



RIAM alumnus and artistic director of the Irish Baroque Orchestra, Peter Whelan, together with a selection of his IBO colleagues, perform alongside the spirited members of the RIAM Philharmonia in the wonderful setting of The Town Hall in Dublin's Windmill Quarter. A truly collaborative side-by-side project exploring period style through a programme of boundless joie de vivre.

Recorded at The Town Hall, @1WML Windmill Quarter, Dublin 2 and available to watch online for free from Saturday, March 20th at 7.00 pm until Sunday, March 21st at 9.00 pm.

PROGRAMME

Boulogne 'Chevalier de Saint-Georges': Overture L'Amant Anonyme

Mozart: Divertimento No 5 in C major, K187

Van Maldere: 'Dublin' Sinfonia in G

Mozart: *Molto allegro* from Symphony No 40 in G minor, K 550

Presented in partnership with the Irish Baroque Orchestra and Windmill Quarter
Sponsored by the John Pollard Foundation

**IRISH
BAROQUE**
ORCHESTRA

**THE JOHN POLLARD
FOUNDATION**



Joseph Boulogne 'Chevalier de Saint-Georges' Overture L'Amant Anonyme

Joseph Boulogne (1739-99), also known as “Le Chevalier de Saint-Georges” was an accomplished composer, violin virtuoso, conductor and swordsman. He was born on Guadeloupe, an island in the Caribbean, but later moved to Paris with his mother, an enslaved woman from the island, and his father, a plantation owner. In France, he soon gained recognition as a swordsman but later focused his attention on violin playing and composition. The Overture to Boulogne's opera *L'Amant Anonyme* is also known as his Symphony No 2 in D Major. Written around 1775, this swift, lightly orchestrated symphony features three movements – *Allegro Presto*, *Andante* and *Presto*. The work is typical of the time and displays the classic elegance and lightness of Boulogne's music, which was perfectly suited for the court setting in which it was originally played.

Programme note by Inana Garis

Violin I

Claire Duff*
Inana Garis
Erin Hennessey
Aleyna Tunca
Jenna Raggett
Colla McParland

Violin II

Jisun Min
Leila Clarke-Carr
Kevin Meehan
Xinyi Hu
Megan Churcher

Viola

Aliye Cornish*
Arianna Ciommiento
Lucy Varney

Cello

Aoife Nic Athlaoich*
Peadar Ó Loinsigh
Alice Romano

Double Bass

Carlos Eduardo Gomes
Alex Felle

Oboe

Maria Rojas
Ben Gannon

Bassoon

Eunsuh Park

French Horn

Niamh Huethorst
Cecily Montague

Wolfgang Amadeus Mozart Divertimento Number 5, K187

Whilst the idea of chamber music for two flutes, five trumpets and timpani may seem daft by all accounts to modern sensibilities, it must not have to Mozart whose divertimenti K187 and K188 use this orchestration. The Divertimento No 5, K187 is a charming collection of short dance movements taken from a ballet by Joseph Starzer and an opera by Christoph Willibald Gluck. These dances were arranged for flutes, trumpets and timpani by Mozart and his father Leopold in Salzburg in approximately 1773.

The first five movements of this suite, taken from Starzer's ballet, comprise a declamatory march, a minuet, a lyrical adagio, another minuet and a sprightly allegro. In the march and allegro movements, Mozart makes great use of antiphonal fanfare type motifs passed between the different trumpet parts. The use of these characteristically militaristic fanfares is not all that surprising given the military trumpeters which he was writing for at the time. In the minuet and adagio movements, his delicate balance of flutes and trumpets creates perhaps surprisingly effective colours and timbres. The flutes and trumpets dovetail seamlessly with trumpet melodies often taken over and sweetened by the flutes.

In the final three movements, taken from Gluck's opera *Paride and Elena*, the music becomes somewhat more lyrical, reflecting its operatic roots. The first of these movements, a minuet, once again showcases Mozart's dovetailed and balanced treatment of melody between the flutes and trumpets. The fireworks come out in a brief but lively and brilliant dance which follows this, before a final elegant minuet closes the suite.

Programme note by Glen Carr

Flute

Meadhbh O'Rourke
Rachel Nolan

Trumpet

Darren Moore*
Glen Carr
Aoife Garry
Martin Rachev
Grace Taite

Timpani

Rónán Scarlett

Pierre Van Maldere

"Dublin" Sinfonia in G Major, VR28

Flemish composer and virtuoso violinist Pierre Van Maldere, (1729-1768) performed, composed, and directed his way across Europe during his 26-year career. He composed over 40 operas, symphonies, and sonatas and was employed as a violinist in the court of Prince Charles Alexander of Lorraine. Between 1751 and 1753, Van Maldere resided in Dublin and directed the "Philharmonic Concerts" there. During this period, it is likely that his Sinfonia in G Major was composed and even premiered for Dublin audiences.

This Sinfonia is in three movements, in the style of the early Classical "Viennese" Symphonies. It opens with a lively *Allegro assai* that begins with a fanfare of strings and horns and maintains an animated character throughout. This is followed by a lyrical *Andantino* middle movement, showcasing the chamber interactions between the strings. The final movement, a quick *Presto* in 3/8, reintroduces the horns and brings the symphony to a stately close.

Programme note by Erin Hennessey

Violin I

Claire Duff*
Erin Hennessey
Jisun Min
Tatyana Wearen
Andre Stokes
Kevin Meehan

Violin II

Inana Garis
Jenna Raggett
Aleya Tunca
Colla McParland
Xinyi Hu
Megan Churcher

Cello

Aoife Nic Athlaoich*
Peadar O'Loinsigh
Albert Espina°

Double Bass

Alex Felle
Carlos Eduardo Gomes

Viola

Aliye Cornish*
Abigail Prián Gallardo
Arianna Ciommiento
Eve Quigley

Bassoon

Eunsuh Park

French Horn

Niamh Huethorst
Cecily Montague

Wolfgang Amadeus Mozart

Allegro molto from Symphony No 40 in G Minor, K. 550

In the summer of 1788, Mozart composed his final three symphonies in less than two months. Despite his exceptional productivity during this time, Mozart was struggling on several fronts. With his financial fortunes declining and his health beginning to falter he would succumb to an undiagnosed illness only three years later in 1791. It is no coincidence that Mozart's 40th Symphony is in the home key of G minor. Tragedy and angst are at the forefront of this dramatic tonality. This programmatic element is a pivotal moment in the history of music. Romanticism was emerging with Richard Wagner describing the symphony as "*pivotal to the Romantic world.*"

The symphony begins with a nervous pulsating accompaniment in the violas above which the violins lead a melody full of melancholy. Similar to that of Beethoven's Fifth Symphony, Mozart states with a simple theme that is unforgettable. Throughout the movement, the theme is developed and maintains a sense of restlessness. What is most interesting is Mozart's incorporation of contrapuntal writing. During this time, Mozart had become very interested in the works of Bach. It is clear from this symphony that Mozart did not copy Bach, but interpreted contrapuntal writing in his own style. The date of the first performance is not known and some historians question if it was ever performed during Mozart's life. However, there are two versions of the symphony. In the second version, Mozart adds two clarinets to the original score for one flute, two oboes, two bassoons, two horns and strings. This suggests that Mozart might have revised the score after hearing a performance of the original score. In this performance, the second version of the score with the two clarinets is played.

Programme note by Niamh Huethorst

Violin I

Claire Duff*
Jisun Min
Inana Garis
Jenna Raggett
Leila Clarke-Carr

Violin II

Erin Hennessey
Aleyna Tunca
Tatyana Wearen
Andre Stokes

Viola

Aliye Cornish*
Eve Quigley
Lucy Varney

Cello

Aoife Nic Athlaoich*
Peadar O'Loinsigh

Bass

Carlos Eduardo Gomes

Flute

Meadhbh O'Rourke

Oboe

Holly Chilton
Maria Rojas

Clarinet

Jarlath Mulholland
Margot Maurel

Bassoon

Eunsuh Park
Maria O'Dea

French Horn

Niamh Huethorst
Cecily Montague

Peter Whelan

Peter Whelan is among the most exciting and versatile exponents of historical performance of his generation, with a remarkable career as a conductor, keyboardist and solo bassoonist. He is Artistic Director of the Irish Baroque Orchestra and founding Artistic Director of Ensemble Marsyas. Recent engagements have included appearances with the Stavanger Symphony Orchestra, Academy of Ancient Music, Portland Baroque Orchestra, Scottish Chamber Orchestra, the English Concert, Irish Chamber Orchestra, Netherlands Chamber Orchestra and Beethoven Orchester Bonn.

As conductor, Peter has a particular passion for exploring and championing neglected music from the Baroque era. Recent projects funded by The Arts Council (Ireland) and Creative Scotland involved recreating and staging live performances of choral and symphonic music from eighteenth-century Dublin and Edinburgh. This led to his award-winning disc 'Edinburgh 1742' for Linn Records and his 2017 reconstruction of the 'Irish State Musick' in its original venue of Dublin Castle.

Peter's performances with the Irish Baroque Orchestra in 20/21 include Bach Brandenburg Concertos, Purcell *Hail Bright Cecilia* and Handel *Messiah*.

Irish Baroque Orchestra

The Irish Baroque Orchestra is acclaimed as Ireland's flagship period music ensemble and delivers historically-informed performances to the highest standards at home and abroad. Under the artistic direction of Peter Whelan, each member of the orchestra explores the playing techniques and performance styles of the seventeenth and eighteenth centuries, and performs only on baroque instruments or modern replicas.

The IBO's championing of previously-unknown high-quality gems from 18th century Ireland reveals music of exceptional quality. This artistic rehabilitation prompts deeper reflections on our social, political and cultural history. Now internationally-regarded, IBO is changing the way that we listen to music of the 17th and 18th centuries in Ireland. Even Handel's *Messiah* - an annual touring highlight in the IBO calendar - is a rekindled link to Dublin's cultural life in 1742.

An ongoing 5-disc recording project for Linn Records sees the IBO using its unique perspective to act as an ambassador for the stories of Ireland's musical past, and add to the growing store of knowledge surrounding the very early days of Baroque and Classical music in Dublin. In 2019 the orchestra released 'Welcome Home Mr Dubourg' on Linn Records, which was profiled in the Irish Times and on BBC Radio 3 and has met with positive reviews across Europe. The second disc, 'The Trials of Tenducci' featuring Irish mezzo-soprano Tara Erraught, came out in March 2021 and went straight to the top of the iTunes classical chart in Ireland upon its release.

The Irish Baroque Orchestra is generously funded by the Arts Council / An Chomhairle Ealaíon. It also receives financial support from Dublin City Council and Culture Ireland. The orchestra has its own collection of period instruments, purchased with the assistance of an Arts Council capital grant and the Department of Arts, Heritage and the Gaeltacht. The IBO is resident at the National Concert Hall, Dublin.