogue between flute and bass.

- interval -

### Georg Philipp Telemann

Suite in D minor for flute, viola da gamba and harpsichord (TWV 42:d3)  
*Dolce – Allegro – Dolce – Allegro*  
*Vivace*  
*Allegro*  
*Andante*  
*Presto*  
*Moderato*  
*Vivace*

In 1734 Telemann published in Hamburg his *Six concerts et six suites*, and this collection concludes with this suite in D minor. The juxtaposition in the collection of concertos and suites anticipates Johann Sebastian Bach's *Clavier-Übung II* (Nuremberg, 1735), which pairs the 'Concerto in the Italian Taste' (BWV 971) with the 'Overture in the French Manner' (BWV 831). Telemann provides no fewer than five possible scorings: harpsichord and flute; harpsichord, flute and cello; violin, flute and cello; violin, flute and continuo; and harpsichord, violin, flute and cello. The provision of an obbligato harpsichord part was still unusual in the 1730s. In our performance of the suite in D minor the second option is employed (but with viola da gamba replacing cello). In keeping with Telemann's fondness for the so-called 'mixed taste' popular among German composers, the suite is as much Italian sonata as French suite. The opening prelude has a multi-sectional structure in which slow and fast sections alternate to produce a two-movements-in-one effect. The next three movements are essentially binary sonata movements, the first of them loosely canonic between the melody instruments (in our performance: flute and the right hand of harpsichord). The suite's last two, dance-based movements are a siciliana and a gavotta, though not labelled as such.

### Georg Frideric Handel arr. William Babell (1688–1723)

*'Lascia ch'io pianga'* from *'Rinaldo'*

The melody for *Lascia ch'io pianga*, one of Handel's best known arias, is first found in Act III of his 1705 opera *Almira* as a sarabande. He then used the melody again this time for an aria *Lascia la spina, coglia la rosa* ("Leave the Thorn, take the Rose") in Part II of his 1707 oratorio *Il Trionfo del Tempo e del Disinganno*. Four years later, in 1711, he used the music again, this time for his first London opera *Rinaldo* and its Act II aria *Lascia ch'io pianga* ("Leave me to weep") sung by the character Almirena. *Rinaldo* was a triumph and it is with this work that the aria is chiefly associated. The libretto was written by Giacomo Rossi, and in this aria, the character of Almirena is addressing the Saracen king of Jerusalem Argante, who is holding her prisoner and has just disclosed his passion at first sight of her: "Let me weep over my cruel fate, and let me sigh for liberty". Handel's most popular arias were regularly arranged



by his contemporaries for instruments and *Lascia* itself was arranged by William Babell, himself a pupil of Handel's, in this elaborately ornamented version for solo harpsichord included in his 1717 publication *Suites of the Most Celebrated Lessons Collected and Fitted to the Harpsichord or Spinnet*. Babell's transcriptions were said to be made from memory of how Handel himself improvised in performance.

### Johann Sebastian Bach

Trio Sonata in G major for flute, viola da gamba and basso continuo (BWV 1027/1039)

*Adagio – Adagio ma non tanto – Andante – Allegro Moderato*

This G major trio by Bach survives in two versions, one for viola da gamba and obbligato harpsichord (i.e. in which the right hand of the harpsichord plays one of the two melody parts, the gamba the other) and another for two flutes and continuo. The first of these versions (BWV 1027) exists in an autograph and is probably later than the second version (BWV 1039), which comparison with the later version suggests may itself have been a transcription of a sonata for two violins. The final movement of the trio was also reworked by Bach for the organ in the trio sonata BWV1027a. The existence of these different versions of this trio – as well as the existence of different versions of other trios by Bach – encourages us to envisage other possible combinations of instrumentation, including the combination used for tonight's performance, which blends the two known existing versions by combining a flute and viola da gamba playing the two melody lines.

Programme Notes

Graham O'Sullivan, Steven Zohn and Susanna Pell

### The Herschel Trio

Formed in 2012, the Herschel Trio specialises in eighteenth-century chamber repertoire from across Europe played on period instruments. We are all well-established exponents of baroque music formerly based in London and coming together now after recently relocating to the north of England. Our trio takes its name from the well-known astronomer William Herschel (1738–1822).

Herschel was born in Hanover and was an oboist in the Hanover Military Band. He moved to England in 1757 and was head of the Durham Militia band from 1760–61 with whom he was based in Richmond, North Yorkshire, for a short time. Here he composed his *Richmond Symphony*, just one of 24 symphonies written during his musical career. In 1761 he moved to Sunderland, where Charles Avison immediately invited him to be leader of his Newcastle orchestra. From there he progressed south to Leeds and finally to Bath where he became Director of Public Concerts.

Taking the name of William Herschel for our trio, whose achievements embody the Age of Enlightenment and whose musical career was so firmly rooted in the eighteenth century, was made even more appropriate by his north of England connections, Graham and Mie being York-based and Susanna living in Richmond.

Read more about the individual players at [www.herscheltrio.co.uk](http://www.herscheltrio.co.uk).

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# Cathedral Concert Society

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### 2018–2019 season launch concert

**Gemma Summerfield** *soprano*  
*Monday 2 July 2018, 7.30pm*  
*St John's Church, Sharow*  
*Tickets £15*



Arno Photography

### 2018–2019 season

All concerts at 7.30pm in the  
quire of Ripon Cathedral unless  
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**Riyad Nicolas** *piano*  
*Monday 9 October 2018*



Riyad Nicolas

**The Music Serenade**  
**Bob Ashworth, Andrew Long**  
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*horn, violin and piano*  
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