



SUNDAY 28th JULY 2024 | 3.00pm

The Old Woollen, Sunny Bank Mills, Farsley,
Leeds LS28 5U



THE GLORY OF VERSAILLES

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PROGRAMME

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Leeds Baroque Choir & Orchestra

The Glory of Versailles



Leeds Baroque Orchestra

Sarah Moore, Shirley Barningham *flute*

Sarah Devonald *oboe* Maggie Bruce *bassoon*

Asuka Sumi, Derek Revill, Manlu Du, Michael Capecci *violin*

Laura Sutcliffe, Caroline Goddard *violin & viola*

Bella Powell, Steven Robinson, Peter Rose *viola*

Louise Jameson *bass violin & violoncello*

Naomi Meredith *bass viol & violoncello*

Catherine Carr, Catherine Strachan *violoncello* Jillian Johnson *violone*

Augustin Cornwall-Irving *theorbo*

Peter Holman *harpsichord*

directed by Asuka Sumi & Peter Holman

Acknowledgements

We would like to thank all those who have made this performance possible

- Friends of Baroque Music in Yorkshire and contributors to the Leeds Baroque Continuity Fund for their Financial Support.
- Dick Bonham and the team at The Old Woollen for making us so welcome
- And you, the audience, without whom this would not be a performance, merely another 'play-through'.



Programme

Marc-Antoine Charpentier (1639–1704)

Ouverture pour le sacre d'un Evêque H536 (?1695) in G minor

Jean-Baptiste Lully (1632–87)

Chaconne in C major from Trios de la Chambre, no. 47

Asuka Sumi & Derek Revill *violin*

Louise Jameson *bass violin* Peter Holman *harpsichord*

François Couperin (1668-1733), reconstructed by Peter Holman

Concert dans le goût théâtral in G major/minor

Ouverture – Grande ritounelle – Air (Noblement) –

Air tendre (Rondeau) – Air (Léger) – Loure (Pesamment) –

Air (Animé et léger – Sarabande (Grave et tendre) – Air (Léger) –

Air tendre (Lentement) – Air de Baccantes (Tres animé)

Interval of 20 Minutes

Jean-Féry Rebel (1666–1747)

Les caractères de la danse in D major (1715)

Prelude/Courante/Menue/Bourée/Chaconne/Sarabande/Gigue/

Rigaudon/Passpied/Gavotte/Sonate/Loure/Musette/Sonate

Michel Corrette (1707–95)

'Le Servant au bon tabac', Concerto Comique no. 7 in C minor (1733)

Sarah Moore *flute* Asuka Sumi & Derek Revill *violin*

Naomi Meredith *violoncello* Peter Holman *harpsichord*

Jean-Marie Leclair (1697–1764)

Concerto in A minor, op. 7, no. 5 (1737)

Vivace – Largo/Adagio – Allegro assai

soloist: Asuka Sumi *violin*

Jean-Philippe Rameau (1683-1764)

Les Sauvages (Danse de grand calumet de paix)

from *Les Indes Galantes* (1735)

About this performance

You will notice that some of our string players in this afternoon's concert will be changing places and instruments more than is normal with Leeds Baroque. That is partly because orchestral music in France was played in all sorts of varied locations and circumstances, ranging from ceremonies at Versailles with music supplied by the full court orchestra, traditionally called the *Vingt-quatre violons du Roi* (but actually much larger than that by the early eighteenth century), to small bands in suburban Paris theatres. These sorts of theatrical groups, catered for by Michel Corrette in the pieces he called 'Concerto Comique' (comic as in the *Comédie-Française*, a theatre producing comedies rather than tragedies), could be played by all sorts of ad hoc groups, ranging from a flute with two single violins and continuo (as here) to quite sizeable orchestras.

However, the way French composers wrote orchestral music also changed rapidly in the early eighteenth century in the face of the fashion in Paris for Italian music, and in particular for the concertos of Vivaldi. The pieces by Marc-Antoine Charpentier and François Couperin still use an archaic type of string writing inherited from the sixteenth century, with a single violin part, two or three viola parts and a bass line played by large bass violins (the ancestor of the violoncello) without double basses; the double bass was only introduced to the French court opera orchestra in the first decade of the eighteenth century, at first just in storm scenes and the like. For this reason, Jillian, our violone player, only joins the group for the second half of the concert.

French orchestral music traditionally consisted mostly of dance music; it was only well into the eighteenth century that composers in Paris began to use the Italian 'abstract' forms, the sonata, the concerto and finally the symphony. In dance music the melody is of crucial importance, and so Jean-Baptiste Lully (the effective creator of the French orchestra) increased the disparity between the melody and bass and the inner parts (played by the violas) by reinforcing the outer parts with wind instruments. Lully had commissioned French wind-instrument makers to modernise flutes, oboes and recorders to make them suitable for playing with the strings, using recorders and flutes in particular for special effects in his operas.

You will notice that, in the Charpentier overture 'for the consecration of a bishop' and in the extended Couperin suite, there are passages where the flutes and a pair of solo violins play solo passages accompanied just by the continuo. This practice developed from court operas, in which a small group, the *petit chœur*, accompanied solo vocal sections. Incidentally, I needed to reconstruct the 'Concert dans le goût théâtral' because it was only published as a chamber piece apparently imitating 'the theatrical style'. But there are signs that it is actually a partly lost theatrical orchestral suite missing its 'parties de remplissage' or 'filling-in parts' that would have been played by the three lines of violas. It was a relatively easy task to

add them because Couperin's outer parts are so strong and because he indicated the harmonies very precisely by means of the figures he provided for the continuo players.

The next stage of modernisation is shown by Rebel's extraordinary ballet 'Les caractères de la danse', a display vehicle for the star dancer Marie Sallé, who was taken through a kaleidoscopic series of eleven fragments of dances in about eight minutes, each fragment illustrating a different type of lover and 'character' of love. There are now two viola parts rather than three, and you will hear the violins occasionally dividing into two in the Italian fashion. The process of modernisation is complete in Leclair's fine Vivaldian violin concerto, published in 1737. The virtuoso soloist is accompanied by strings laid out in the standard four-part scoring still used today: two violin parts, a single viola line and the bass played by violoncellos doubled at the octave by a double bass.

© Peter Holman (July 2024)

Peter Holman director

Peter Holman studied at King's College, London with Thurston Dart, and founded the pioneering early music group Ars Nova while a student. He is now director of The Parley of Instruments and the choir Psalmody, is musical director of Leeds Baroque and director of the Suffolk Villages Festival. He has taught at many conservatoires, universities, and summer schools in Britain, Europe, New Zealand and the USA, and was Reader and then Professor of Historical Musicology at Leeds University from 2000, retiring as Emeritus Professor in 2010. He was awarded an MBE in 2015.

Peter is a regular broadcaster on BBC Radio 3 and 4 and is much in demand as a speaker at learned conferences. He spends much of his time in writing and research, with special interests in the early history of the violin family, in instrumental ensemble music up to about 1700, and in English music from about 1550 to 1850. He is the author of five books: the prize-winning *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford, 1993), *Henry Purcell* (Oxford, 1994), *Dowland: Lachrimae* (Cambridge, 1999), *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge, 2010), and *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, 2020).

Asuka Sumi leader & soloist

Asuka Sumi is a violinist based in Leeds, specialising in historical performance practice. She holds degrees from the Tokyo National University of Arts and the Conservatorium van Amsterdam, where she studied with Lucy van Dael and Sophie Gent. In 2013, Asuka was awarded the Romanus Weichlein Prize at the Biber

Competition in Austria, which led to her solo debut concert at the Vienna Konzerthaus.

Asuka is a founding member of Seconda Pratica (CD Nova Europa), Fons Harmonicus (winner of the Utrecht Fringe Public Prize 2014) and Amsterdam Corelli Collective. With these groups she has been invited to perform in prestigious venues and festivals including the Göttingen Handel Festival and the Sablé and Ambronay festivals in France.

Since moving to Leeds in 2015, she has been immersed in developing the early music scene in northern England and participating in the Cambridge Early Music Summer School. She now organises a concert series, Otley Baroque, which brings period instrument performers from across the UK to Yorkshire.

Asuka maintains a strong interest in the historical development of violin technique in the seventeenth century and is engaged in continual investigation of the late sixteenth century violin music in Bologna and Modena. As a teacher, Asuka traces her roots to the well-known Sumi family of violin teachers in Tokyo. In 2021 she was appointed leader of Leeds Baroque orchestra.

Sarah Moore (flute)

Sarah enjoys a busy performance schedule as an orchestral player and as a chamber musician, both on modern and period instruments. She performs with period instrument orchestras such as the Yorkshire Baroque Soloists, Baroque In The North, Leeds Baroque and the Eighteenth-Century Sinfonia. Sarah also performs with The Merlin Baroque Ensemble, and she has been involved in recordings of J.S. Bach's St. John Passion, St. Matthew Passion and Mass in B minor with the Yorkshire Baroque Soloists, released on the Signum Classics label.

Sarah studied modern and Baroque flute with Edwina Smith during her undergraduate degree at the University of York. She was awarded AHRC grants to pursue her postgraduate studies in York and, after completing her MA (with distinction) she was awarded a PhD on rhetoric and Baroque performance practice in CPE Bach with Professor Seymour. Teaching forms an important part of her career. She has taught flute at the Universities of York and Hull, and at Ampleforth College, and she has led seminars, master-classes and workshops for undergraduates at the universities of York and Hull.

Sarah has played with Leeds Baroque for over 15 years and highlights have included Telemann's Concerto for recorder and flute TWV 52:e1, Handel's *L'Allegro, il Penseroso ed il Moderato* HWV 55 and José de Nebra's *Missa pro Defunctis*.



Leeds Baroque Orchestra



Leeds Baroque choir & orchestra Photo credit: Daniel Johnson-Gray

Leeds Baroque, the city's only period instrument orchestra and choir, specialising in performances of music of the 17th and 18th centuries.

Founded in 2000, and made up of professional, student and talented amateur performers, Leeds Baroque is directed by Prof. Peter Holman MBE, an international authority on the performance of Baroque music.

Over the course of twenty-four years they have earned an enviable reputation for performances covering works from Monteverdi to Mozart as well as bold explorations of unfamiliar Baroque music including some first modern performances. Most of the performers are unpaid, playing in the belief that this specialist but accessible repertoire should be available to all, and more widely appreciated. In addition to the core membership Leeds Baroque welcomes a range of professional singers and instrumentalists for special projects.

A successful crowd funding project enabled the purchase of a pair of Baroque timpani. These hand-built instruments made their debut in October 2019 and will appear again in October this year for our celebration of Henry Purcell. To celebrate their 25th Anniversary in 2025 they were delighted to appoint two new honorary patrons; soprano Philippa Hyde and the noted authority on the natural trumpet, Crispian Steele-Perkins.

Leeds Baroque is financed solely from its ticket income, modest grant funding and its small, but very supportive 'Friends' organisation. We hope you will help us continue to keep Baroque music 'live' in the region by attending our performances, joining the [Friends of Baroque Music in Yorkshire](https://www.facebook.com/LeedsBaroque) or by sponsoring a performance. Our next concert will be on October 27 in the Great Hall of Leeds University - details overleaf.

For details of our future events see www.leedsbaroque.co.uk

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Sunday 27 October | 3.00 pm
Leeds University Great Hall,
University of Leeds LS2 9JT

A CELEBRATION OF HENRY PURCELL

*Two of Henry Purcell's most celebrated odes:
Hail, bright Cecilia, an Ode for St Cecilia's Day, 1692
Welcome, glorious morn, a Birthday ode for Queen Mary, 1691*



LEEDS BAROQUE CHOIR & ORCHESTRA

Peter Holman *director*
Philippa Hyde *soprano*
Francis Gush *countertenor*
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Stuart O'Hara *bass*

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