

ORCHESTRA

Violins I	Joe Pinto, Helen Crook, Joella Pinto, Sonya Bennett
Violins II	Roger Booth, Averil Griffin, David Kayrouz, Alison Sorley
Violas	Anne-Marie Forsythe, Izabel Mandache, Cathy Magee,
Celli	Janet Robinson, Maxine Cunliffe, Graham Falla
Bass	Huko Kobé
Harpsichord	Paddy Cornfield

Ben Hoadley: Bassoon

Raised on the North Shore, Ben has been teaching at the University of Auckland School of Music since 2008, and is also bassoon tutor at the New Zealand School of Music in Wellington and the University of Otago. Ben performs regularly with the New Zealand Symphony Orchestra and during the past year has been a regular guest principal bassoonist with the Queensland Symphony and the Tasmanian Symphony Orchestras in Australia.

After graduating from the Sydney Conservatorium of Music in Australia, Ben continued studies at the New England Conservatory of Music in Boston, where he was the winner of several awards. He then worked with orchestras in the USA and Europe including the Boston Symphony, the Halle (Manchester, UK), the Trondheim Symphony in Norway and the Royal Seville Symphony in Spain.



Chamber Music *at the* **DEPOT**

Vivaldi Concerto for Bassoon E minor



Sunday 7th March 2pm

**The Depot Artspace
28 Clarence Street, Devonport**

Admission \$10 Children under 12 free

Programme notes compiled from several sources by Roger Booth

Programme

Arcangelo Corelli (1653-1713)

Concerto Grosso Op. 6 No. 1 in D major

Soloists: Joe Pinto, Helen Crook and Janet Robinson

Long considered one of the pinnacle geniuses of Western music, Corelli was one of the most influential Baroque composers. His output is entirely instrumental and published in a mere six opus numbers each containing twelve pieces. History has remembered him with such titles as “Founder of Modern Violin Technique,” the “World's First Great Violinist,” and the “Father of the Concerto Grosso”.

The principle of the concerto grosso - the contrast between a small group of instruments, the ‘concertino’, and the ‘ripieno’, the full orchestra - was the answer to the habit of performing music with large orchestras, sometimes consisting of more than 100 instruments. Ensembles of that size obviously lacked flexibility, and a way to compensate was for a small group of instruments to be set apart, the ‘concertino’.

The set of twelve concerti grossi Opus 6 was published in 1713 although they were composed some decades earlier. The most famous of the set is No. 8 known as the “Christmas Concerto” but the other 11 are just as wonderful to play and very pleasing to listen to.

As well as being a teacher and composer, it was Corelli’s skill on the violin and his extensive and very popular concert tours throughout Europe which did most to give that instrument its prominent place in music. It has been said that Corelli's popularity as a violinist was as great in his time as was Paganini's during the 19th century.

Georg Philipp Telemann (1681-1767)

Fantasia 1 (from 12 Fantasias, originally for flute) - Bassoon

Johann Sebastian Bach (1685-1750)

Sarabande (from Partita BWV1013, originally for flute) - Bassoon

Henry Purcell (1659-1695)

Four Fantasias for Strings

In 1660, when the monarchy was restored in England after 11 years of Puritan rule, the “Merry Monarch”, Charles II, wanted to hear the light and flighty music of the newest Italian and French styles that he had been accustomed to while in exile. England, at the time a rather staid traditional country, was hesitant to abandon the tried and true, and only reluctantly gave up its long-established musical heritage to the influence of outsiders.

The Renaissance, being primarily a time of choral composition, did not know many purely instrumental forms, and the fantasia, which evolved from the Franco-Flemish motet, was well-suited to the viol consort, as well as to keyboard and lute. There were many attractions in this form for a skilled composer, who could excel in his display of the art of counterpoint, from canon to fugue, to extreme modulations or static homophonic passages with impressive wandering and irregular key resolutions. A young, ambitious composer like Purcell reveled in such freedom of musical form, keen to prove himself a worthy successor to the “old school” masters such as Tallis, Gibbons, Byrd, and Locke.

Antonio Vivaldi (1678-1741)

Concerto for bassoon and strings in E Minor (RV 484) (Allegro Poco, Andante, Allegro)

Vivaldi, along with his contemporaries Torelli and Albinoni, developed the solo concerto style. Separate from the popular concerto grosso (which was the dominant instrumental genre by 1700), and influenced by opera, their instrumental music sought to imitate the voice and make the instruments sing in a new way, while showcasing the performer’s technical and expressive virtuosity.

The 37 bassoon concerti by Vivaldi form a very important part of the solo repertoire for that instrument, and today's E minor Concerto is perhaps the most frequently played. It is assumed that Vivaldi wrote these concerti for the Orchestra of the Ospedale della Pietà in Venice which, under his directorship, became one of the most famous ensembles in Europe. There is debate as to whether the concerti were intended for the baroque bassoon, which was a relatively new instrument at the time, or the dulcian, the bassoon's Renaissance predecessor, which was already an established instrument. In any case, the concerti are beautifully written to show off the bassoon's expressive and technical capabilities and are a delight to play and hear.