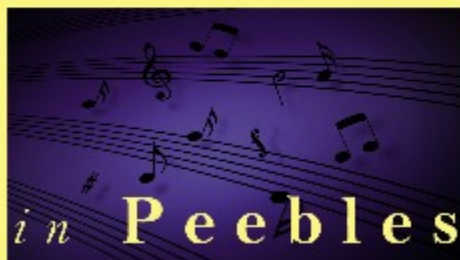


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**2019/20 SEASON**

**Eastgate Theatre & Arts Centre, Peebles**  
**Tuesday 1 October 2019 at 7.30 pm**



## PROGRAMME

Approx.  
duration  
(minutes)

### **Johann Sebastian Bach (1685-1750)**

**Orchestral Suite No.2 in B Minor BWV 1067 (1717-23) 20**

Flute: Hannah Foster

- i. Allegro      ii. Andante      iii. Allegro

### **Antonio Vivaldi (1678-1741)**

**Three Concertos from *L'Estro Armonico*, Op.3**

**Concerto in A minor for Violin, Op.3, No.8 11**

Violin: Claire Docherty

- i. Allegro      ii. Largo      iii. Presto

**Concerto in D major for Violin, Op.3, No.9 8**

Violin: Claire Docherty

- i. Allegro      ii. Largetto      iii. Allegro

**Concerto in A minor for Two Violins, Op.3, No.6 8**

Violins: Robert Dick & Sheena Jardine

- i. Allegro      ii. Largetto      iii. Allegro

**INTERVAL (20 minutes)**

### **George Frideric Handel (1685-1759)**

**Concerto Grosso in B flat Major Op.6 No.7 (1740) 15**

- i. Largo      iii. Largo      v. Hornpipe  
ii. Allegro      iv. Andante

### **Johann Sebastian Bach (1685-1750)**

**Brandenburg Concerto No.5 in D, BWV 1050 (1721) 20**

Harpichord: John Cameron, Violin: Robert Dick, Flute: Hannah Foster

- i. Allegro      ii. Affettuso      iii. Allegro



# PROGRAMME NOTES

(kindly supplied by the Bach Ensemble of Edinburgh)

## **Johann Sebastian Bach (1685-1750)**

### **Orchestral Suite No.2 in B Minor BWV 1067 (1717-23)**

*Flute: Hannah Foster*

1. Overture
2. Rondeau
3. Sarabande
4. Bourrée I/II
5. Polonaise (Lentement) - Double
6. Minuet
7. Badinerie



Although the date of the composition of the Orchestral Suite No. 2 is not known for certain, and some recent work suggests that it may have been composed at a later date in Leipzig, the traditional view puts it between 1717 and 1723 when Bach was director of music at the court in Cöthen. The Calvinist Prince had banned music from his churches, forcing Bach to write many instrumental works during this period, including the cello suites and Brandenburg concertos. Bach's older brother was a student of the famous flautist Buffardin, who played at the court of the Elector of Saxony in Dresden, and the suite seems to have been written with this player's renowned breath control, technique and tone in mind.

Bach would have called this piece an 'Overture', after its first movement, and French stylistic influence was strong in early 18th-century Germany. The fashion had been set by Lully, the composer to the court of Louis XIV, who filled his operas with dances to please the ballet-mad King who was apparently no mean dancer himself. Lully then extracted these dances and used them in suites which were carried to Germany through his pupil, Georg Muffat. Bach probably got to know them through his cousin who copied this style for use with his local town band.

The second Suite is more intimate than the other three, featuring solo flute and strings. In addition to French influence, there are also elements of the Italian concerto grosso, especially in the use of a solo instrument. The opening Overture is in two sections, with a slow, grandiose introduction containing typical double-dotting, leading into a lively fugue, before finishing with a return to a slow section. The second movement is a Rondeau, a lively round dance with a short, recurring melody. The third movement is a lilting Sarabande, a Spanish dance with origins in the New World. Originally this dance had been so wild that Philip II suppressed it, but it had become much tamer by the time of Bach! This is followed by a joyful Bourrée and then a stately Polonaise, where the stylized and stately Polish folk dance is broken up by a central contrasting section. There is then a simple Minuet, without a trio. The final movement is a fast Badiniere, with an infectious and cheerful melody.

## **Antonio Vivaldi (1678-1741)**

### ***L'Estro Armonico Op.3 Nos.6, 9 & 8 (1711)***

#### **No.6: Concerto in A minor for Violin**

***Violin: Claire Docherty***

1. Allegro
2. Largo
3. Presto

#### **No.9: Concerto in D Major for Violin**

***Violin: Claire Docherty***

1. Allegro
2. Largo
3. Allegro



#### **No.8: Concerto in A minor for 2 Violins**

***Violins: Robert Dick & Sheena Jardine***

1. Allegro
2. Largo
3. Allegro

*L'Estro Armonico* is a title that defies translation; neither *The Harmonic Fancy* nor *The Musical Flush* suggests quite the right combination of genius and fantasy that prompted Estienne Roger, that shrewdest of the 18th-century publishers, to issue this set of twelve concertos in 1711.

Prior to this, Vivaldi's only printed works had been two sets of sonatas published in Venice: twelve trio sonatas (Op.1) in 1705 and twelve solo sonatas (Op.2) in 1709, both stemming from his activities as violin teacher at the Conservatorio dell' Ospedale della Pietà. This orphanage was one of the four famous institutions in Venice that offered a musical training to young girls.

It was the publication of Opus 3 that made Vivaldi's reputation in Europe. The collection was not put together chronologically, but in a complex arrangement designed to show a maximum of variety if the set is played as a whole. The concertos are arranged in four groups of three, each containing a quadruple, double and solo concerto. In addition Vivaldi employs a pair-wise arrangement by keys, each concerto in the major being followed by one in the minor, with the exception of the final pair, where this system is reversed in order to end the entire set in the major.

With so much variety on display, a key aspect of Vivaldi's achievement in *L'Estro Armonico* was to bind all the disparate elements together with the force of his musical personality.

Bach made transcriptions from Vivaldi's concertos. Nos.3, 9 and 12 were arranged for keyboard (BWV 978, 972 & 976 respectively), but significantly, not from the printed versions of 1711. It is clear that at least some of these works had already been in circulation in manuscript versions for several years. In addition Bach arranged Nos.8 & 11 for organ (BWV 593 & 596) and Op.3 No.10 as a 4 Keyboard Concerto in A Minor (BWV 1065).

## INTERVAL (20 minutes)

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## George Frideric Handel (1685-1759)

### Concerto Grosso in B flat Major Op.6 No.7 (1740)

1. Largo
2. Allegro
3. Largo
4. Andante
5. Hornpipe



Handel composed most of his music for the voice: opera for the first part of his life and then oratorio. Perhaps this is because, of all instruments, the voice interested and excited him the most. He produced other forms of music to suit various purposes, for instance keyboard music to satisfy his obligations as a royal harpsichord teacher and ceremonial music required for grand occasions. Rather than being written as stand-alone compositions, his concertos often seem to have been produced to support larger works and they were often derived from previous vocal compositions.

This applies to the Op.6 Concertos published as *Twelve Grand Concertos* in 1740. They were composed in a remarkable spell between late September and October 1739 with nos.3 and 11 completed on 6th and 22nd October respectively. There were two reasons for the production of the set of concertos: to have new pieces to add variety to his concerts and publication. Around this time his relationship with the principal London publisher seems to have been particularly good and the two elected to issue the concertos by subscription. Handel composed these concertos to meet the conservative taste of the English public at that time. Although the concertos of Vivaldi were known at the time and Bach had been influenced by their often three movement structure (fast, slow, fast), Handel adopted the earlier, more irregular, models of Corelli who was still, by far, the favourite composer of concertos in London. In fact Handel was more wide-ranging and original in his inclusion of material than any other composer.



The Concerto in B flat Major No.7 is the only one of the Op.6 concertos that does not employ violin soloists. It is introduced by a short Largo followed by a fugal Allegro. A G Minor Largo is followed by an Andante in the original key. The concerto is completed with a lively Hornpipe. Although a Hornpipe is essentially an Irish, Scottish or English Dance the material Handel uses here may well owe something to his Vienna-based contemporary Gottlieb Muffat whose *Componimenti musicali* were known to Handel at the time of the composition.

## **Johann Sebastian Bach (1685-1750)**

### **Brandenburg Concerto No.5 in D BWV 1050 (1721)**

**Harpsichord: John Cameron**

**Violin: Robert Dick**

**Flute: Hannah Foster**



1. Allegro
2. Affettuso
3. Allegro

Bach's most celebrated set of orchestral works was not always so well-received as they are today. For, in March 1721, when Bach sent a carefully copied set of the six concertos to the Margrave Christian Ludwig of Brandenburg, he was in fact seeking alternative employment from his position at the court of Cöthen.

Bach had met the Margrave of Brandenburg whilst on a shopping trip to Berlin to buy a new harpsichord. Bach promised to send the Margrave 'some pieces of my compositions'. Bach only sent the compositions when his relationship with the Prince at Cöthen had soured. The Margrave neither acknowledged their receipt, nor had them performed. The works had been scored for a somewhat larger orchestra than the smaller forces of the Brandenburg house ensemble. It has also been suggested that the Margrave's players were technically not up to the task of Bach's complex music.

For the next thirteen years, the concertos lay unused in the Margrave's library until his death, whereupon at the inventory-taking, these works were not even included among the compositions important enough to be listed by their

composers' names. They were lumped instead into a miscellany of musical works and valued at four groschen apiece, for the purpose of evaluating and dividing the Margrave's estate among his five heirs. The nickname "Brandenburg" itself was only applied much later in the nineteenth century when the manuscript was rediscovered in the Brandenburg archives.

The 5th concerto is perhaps the most forward looking of all the Brandenburg concertos. Although Bach wrote many concertos for the harpsichord, these works are now thought to be arrangements of concertos for other solo instruments. The unique and wonderful cadenza in the first movement is clearly music that was written for the keyboard rather than an arrangement. Hence it can be argued that this is the first genuine keyboard concerto in musical history, which, in time, led on to the development of the piano concerto. Incidentally, the harpsichord which Bach purchased in Berlin for an extravagant 100 talers was almost certainly the instrument that this concerto was first played upon.

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## Soloist Biographies

**Hannah Foster** (Flute) was born in Edinburgh in 1996 and began learning the flute at the age of eight. During her time at St. Mary's Music School, Hannah was taught by Matthew Stoddert-Kennedy, Lis Dooner and Emma Roche. In 2018, Hannah graduated with a First Class Honours degree from the Royal Conservatoire of Scotland, having studied flute with Katherine Bryan and piccolo with Janet Richardson. Hannah has won the Edinburgh Competition Festival Concerto



Competition, the Royal Conservatoire of Scotland's Classical Concerto Competition, and reached the Semi-final of the 2017 Stockport International Music Competition. Hannah was awarded Second prize at the British Flute Society Young Artist Competition in London and the John MacGregor Flute Prize from the Royal Conservatoire of Scotland. She has performed concertos with the Edinburgh Competition Festival Orchestra, the Meadows Chamber Orchestra, the Abingdon Symphony Orchestra, the Royal Conservatoire of Scotland's Chamber Orchestra, the Stockport Symphony Orchestra and the Bach Ensemble of Edinburgh.

**John Cameron** (Harpisichord) has performed all over the UK and abroad as an accompanist. He has given concerts at the Wigmore Hall, St John's Smith Square, the Barbican Hall and at the Edinburgh and Cheltenham International Music festivals. Among others, he has worked with singers Sarah Walker, Gweneth- Ann Jeffers, Stefan Loges and Sophie Karthaus and a recording of songs by Ronald Stevenson with the soprano Susan Hamilton was released on Delphian Records. He has performed on BBC Radio 3, BBC 4 and as a repetiteur has worked with Gennadi Rozhdestvensky, Scottish Opera, Grange Park Opera, Phillippe Hereweghe, Donald Runnicles and Sir Roger Norrington. Since joining the staff at St.Mary's Music School he has been active as a recitalist, accompanying string players, singers and wind players in concert and masterclasses as well as teaching piano and chamber music. He has worked with Mr McFall's Chamber, the Scottish Chamber Orchestra and Edinburgh Festival Chorus. In 2014 John took over from Richard Beauchamp as Head of Keyboard at St Mary's Music School.





**Robert Dick** (Violin) studied Violin, Piano and Conducting at the Royal College of Music, London. He is presently the conductor of the Orchestra of the Canongait and the Dundee Symphony Orchestra. He has also conducted the Royal Scottish National Orchestra, National Youth Orchestra of Scotland, Royal College of Music Symphony Orchestra and is much in demand as a guest conductor throughout the UK and further afield. As well as most of the major symphonic repertoire, Robert has also

conducted many world premieres and operas. In the Edinburgh Festival of 2013, he conducted the UK premiere of the 2012 publication of the four-movement version of Bruckner's Ninth Symphony and in 2017 the UK premiere of Hans Gal's opera *The Song of the Night*. Robert came second in the British Reserve Insurance Conducting Competition in Cardiff in 2001 and has since participated in and received diplomas from masterclasses in Vienna, Salzburg, Freiburg, Vidin and, with Gennadi Rozhdestvensky and the Thuringen Philharmonie in Gotha, Germany. He has also worked with orchestras in Belgium, Bulgaria, Croatia, Mexico, Spain and the USA and continues to study conducting with Joerg Bierhance in Vienna. Concurrently, Robert maintains a busy schedule of violin, viola and keyboard playing, teaching and adjudicating, as well as examining for the Associated Board of the Royal Schools of Music.



**Claire Docherty** (Violin) studied with Warren Jacobs at St Mary's Music School and the RSAMD, and continued her studies with Felix Andrievsky at the RCM and Vladimir Spivakov at the Gnessin Institute, Moscow. She was a string semifinalist in Young Musician of the Year, led NYOS and was a concerto soloist at both the RSAMD and RCM. She won many prizes and awards including the RSAMD's Governors' Recital Prize, the Worshipful Company of

Musicians' Silver Medal, the RCM's Tagore Gold Medal, a Caird Scholarship, an ESU Scholarship to Yale, and the James Milne STUC Scholarship to study in Moscow. Claire was a member of the Scottish Chamber Orchestra until 1996 when she left to teach and direct the String Ensemble at St Mary's Music School.



Claire has tutored the NYOS orchestras, the National Youth Orchestra of Iraq, and the Palestine Youth Orchestra. In July 2013 she visited Kurdistan where she gave lessons and pedagogy workshops to students in Ranya, Erbil and Sulaymaniyah. Since August 2013 Claire has been Head of Strings at George Watson's College. She continues to perform as a soloist and chamber musician.



**Sheena Jardine** (Violin) was born in Stirling and studied violin at the RSAMD (now RCS) in Glasgow with Warren Jacobs and Angus Ramsay. After leading the National Youth Orchestra of Scotland in a tour which culminated at the Edinburgh Festival and London Proms, she went on to lead the RSAMD Symphony Orchestra and RSAMD Chamber orchestra, and won several prizes for chamber music. She then freelanced with Scottish Opera, BBC SSO, Scottish Chamber Orchestra and

Scottish Ballet and spent 9 months playing Phantom of the Opera in the Edinburgh Playhouse. After several years out as a computer programmer, she is now fully qualified as a Suzuki violin teacher and teaches in local schools. She also plays regularly with the Bach Ensemble of Edinburgh and other groups, leads the Edinburgh Symphony Orchestra, and plays at weddings and other events with string quartets and the ceilidh band Sporrán Again. In December 2013 Sheena gave a critically acclaimed performance of the Beethoven Violin Concerto with the St Andrew Orchestra conducted by John Mortimer.

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### **Feedback from the Ensemble's concerts in Edinburgh Festival Fringe, 2019**

"These talented players served a near capacity Canongate Kirk audience a delightful programme of works by Bach, Handel and Vivaldi. A contrast of styles performed with verve, colour and balance. Catch this group on Thursday evening, if you possibly can."

"A wonderful performance of some superb music by a magnificently talented group. Tears in my eyes listening. Bravo!!!"

"When I first attended a Bach Ensemble of Edinburgh Concert I was taken aback by the standard of musicianship. I now regularly attend your concerts because of the quality of the music you play and the clever programming and interesting soloists. I loved both concerts this week; the playing was crisp but reflective and the interaction between all the performers really striking. I look forward to attending many more concerts."

# The Bach Ensemble of Edinburgh

**Flute:** Hannah Foster  
**Violins:** Robert Dick  
Claire Docherty  
Sheena Jardine  
Juliet McCreath  
**Viola:** Kenneth Taylor  
**'Cello:** Malcolm Garden  
**Double Bass:** Margaret Graham  
**Harpichord:** John Cameron



The Bach Ensemble of Edinburgh was formed in 2012 with a view to performing the works of Bach and other composers of the Baroque period. They have performed Bach's Brandenburg Concertos Nos. 1,2, 4 and 5, all four Orchestral Suites, Keyboard Concertos in D Minor, E Major, A Major, F Minor, D Major, G Minor, the Double Keyboard Concerto in C, the two Triple Keyboard Concertos in C and D Minor and the Solo Cantatas *Ich habe genug*, *Widerstehe doch der Sünde*, *Jauchzet Gott in allen Landen*, *Weichet nur, betrübte Schatten* and *Ich bin vergnügt mit meinem Glücke*.

The group has given very well attended, successful performances for eight successive years at the Edinburgh Festival Fringe at Canongate Kirk. Repertoire has included: Vivaldi's *The Four Seasons*, notable for its use of a different soloist for each season, the complete *L'Estro Armonico* Op.3 1-12 and recently Handel Concerti Grossi Op.6 Nos. 2,3,5,7&11 and Op.3 No.2 In addition to this, they have performed works by Handel, Mozart, Purcell, Vivaldi and Warlock, including the Vivaldi's *Gloria* for a charity concert in association with the choir Glits.

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You can keep up with the Bach Ensemble of Edinburgh's activities at our website:

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and Twitter 'Handel': @BachEnEdinburgh

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Debussy	Excerpts from Preludes, Book I
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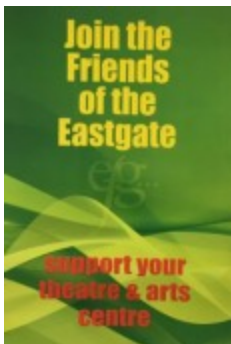


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Tuesday 5 November 2019 at 7.30pm

**YU KOSUGE**

*Beethoven, Debussy, Stravinsky etc*

Tuesday 3 December 2019 at 7.30pm

**TRIO ECOSSAISE**

*Louise Farrenc, Gwyneth Walker, Clara Schumann*

Sunday 12 January 2020 at 2.30pm

**JAMES GILCHRIST & ANNA TILBROOK**

*Schubert*

Sunday 9 February 2020 at 2.30pm

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