

RIPON  
CONCERTS

*Chamber music with passion*

# Rachel Podger - The Virtuoso Violin

This concert is kindly  
sponsored by Simon  
and Mollie Deller



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Monday 13 March 2023, 7.30pm  
Holy Trinity Church, Ripon

Programme

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

**Patron: Julius Drake**

## Welcome

A very warm welcome to the last concert of the current season. I think we are in for a real treat by an outstanding violinist. If you want to hear the pieces again, most feature on Rachel's CD which is for sale during the concert.

I hope you have enjoyed the varied music and wonderful musicianship we have heard in all the concerts this season. It would be tempting to have all the musicians back next season but we intend to give you the opportunity to hear and appreciate others!

I would like to take this opportunity to thank all those who have generously supported the society this season, especially Simon and Mollie Deller who are sponsoring this evening's concert. Thanks also to our programme advertisers. Without this additional funding the society would not be financially viable.

We very much hope to see you back next season, details of which will be published on our website and on Facebook. We will send you an email alert when this has happened. Please continue to tell your friends about the concerts and encourage them to come. If everyone brought one person, we would double our audience!

*we get on with*

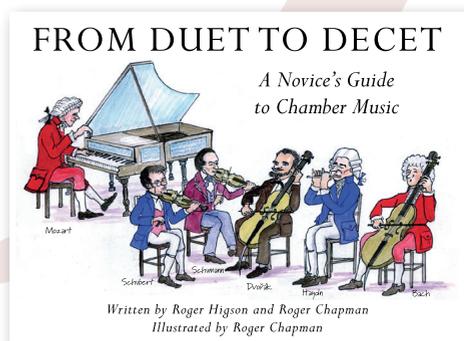


Ripon Concerts is affiliated to Making Music, which represents and supports amateur performing and promoting societies throughout the UK.

Ripon Concerts is the trading name of the Cathedral Concert Society, registered charity No. 1163277.

The local music festivals now take over for the summer – the Northern Aldborough, Swaledale, Ryedale and Ripon International festivals will be offering a varied diet of music and other cultural events. It is well worth checking their websites if you haven't already done so. Enjoy!

**Roger Higson, Chairman**



This book is still available to purchase at the concert CD sales desk, or from Roger Higson (r.h.higson@btinternet.com) for £10 (inc p&p). All proceeds go to Help Musicians UK, an organisation which continues to give musicians vital support in these difficult times.

Monday 13 March 2023 | Holy Trinity Church, Ripon

# Rachel Podger – The Virtuoso Violin

## Programme

**Johann Joseph Vilsmayr** (1663–1722) Partita no. 6 in A major from Artificiofus Concentus pro Camera (1715)

A Suite of short movements from the **Noguiera and Klagenfurt manuscripts**

**Johann Sebastian Bach** (1685–1750) Toccata and fugue BWV 565 arr. **Chad Kelly** for solo violin in A minor

– interval (refreshments) –

**Nicola Matteis** (1650–1714) Fantasia con discretione

**Chad Kelly** Phantasia for solo violin

**Giuseppe Tartini** (1692–1770) Piccole Sonata no. 17 D2

**Johann Paul von Westhoff** (1656–1705) Suite pour le violon seul sans basse continue parue dans Le Mercure Galant de janvier 1683

A set of **Celtic tunes, Trad tunes and Playford's Dancing Master**

# About the music

## ‘Tutta sola’ for Rachel

‘Tutta sola’. One person, at least with regards to the repertoire for Baroque violin, springs immediately to mind: Johann Sebastian Bach. Certainly, his *Sei Solo a Violino senza Basso accompagnato* 1720 – Six Solos without an accompanying Bass – were game-changing, and they continue to be the yardstick by which the solo violin repertoire is measured. But Bach was not the only composer to experiment *senza basso*, and neither was he the first. The seventeenth century saw a wealth of composers, often important violinists in their own right, taking up the challenge to write counterpoint for the seemingly monophonic instrument. Expressive and technical limits were stretched, as were strings: scordatura, as we see from these collections, was a common device by which the violin was transformed. Through different re-tunings, the violin’s colour palette was expanded as well as made ‘mysterious’.

**Johann Joseph Vilsmayr** was a prominent Austrian violinist who worked at the Salzburg court from 1689 until his death in 1722 (where he most likely studied with Biber). Vilsmayr’s only surviving music is a collection titled *Artificiosus Conventus pro Camera* (1715). At first sight, the description on its title page as ‘à Violino Solo Con Basso bellè imitante’ might suggest a set of continuo sonatas with *basso continuo* (with the bass part presumed to be lost). Dr Pauline Nobes, Tutor in Baroque and Classical Violin at the RNCM, however, provides compelling evidence that these were actually written for solo violin, with ‘con basso bellè imitante’ referring to the contrapuntal writing (four of the six partitas also use scordatura). In the hands

of Vilsmayr, the Partita is smaller in scale to its Bachian counterpart. Each Partita comprises a series of dance movements and arias, framed by a prelude and a finale. The historical context of Bach’s solo violin music is thus rich indeed. Not only was Vilsmayr one of many composers pursuing the limits of what this four-stringed instrument could produce, but he was contributing to a genre that was being pulled in different directions.

The three-volumed **Nogueira Manuscript** comprises an unparalleled 240 studies designed to practise shifting and playing in position. It is thus an invaluable source in historical fingerings. The manuscript is by Pedro Lopes Nogueira, a virtuoso violinist belonging to the Guild of St. Cecilia (*Irmandade de Santa Cecilia*), and dates from around 1720. The third section of Nogueira’s manuscript contains Preludes and Fantasias, three Filhotas and a movement entitled “Gaita de Folie”. A Filhota is a triple-metre dance, what Nobes calls a pastoral kind of fandango. Nogueira notated instructions for tuning each Filhota according to the tuning of a small Portuguese guitar called a Machinho (eg, ‘The second string of the violin [should be tuned] to the fourth string of the Machinho’). A Machinho likely accompanied such folkly movements.

The **Klagenfurt Manuscript** is a book of about 80 folio leaves which dates from the mid-1680s. The manuscript was found in the Convent of St. Georgen am Längsee in Carinthia, which in the late 17<sup>th</sup> century was a community of around 50 nuns and lay sisters. This has led some, including the violinist Peter Sheppard Skaerved, to believe that the author of the manuscript may have been a nun. Most of the movements are dance forms; these include Courante,

Double, Sarabande, Double and Gigue. There are also preludes that, like Bach’s, explore the toccata genre.

**Bach’s Toccata and Fugue in D minor, BWV 565** has frustrated Bach scholars. It’s the work by which Bach is known to many, and yet David Humphreys exclaims, ‘it seems astonishing that such a piece was unquestioningly accepted as Bach’s work for so long’. Arguments against its authenticity often derive from its violinistic nature, particularly its use of bariolage patterns. Indeed, Peter Williams thought it an arrangement of a solo violin work. This transcription by Chad Kelly tests this out: the roaming ‘touch’ (*toccare*) of ten fingers and two feet is reconfigured for four fingers, and instead of bellows to blow, resonance is reimagined as strings to cross.

— interval —

Born in Pirano near Trieste in 1692, **Giuseppe Tartini** worked in several Italian towns until 1721, when he was appointed leader of the orchestra at the Basilica of St. Anthony in Padua. His contract allowed him to travel, and Tartini spent some time in Prague. But it was in Padua where Tartini formed his violin school, attracting students from across Europe. Tartini was a prolific composer, and his *Piccole Sonate*, even by modern standards, is huge. Throughout this ‘cycle’ of 30 sonatas, the Corellian influence is coloured with the folk traces of Tartini’s Istrian homeland. As the composer described in 1767, ‘[each nation] has its own folk songs, many of which are hallowed by tradition, and many renewed and adapted by the popular genius. They are for the most part extremely simple [...] The people listen more readily to one of these songs than

to some delicate and skilfully modulated melody [...] Nature possesses greater force than art. And I add in all candour that the greater and better style is the diatonic, but it is very difficult to handle well, precisely because it is extremely simple, being the closest to nature.’

**Johann Paul von Westhoff** was among the most highly regarded violinists of his day. He worked at the Dresden court from 1674 to 1697, during which he toured Europe extensively, and moved to the Weimar court in 1699. Music for solo violin, such as his *Sechs Suiten für Violino Solo ohne Basso Continuo* (1696), was obviously useful for this travelling virtuoso. But Westhoff’s exploration began earlier, and in 1685, his *Suite pour le violon seul sans basse* appeared in the French magazine, *Mercure galant*. It is believed that Westhoff met Bach in 1703 in Weimar, and Christoph Wolff imagines that it is from this encounter that Bach got his idea for his solo Sonatas and Partitas. Wolff argues that Bach’s writing is conceptually indebted to Westhoff’s synthesis of German and Italian styles and his advanced technical approach towards the instrument.

**Mark Seow**

# About Rachel

"Rachel Podger, the unsurpassed British glory of the baroque violin" (The Times) has established herself as a leading interpreter of the Baroque and Classical. She was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in October 2015, Gramophone Artist of the Year 2018, and the Ambassador for REMA's Early Music Day 2020. A creative programmer, Rachel is the founder and Artistic Director of Brecon Baroque Festival and her ensemble Brecon Baroque. Rachel is Patron for The Continuo Foundation and an Ambassador for the Learned Society of Wales.



With Christopher Glynn; photo: Benjamin Ealovega

Following her residency at the renowned Wigmore Hall, Rachel continues to widen the breadth of her artistry, collaborating with orchestras and ensembles worldwide, including most recently the BBC Philharmonic, Royal Northern Sinfonia and Philharmonia Baroque. Upcoming engagements include Tafelmusik, Salamanca Baroque, Luthers Bach Ensemble, Handel and Haydn Society, Montana Baroque,

Tesserae Baroque, Library of Congress and a residency in 2023/24. Alongside these, as a director and soloist, Rachel has worked with many other collaborators including VOCES8, Robert Hollingworth & I Fagiolini, Robert Levin, Jordon Savall, Christopher Glynn, Kristian Bezuidenhout, Masaaki Suzuki, Armonico Consort, Orchestra of the Age Enlightenment, Academy of Ancient Music, San Francisco Early Music, Holland Baroque Society and Oregon Bach Festival.

Upcoming recording releases on Channel Classics include *Tutta Sola*: solo repertoire featuring J. S. Bach, Johann Paul von Westhoff, Johan Helmich Roman, Geminiani and Vilsmayr, C. P. E. Bach with Kristian Bezuidenhout, and *The Goldberg Variations Re-imagined*: a new arrangement by Chad Kelly with Brecon Baroque. Recent releases with Christopher Glynn include the world premiere of three previously unfinished Mozart sonatas which were completed by Royal Academy of Music Professor Timothy Jones and Beethoven Sonatas 1, 5 and 10: "This selection stands out for its individuality and a characteristic refusal to take the music at face value." (Gramophone). Past releases include Vivaldi *Le Quattro Stagioni* with Brecon Baroque and Bach *Cello Suites* transposed for the violin. According to BBC Music Magazine, the five-star album is "a spellbinding set that is arguably Podger's finest recorded achievement to date...one would naturally assume the suites were violin originals after experiencing her life-enhancing playing." Rachel has won numerous awards including two Baroque Instrumental Gramophone Awards for *La Stravaganza* (2003) and Biber *Rosary Sonatas* (2016), the Diapason d'Or de l'année in

the Baroque Ensemble category for her recording of the *La Cetra* Vivaldi concertos (2012), two BBC Music Magazine awards in the instrumental category for *Guardian Angel* (2014) and the concerto category for the complete Vivaldi *L'Estro Armonico* concertos (2016).

Rachel featured in The VOCES8 Foundation's *LIVE From London* festival in a new advent version of *A Guardian Angel*, "a sensitive accompanist when called for and displayed nimble fingers in her virtuosic solos" (Wall Street Journal) and alongside I Fagiolini in their Christmas programme *Angels and Demons*. She performed solo Bach for Gramophone Magazine's Winners' Digital Gala, appeared in *Bitesize Proms*, *BOZAR at Home*, *Living Room Live*, *Baroque at the Edge*, and a collaborative disc by Musicians For Musicians *Many Voices on a Theme of Isolation*. Rachel presented BBC Radio 3's *Inside Music* and directed *The Goldberg Variations Reimagined*.

A dedicated educator, she holds the Micaela Comberti Chair for Baroque Violin (founded in 2008) at the Royal Academy of Music and the Jane Hodge Foundation International Chair in Baroque Violin at the Royal Welsh College of Music and Drama. Rachel has a relationship with The Juilliard School in New York where she visits regularly. She is managed worldwide by Percius. [www.percius.co.uk](http://www.percius.co.uk)

Rachel has been shortlisted for a BBC Music Magazine award in the Instrumental category for her new album, *Tutta Sola*. The winners will be announced on 19 April.

<https://www.classical-music.com/awards/bbc-music-magazine-awards-2023/>

A promotional poster for the BBC Music Magazine Awards 2023. The top section features the text "BBC MUSIC MAGAZINE AWARDS 2023" in a serif font, with "AWARDS 2023" in a larger, bold font. Below this, it says "IN ASSOCIATION WITH LARK MUSIC INSURANCE". The central image is a black and white photograph of Rachel Podger playing a violin. Text overlaid on the image includes "Tutta sola" in a large, elegant font, and "BACH MATTEIS VILSMAYR WESTHOFF TARTINI" and "RACHEL PODGER" in smaller fonts. Logos for "CHANNEL CLASSICS" and "SUPER-RECORDED" are also visible. The bottom section of the poster has a pink background with white wavy lines and the text "Instrumental nominees" in a large, bold, serif font.



## North Yorkshire Music & Arts Events Diary

Visit [www.st-cecilia.org.uk](http://www.st-cecilia.org.uk) for full details of Music & Arts events in the Ripon area.



### Tonight's concert is part of Rachel's 'Tutta Sola' Tour:

2022

8 November – **Library of Congress, Washington DC**

15 December – **Milton Court (Barbican)**

2023

23 February – **Marylebone Theatre (London)**

28 February – **Perth Chamber Music**

1 March – **Dundee Chamber Music**

3 March – **Music Nairn**

5 March – **Kelso Music Society**

6 March – **Biggar Music**

7 March – **Peebles Music Society**

8 March – **Strathearn Music Society**

10 March – **Hexham Music**

11 March – **Darlington Music Society**

13 March – **Ripon Concerts**

15 March – **Alnwick Music Society**

17 March – **Milngavie Music Society**

18 March – **Linlithgow Music Society**

With grateful thanks to the following members for their generous support:

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Elizabeth Price  
Roderick Rhodes  
William & Roslyn Swaney  
and others who wish to remain anonymous or who have donated since this programme went to press.

#### Richmondshire Concerts

**Coco Tomita – Violin**  
Influence Church, Richmond  
15 Mar 2023, 7.30pm

**Chapter House Choir, York**  
**Spring Concert**  
Chapter House of York Minster  
18 Mar 2023, 7.30pm

**Vocalis Chamber Choir**  
**Spring Concert - Gloria!**  
St John's Church, Knaresborough  
18 Mar 2023, 7.30pm

**Skelldale Singers**  
**Stainer's Crucifixion**  
St John's Church, Sharow  
28 Mar 2023, 7.30pm

North Yorkshire Music & Arts Events Diary is sponsored by Harrogate Borough Council.



Working for you

**York Symphony Orchestra**  
**Spring Concert:**  
**Wagner, Rachmaninov, Sibelius**  
Sir Jack Lyons Concert Hall, York  
1 Apr 2023, 7.30pm

**Vocalis Chamber Choir**  
**Handel's Messiah**  
St Peter's Church, Harrogate  
5 Apr 2023, 7.15pm

**Vacation Chamber Orchestra**  
**Musical Delights for Easter**  
St John's Church, Sharow  
13 Apr 2023, 7.30pm

**St Cecilia Orchestra**  
**Spring Concert:**  
**Tchaikovsky, Schumann, R. Strauss**  
Ripon Cathedral  
22 Apr 2023, 7.30pm

**Leeds Lieder**  
**Spring 2023 Concert Season**

Jennifer Johnston (mezzo-soprano) and Joseph Middleton (piano)  
Friday 10th February

Miah Persson (soprano) and Joseph Middleton (piano)  
Wednesday 15th February

Mary Bevan (soprano), Nicky Spence (tenor) and Joseph Middleton (piano)  
Saturday 4th March

Roderick Williams (baritone) and Joseph Middleton (piano)  
Thursday 20th April

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Saturday, 22nd April

Tchaikovsky – *Romeo & Juliet Overture*

Schumann – *Konzertstück for 4 Horns*

(Soloists: *The Horns of Opera North*)

Strauss – *Ein Heldenleben*

Conductor – Xenophon Kelsey MBE

Tickets: Adults £20; Under 18s FREE

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[www.st-cecilia.co.uk](http://www.st-cecilia.co.uk)

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Elgar  
**The Dream  
of Gerontius**



Saturday 25 March 2023, 7.30pm

John Dunford - conductor  
Alice Coote - mezzo-soprano  
Robert Murray - tenor  
James Platt - bass  
St Peter's Singers  
Orchestra D'Amici

Haydn Mozart  
**Nelson Mass** **Solemn Vespers**  
**Exultate Jubilate**



Saturday 17 June 2023, 7.30pm

John Dunford - conductor  
Jane Burnell - soprano  
Heather Jill Burns - mezzo-soprano  
Austin Gunn - tenor  
Phil Wilcox - bass-baritone  
Ripon Pro Musica

Tickets: £25 (March), £23 (June) reserved; £20 unreserved

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