

The Pugin Foundation, in conjunction with St John's Parish, Richmond

proudly presents

Pugin Bi-centenary Concert

Hobart Chamber Orchestra

St John the Evangelist's Church, Richmond, Saturday 3 March 2012, 2.00pm

Director: Peter Tanfield

ARCANGELO CORELLI Concerto Grosso in D major Op. 6 No. 4

Adagio – Allegro
Adagio
Vivace
Allegro – Allegro

Twelve Concerti Grossi make up the Op. 6 collection by Arcangelo Corelli, arranged for publication in 1714. These are some of the finest examples of the baroque Concerto Grosso for a concertino group of two violins and cello and a ripieno group of 2 violins, cello and continuo. The concerto in D major is a sparkling, bubbling flood of energy, up-lifting and exhilarating.

GEORGE FREDERICK HANDEL Concerto Grosso in G minor Op. 6 No. 6

Largo affettuoso
A tempo giusto
Musette: Larghetto
Allegro
Allegro

The Concerti grossi, Op.6 or Twelve Grand Concertos, HWV 319-330, are written for a concertino trio of two violins and violoncello and a ripieno four-part string orchestra with continuo. First published by subscription in London by John Walsh in 1739, in the second edition of 1741 they became Handel's Opus 6. Taking the older concerto da chiesa and concerto da camera of Arcangelo Corelli as models, rather than the later three-movement Venetian concerto of Antonio Vivaldi favoured by Bach, they were written to be played during performances of Handel's oratorios and odes. Despite the conventional model, Handel incorporated in the movements the full range of his compositional styles, including trio sonatas, operatic arias, French overtures, Italian sinfonias, airs, fugues, themes and variations and a variety of dances. The concertos were largely composed of new material: they are amongst the finest examples in the genre of baroque concerto grosso.

The Musette, or rather chaconne, in this Concerto, was always in favour with the composer himself, as well as the public; for I well remember that HANDEL frequently introduced it between the parts of his Oratorios, both before and after publication. Indeed no instrumental composition that I have ever heard during the long favour of this, seemed to me more grateful and pleasing, particularly, in subject.

JOSEF HAYDN Violin Concerto No. 4 in G major

Allegro moderato
Adagio
Allegro

The last of a set of four, of which the second is now unfortunately lost, the G major is the most opulent of these charming works, the furthest departed from its baroque antecedents. Still only written for solo violin and strings, it begins to explore lushness and depths of reflection more expansively than the other two surviving concertos, with a wealth of subtlety and colour. Much scorn has been poured on these concertos, only the first of which in C major is credited by experts generally as being originally by Haydn. However, the G major would seem to have all the hallmarks of his humour, warmth energy and craft, and it is hard indeed to believe that it is not his work through and through!

WOLFGANG AMADEUS MOZART Divertimento in B flat major KV 137

Andante
Allegro di molto
Allegro assai

The Divertimento (diversion, in english) is a musical genre, with most of its examples from the 18th century. The mood of the divertimento is most often lighthearted (being often played at society functions) and it is generally composed for a smaller ensemble. Divertimento is used to describe a wide variety of secular instrumental works for soloist or chamber ensemble. It is a kind of musical entertainment although it could also be applied to serious genres. After 1780, the term generally designated works that were informal or light.

As a separate genre, it appears to have no specific form, although most of the divertimenti of the second half of the 18th century go either back to a dance suite approach (derived from the 'ballet' type of theatrical divertimento), or take the form of other chamber music genres of their century (as a continuation of the purely instrumental theatrical divertimento). There are many other terms which describe music similar to the divertimento, including *serenade*, *cassation*, *notturmo*, *Nachtmusik*; after about 1780, the *divertimento* was the term most commonly applied to light, "after-dinner" and often outdoor music. Divertimenti have from one to nine movements, and there is at least one example with thirteen. The earliest publication to use the name "divertimento" is by Carlo Grossi in 1681, in Venice.

Mozart is known for having composed different types of divertimenti, sometimes even taking the form of a small symphony, as in this example in B flat, the second of his three *Salzburg Symphonies* KV 136-137-138. The material is cleverly extracted from tiny germs - already a favourite device of Mozart's even at this still very young age – and the work is beautifully crafted and formed.

Players of the Hobart Chamber Orchestra

Violin 1
Constantine Lavroff
Tanya Bonsey
Christine Rushton
Jane Fleming

Violin 2
Anita Schleebs
Heather Thompson
Mary Self
Doris Kouw

Viola
Damien Holloway
Catherine Prideaux
Andrea Breen

Cello
Kate Calwell
Rosemary Evenhuis
Tony Graddon

Bass
Timothy Hoban

Peter Tanfield was a prize-winner at the Carl Flesch International Competition, International Mozart Competition and International Bach Competition among others. He has appeared as soloist with many major orchestras, including: the Philharmonia, City of London Sinfonia, Scottish Chamber Orchestra, West German Radio Orchestra and the Radio Symphony Orchestra of the RAI in Rome. As concertmaster he has also had extensive experience working with: the BBC Philharmonic, RSO RAI Roma, West German Radio Orchestra, London Sinfonietta and the Scottish Chamber Orchestra. Artists and composers he has worked and performed with include: Astor Piazzolla, Charlie Watts, Pinchas Zukerman, Yehudi Menuhin, Charles Wuorinen, Arvo Paert, Graeme Koehne, Gary Carr, Carlos Maria Giulini and Itzhak Perlman. He was the foundation leader of the Australian String Quartet. Since January 2008 Peter has held the position of Head of Strings at the Western Australian Academy of Performing Arts, Edith Cowan University, where he is also director of orchestra and chamber music.

Peter Tanfield

February 2012