

Anglia Baroque

presents

"Rich & Strange"

Fantastical music from the 17th and 18th centuries inspired by Shakespeare's 'The Tempest', and other marvels.

at 2.30 pm on Saturday 1st June 2024
in the UNITARIAN MEETING HOUSE, Friars Street, Ipswich
(followed by a cream tea)



(Picture courtesy of Historic England)

Promoted by the Friends of the Ipswich Unitarian Meeting House
in aid of the maintenance of the Grade I listed building.

Tickets £12 - FIUMH members £10

Programme

Georg Philip Telemann (1682–1767)

Suite “La Bizarre” TWV 55:G2

Ouverture *La Bizarre* - Courante - Gavotte en Rondeau - Branle -
Sarabande - Menuet 1 - Menuet 2 doucement - Rossignol

Johann Heinrich Schmelzer (c.1620/23–1680)

Sonata a Quattro - *Sacro-Profanus Concentus Musicus* (1662)
No. 8

Giovanni Legrenzi (1626–1690)

Sonata Seconda a 4 - *La Cetra* (Op. II No. 4)

Matthew Locke (c. 1621–1677)

From ‘The Musick in *The Tempest*’

The First Musick:

Introduction - Galliard - Gavot

The Second Musick:

Saraband - Lilk - Curtain Tune in The Tempest

Heinrich Ignaz Franz Biber (1644–1704)

Sonata IX from *Fidicinium Sacro-Profanum*

*Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.*

[Ariel's Song from Act I, Scene ii, *The Tempest*]

This afternoon's concert centres around composers, particularly in the 17th century, who explored the possibilities of what they called the *stylus phantasticus*, 'fantastical' instrumental music which is not bound to any strict form and is not based on any specific melody. This is precisely the shape of the pieces by Schmelzer, Legrenzi and Biber. Each piece is performed as a single continuous movement, but in contrasting sections, creating a kaleidoscope of moods.

In the 17th century, play performances were often accompanied by incidental music, and Matthew Locke's music for *The Tempest* amply illustrates our theme of music that is 'rich and strange'. The Curtain Tune with which we conclude Locke's suite is a highly individual invocation of Shakespeare's eponymous storm.

The concert starts, however, with an apparently conventional 18th century suite by Telemann, but, as its title suggests, under the surface it is full of musical idiosyncrasies and even in-jokes, perhaps harking back to the rather less genteel musical styles illustrated by the music of Locke.

Anglia Baroque

As a group, we have played informally together for several years, and we like to explore string music mainly from the sixteenth, seventeenth and eighteenth centuries, very often from lesser known composers. We share an interest in historically informed performance and we play on instruments that are set up specifically to produce a sound that reflects an earlier period. We use gut strings and baroque bows, and we play at a pitch slightly lower than a modern string group.

There are five of us:
Rosy Payne - violin
Stephen Cheek - violin & viola
Andrew Spencer - violin, & viola
Rachel Fulcher - cello
Christopher Dexter-Mills - continuo

Our next concert is on Tuesday 1st October 2024
at St Mary le Tower, Ipswich
1.10 pm

For more information please visit our website or contact us by email

www.angliabaroque.net
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