

**ST MARY-LE-TOWER IPSWICH**  
**LUNCHTIME CONCERTS**  
**SUMMER SERIES 2024**

**TUESDAY 1ST OCTOBER**

**1.10PM**

**Anglia Baroque**



**Light refreshments served from 12.45pm**

**Free admission with retiring collection**

## PROGRAMME

The Instrumental Musick used in the *Tempest*                      Matthew Locke  
(c. 1621-1677)

- i. *Introduction*    ii. *Galliard*    iii. *Gavot*  
iv. *Saraband*    v. *Lilk*    vi. *Curtain Tune*

Airs & Dances from *The Island Princess*                      Jeremiah Clarke  
(c. 1674-1707)

- i. *1st Act Tune*    ii. *2nd Act Tune*  
iii. *3rd Act Tune*    iv. *4th Act Tune – Round*

Suite No. 4 in A minor    John Jenkins  
(1592-1678)

- i. *Fantasia*    ii. *Air*    iii. *Saraband*

Pieces from *Melothesia* (1673)                                      Matthew Locke

- i. *Prelude*    ii. *Sarabande*    iii. *Virago*    iv. *Rant*  
v. *Horn Pipe*    v. *Digby's Farewell*    vi. *Roundo*

Fantasia a 4, Z742    Henry Purcell  
(1659-1695)

Curtain Tune on a ground from *Timon of Athens*                      Henry Purcell

## ANGLIA BAROQUE

**Rosy Payne** violin                      **Stephen Cheek** violin & viola  
**Andrew Spencer** violin & viola                      **Rachel Fulcher** cello  
**Christopher Dexter-Mills** harpsichord

## MUSIC FOR THE ENGLISH COURT AND THEATRE

This afternoon's programme features 17<sup>th</sup> century incidental music for the theatre interspersed with works by two of England's greatest exponents of chamber music for strings, Henry Purcell and John Jenkins.

Plays in the 17<sup>th</sup> century were accompanied by incidental music whenever feasible. One contemporary author speculated that half the audience went to the theatre for the (often bawdy and violent) drama and resented the musical interludes, while the other half went for the music, despite the distractions being enacted on stage. (For the most part, it's the music that has stood the test of time.)

We open with a selection of the incidental music for a production of Thomas Shadwell's take on Shakespeare's last play. Locke's inimitably idiosyncratic style neatly matches the magical realism of the drama. In the final *Curtain Tune* from our set, Locke gives us a splendid musical evocation of the play's eponymous sea storm.

Jeremiah Clarke's incidental music accompanied a 1699 revival of a popular early 17<sup>th</sup> century play by John Fletcher. The set includes a famous 'trumpet tune' (formerly attributed to Henry Purcell, but performed *sans* trumpet).

We follow this with one of the ten Fantasia Suites written by the East Anglian composer, John Jenkins. In the 1660's, already quite elderly, the highly regarded musician was at last rewarded with a position in the newly restored Court. This gave Jenkins the opportunity to write for the newly fashionable line-up of three violins and basso continuo. He clearly relished the chance to apply his richly imaginative, often quirky, style to this combination. The opening Fantasia, in particular, explores a whole range of expressive devices in quick succession.

It is unusual for a concert to include extracts from a textbook. Matthew Locke's *Melothesia: or, General RULES for playing upon a CONTINUED-BASS* (1673) is the first ever publication to explain how to realise a figured bass part. By way of illustration the book includes fourteen suites, four by Locke himself. We will be hearing a selection of short movements.

No-one quite knows why, in the summer of 1680, the young Purcell wrote a series of fifteen 'fantazias and in nomines' for consorts of three to seven viols. The viol consort had all but disappeared from the music scene in England by then and it's not even clear who would have played them. Yet the collection represents some of the very finest music written for those instruments. Fortunately, these wonderful pieces also work very well on violin, viola and cello.

We conclude with a *Curtain Tune*, announcing Act IV of a late 17<sup>th</sup> century re-imagining of Shakespeare's play.

# FUTURE CONCERTS

**TUESDAY 8TH OCTOBER**

Richard Cook

*organ*

**TUESDAY 15TH OCTOBER**

Alessandro Bianchi

*organ*

**WINTER SERIES 2024**

**TUESDAY 26TH NOVEMBER**

Octave Vocal Ensemble

**TUESDAY 3RD DECEMBER**

William Saunders

*organ*

**TUESDAY 10TH DECEMBER**

Sue Smith & Belinda Shave

*cello duo*

We are hugely thankful to our loyal audience who have supported our concerts over the years. Not only does your generosity allow us to invite outstanding recitalists to perform in the heart of Ipswich, but your support also contributes to the unique musical education we provide to young people at St Mary-le-Tower.

We are very grateful to all our sponsors who have generously donated towards our concerts this year; however, sponsorship alone will not cover all of our costs. We ask that you please give either, in person, or online via the 'donate' option on our website: [www.stmaryletower.org](http://www.stmaryletower.org). Please give what you can.

Together with the congregation of St Mary-le-Tower, we can safeguard the performance and educational opportunities in our church, which are now more precious than ever.