

BAROCCA

Kamala Bain (recorder)
Emma Goodbehere (cello)
Erin Helyard (harpsichord)
Rowena Simpson (soprano)

This brand new ensemble is the latest addition to the New Zealand early music scene, combining the talents of four immensely talented Wellington-based musicians including the brilliant harpsichordist Erin Helyard, founder of Sydney's Pinchgut Opera.

Emma Goodbehere and Rowena Simpson are both recent graduates of The Royal Conservatory in The Hague, one of the foremost conservatories world-wide for the study of historical performance practice. Emma specialised in baroque cello with Jaap ter Linden, and since her return has become a core member of New Zealand's premier baroque orchestra, NZ Barok. She toured with the Wallfisch Band for Chamber Music NZ in 2010 and runs a highly successful Suzuki cello studio in Wellington.

Rowena remained in The Netherlands for a few years, performing with some of the top Dutch chamber music ensembles before returning to New Zealand with her young family. She sings with the Chapman Tripp Opera Chorus and is in demand as a specialist in baroque singing. Her latest passion is the development of small theatrical projects, most recently the show 'Home', which toured New Zealand twice during 2012.

Kamala Bain is a performance graduate of the Conservatory of Amsterdam, renowned as a pre-eminent centre for recorder studies. While in the Netherlands, she toured and worked as assistant director for the Amsterdam-based consort, the Royal Wind Music. Now based in Wellington, with a busy private teaching practice, her work as a performer and teacher takes her regularly back to Europe and Australia.

Australian-born Erin Helyard, Founder and Artistic Director of Sydney's acclaimed Pinchgut Opera, recently completed his PhD in musicology at McGill University in Montreal, following his Masters there in fortepiano performance. Acclaimed for his brilliance on the keyboard, he is currently Lecturer in Historical Performance Practice at the New Zealand School of Music, and conducted NZ Opera's gala performance of *Acis & Galatea* in North Canterbury in February 2013.



TAURANGA MUSICA
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Antipodes String Trio

Sunday 11 August, 3.00pm, Tauranga Park Auditorium

V8 Vocal Ensemble

Saturday 14 September, 3.00pm, Exhibition Hall, Baycourt

Early Music Ensemble Affetto

Sunday 29 September, 3.00pm, Tauranga Park Auditorium

PROGRAMME



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Barocca



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Baroque Dawn to Dusk

Barocca's 'Baroque Dawn to Dusk' is an evocative exploration of the two dominant musical styles of the early eighteenth century: the Italian and French styles. Programmatic journeys were favourites among Baroque artists, musicians and writers. Barocca traces the hours of the day with representative music from well-known and little-known composers of the day.

The sun rises into the sky to a prelude by Louis Couperin, and then an intoxicating dawn chorus of nightingales is heard in music by Francois Couperin and Julie Pinel. As the morning progresses we travel across the Alps to Venice and Naples, with two contrasting pieces by Antonio Vivaldi and a rare instrumental work by Giovanni Battista Pergolesi.

The afternoon begins with a handful of playful portraits in the harpsichord music of Jean-Philippe Rameau, followed by a moment to reflect on spiritual matters with a soaring penitential aria by Antonio Caldara. As the day is stolen away, we reveal the recorder in its guise as the thief of musical history, playing a beautiful violin chaconne attributed to Tomaso Antonio Vitali, and the veil of gentle night is finally drawn by George Frideric Handel's cantata "Nel dolce dell'oblio".

Dawn

Prélude non mesuré

Louis Couperin c1626-1661)

harpsichord

Couperin was one of the leading seventeenth century composers for the keyboard. In these preludes, the performer is given the freedom to rhythmically interpret a score of undifferentiated semibreves, becoming a sous-chef to the composer in the realisation of his music.

"Le rossignol en amour"

François Couperin

recorder/bass continuo

was first published in 1722 as a piece for harpsichord but with the note that "this nightingale would make a good flute solo". It presents a passionate display of love in the French baroque style, using the ornamentation and *douceur* (sweetness) that is so integral to that style.

"Rossignols vous chantez"

Julie Pinel fl.1710-1737)

soprano/recorder/bass continuo

is about love that is unrequited and cannot be expressed. Pinel belonged to a dynasty of court lutenists and she was a musician in the court of Louis XV. She published several pieces during 1736-7, including this air sérieux (a genre of song associated with love and pastoral scenes). The recorder serves as a harmonising part to the voice and, when heard on its own, displays the tender virtuosity of the bird's song.

Morning

Trio Sonata for Recorder, Cello and Basso Continuo in A min RV86

Antonio Vivaldi (1678-1741)

Largo, Allegro, Largo Cantabile, Allegro Molto
recorder/cello/bass continuo

this trio sonata for recorder and bassoon is written like a chamber concerto, placing the two melody instruments on an equal level, both competing and cooperating. We have exchanged the bassoon for a cello in our programme,

Sinfonia a Tre in F major

Giovanni Battista Pergolesi (attrib.)(1710-1736)

Commodo, Allegro, Adagio, Presto *cello/bass continuo*

Best known as a composer of vocal music, especially Italian comic opera and his famous "Stabat Mater" Pergolesi spent most of

his career in the Kingdom of Naples in the service of the Duke of Maddaloni who was a keen amateur cellist and it is believed that the Sinfonia in F major was composed for him.

Midday

Cantata "All' ombra di sospetto" RV 687

Antonio Vivaldi (1678-1741)

Recitative and Aria, Recitative and Aria *tutti*

Using an *obbligato* instrument alongside the voice, the text of the cantata explores the dappled world of flirtation and deception. The highly ornamented melodic lines of the arias illustrate love's false charms, and the dangers of flattery are revealed through a sequence of treacherous modulations in the second recitative.

INTERVAL

Afternoon

"La Poule" and "Fanfarinette" from Nouvelles suites de Pieces de Clavecin

Jean-Philippe Rameau (1683-1764)

harpsichord

"Le Rappel des Oiseaux" from Pieces de Clavecin 1724

Jean-Philippe Rameau

harpsichord

In 1722, Rameau moved to Paris where his two famous treatises "Treatise on Harmony" and "New System of Musical Theory" were published. Alongside this weighty theoretical work he started composing music for the theatre and experimenting with creating musical portraits in his harpsichord music, inspired by the work of François Couperin among others. "Le Rappel des Oiseaux" (the call of birds) was among the first of these portraits, which appeared in his *Pieces de Clavecin* (1724). "La Poule" (the hen) and "Fanfarinette" (little fanfare) are from the *Nouvelles suites de Pieces de Clavecin* (c1729-30).

Dusk

"Pompe inutile" (G min)

Antonio Caldara (1670-1736)

Aria from *Maddalena ai piedi di Cristo* *soprano/cello/bass continuo*

Caldara worked in Venice, Rome and Vienna. His oratorio, "La Maddalena ai piedi di Cristo", was written for a group of "oratorians" in Venice about 1697 and then revived for the Imperial chapel in Vienna in 1713. It depicts the inner conflict that Mary Magdalene experiences as she struggles with the choice between earthly and heavenly love. In the aria "Pompe inutile", the *obbligato* cello line embodies the earthly beauty and finery that the singer as Mary rejects.

Night

Chaconne in G minor

Tomaso Antonio Vitali (attrib.) (1663-1745)

recorder/bass continuo

Throughout the baroque era, musicians adapted and rewrote music for the instruments or voices that were available. This beautiful chaconne written for violin will today, in the baroque style, be performed on the recorder.

Cantata "Nel dolce dell'oblio" HWV 134

George Frideric Handel (1685-1759)

Recitative and Aria, Recitative and Aria *tutti*

This Cantata is a piece that was genuinely composed for the recorder and probably written during Handel's three years in Italy (1706-1709). In the world of baroque opera, the recorder was used to characterise either pastoral scenes or scenes of the underworld, which was sometimes used as a metaphor for Night. This cantata depicts a shepherdess called Phyllis who sleeps contentedly under the watchful eye of her lover, while he muses on a comparison between sleep and the blissful state of being in love.