

24th - 26th September 2021

26th
**Sligo
Baroque
Music
Festival**

26ú Féile Cheoil Bharócaigh Shligigh

www.sligobaroquefestival.com



The Festival At A Glance

Friday 24th

20.15	Sestina Choir and Orchestra <i>The Bach Family Legacy: Masses and Motets</i>	Cathedral of the Immaculate Conception	€30
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Saturday 25th

12.00	Sligo Baroque Orchestra <i>Open air community concert</i>	Kempten Promenade	FREE
13.00	IBO Apprentices Ensemble <i>Telemann, Purcell, Dowland</i>	Presbyterian Church	€15
14.00	Mark Chambers talk <i>The Singer as Celebrity</i>	Presbyterian Church	FREE
17.00	London Handel Players <i>Bach's Brandenburg Concertos - Complete</i>	St John's Cathedral	€30
20.30	Jonas Nordberg <i>Dowland lute pieces</i>	Gillooly Hall	€20

Sunday 26th

11.30	Sligo Academy of Music <i>Exhibition Concert</i>	Hawk's Well Theatre	FREE
13.00	Oliver Webber talk <i>The Winding Path</i>	Gillooly Hall	FREE
14.00	Claire Duff, Sarah Groser, Yonit Kosovske <i>Music of Bach's Youth</i>	Gillooly Hall	€15
17.00	Sligo Baroque Orchestra <i>The Concerto Grosso in Bach's Time</i>	Hawk's Well Theatre	€15
19.30	London Handel Players with Jonas Nordberg <i>The Fruit-Bearing Society</i>	St John's Cathedral	€25

Tickets are available (from 8th September) from the Hawk's Well Theatre box office, by phone on 071 916 1518, or online at www.hawkswell.com.

All tickets must be booked in advance, including for the free indoor events. Tickets or booking are not required for the free open air concert on Saturday 25th.

Current public health guidance will apply to all the events.

Welcome

Welcome to the 26th Sligo Festival of Baroque Music. Against the odds and uncertainty, we are delighted to offer you our most ambitious festival yet, a weekend of celebration and joy, bringing treasures of Baroque music into our town and community.

Eleven events across several venues showcasing the best of Sligo town, and bringing musicians back to the stage; together we look forward to sharing the sounds and delights of pure Baroque mastery.

To celebrate the three-hundredth anniversary of the Brandenburg Concertos we embarked upon a dedicated fundraising campaign and through the large number of donations made we are able to present these works in their entirety in collaboration with the musicians of the prestigious London Handel Players. With our sights always set on the future, we realise that the continuation of our cultural aspirations will rest in the hands of the next generation, and for this reason we prioritise education and outreach. With the help of our participating musicians, we endeavor to inspire the youth of today to share our love of great music, and ensure that Baroque will never fall silent in Sligo. In this light we are privileged to be joined by young musicians from the Sligo Academy of Music, alongside the incomparable Sligo Baroque Orchestra. The Irish Baroque Orchestra apprentice ensemble will visit Sligo schools before the festival for up-close interactive performances.

Looking further over the horizon, we have designed and launched a five-year Strategic Development Plan to ensure the continued growth and success of the festival – and the results are already evident in this year's programme. These three days are the result of months of tireless work and planning by our volunteer committee, who have helped to guide this ship through the storms and doldrums of pandemic-era festival producing, without faltering, and my warmest thanks are owed to them. With this festival we have arrived at a new world, a new era and we welcome you to share in its treasures.

Nicola Cleary
Festival Director



Sligo County Council
Comhairle Chontae Shligigh



etb

Boird Oideachais agus Oiliúnaíochta
i bPoblachta na hÉireann
Éilimh agus Oiliúnaíochta
Education and Training Board

Friday 24th September 20.15

Cathedral of the Immaculate Conception, Temple Street

SESTINA CHOIR AND ORCHESTRA

The Bach Family Legacy: Masses and Motets

Overture , Orchestral Suite No. 1 in C Major, BWV 1066	Johann Sebastian Bach (1685-1750)
Herr, der König freuet sich (Motet in C Major)	Johann Michael Bach (1648-1694)
Sinfonia from Cantata BWV 142	J S Bach
Mass in A Major , BWV 234	J S Bach

Interval

Overture , Orchestral Suite No. 2 in B Minor, BWV 1067	J S Bach
Mit weinen hebt sich's an (Motet in G Minor)	Johann Christoph Bach (1642-1703)
Sinfonia from Cantata BWV 42	J S Bach or Johann Kuhnau
Mass in G Minor , BWV 235	J S Bach



Choir: Fiona Flynn, Aisling Kenny, sopranos; Francesco Giusti, alto; Christopher Bowen, tenor; Aaron O'Hare, bass.

Orchestra: Thelma Handy, Nicola Cleary, violins; Rachel Byrt, viola; Norah O'Leary, cello; Cecelia Bruggemeyer, double bass; Silas Woolston, organ; Rachel Brown, Elisabeth Vogel, flutes; Andreas Helm, Molly Marsh, oboes; Zoe Shevlin, bassoon.

Musical Director: Mark Chambers

“Where there is devotional music, God is always at hand with His gracious presence.”
J S Bach

When Johann Sebastian Bach commenced composing his own rendition of the Lutheran Masses he took the opportunity to revisit his cycles of cantatas; recycling, rearranging and in some ways reintroducing music he felt deserved a second airing.

The “Lutheran Mass” as a form consists of the *Kyrie* and *Gloria* only, but with the *Missae Breves* dating from the late 1730’s and with Bach’s D Major *Sanctus* from 1725, it is clear that this compositional process was building towards the later completed B Minor Mass.

The **Mass in A Major** is scored for two flutes, a string ensemble and four singers. The *Kyrie* opens gloriously with the full ensemble until the *Christe*, where the texture changes and the voices separate and successively begin a descending arpeggio theme, each iteration getting closer and closer until finally they reunite in a concluding declaration of this theme. The final *Kyrie* reintroduces the flutes in an elegant triple time fugue to round off the movement. It is followed by a bubbling *Gloria*, opening with a full vocal ensemble accompanied by chattering arpeggios in the strings. Once again, Bach changes the texture for the texts of both *Et in terra pax* and *Adoramus te* which are both accompanied simply by flute and continuo. *Domine Deus* is a bass solo accompanied by solo violin and continuo whereas the *Qui tollis peccata mundi* employs a greater ensemble of two flutes, unison violins and violas to provide a transparent accompaniment to the soprano soloist, followed by *Quoniam* for alto solo with violins and violas in unison accompanied by continuo. The final movement of the Mass, *Cum Sancto Spiritu* begins with a three bar ‘Prelude’ reminiscent of the opening of the B Minor Mass, which leads into a flowing *Vivace* in 12/8 time where the lilting vocal lines dance with the semiquavers in the flutes.

The **Mass in G Minor** is scored for 2 oboes and strings with continuo. The stately opening *Kyrie* has a flowing theme over an accompaniment of short, dancing quavers in the bass. The voices begin as one, but first the alto, then the soprano takes a solo, leading to the *Christe* which is developed into an imitative section, passing the theme from voice to voice before the final *Kyrie*. This is then presented with an angular fugal theme, first in the bass then taken up by all voices and instruments in turn. The *Gloria* in triple time has a rising semiquaver figure which runs through all voices, leading to homophonic repetitions of “*Gloria*”. *Gratias* is scored for solo bass, unison violins and continuo, followed by the *Domine fili* for alto, oboe solo, strings and continuo then the *Qui tollis* for tenor solo, oboe solo and continuo. The full ensemble reunites for the final *Cum Sancto Spiritu*, once again Bach implements a fugue, tossing the theme between voices and instruments creating an energetic close to the work.

Bach’s Orchestral Suites are often viewed as inferior to the renowned through-composed Brandenburg Concertos, however we are hoping to demonstrate today that these suites contain some of the composer’s most imaginative and inventive music. We will perform Overtures to both the C major and B minor Suites, both written in a French overture style. Borrowing heavily from the stylistic imaginings of Jean Baptiste Lully, both overtures have abundant dotted rhythms and the recognisable swing and dance of French music is to the fore.

The **C Major Suite** BWV 1066 is scored for strings, and a trio of oboes and bassoon who are liberated from the string ensemble in the second section and form an interlacing line above a virtuosic bassoon.

The **B Minor Suite** BWV 1067 is written for a delicate ensemble of solo flute and strings. The flute, mostly doubled by the first violin, becomes a solo line in the middle section of the work in a magical texture accompanied by pizzicato strings. A solitary note is often held to increase the tension before the reintroduction of the opening music.

Taking into account that the Lutheran Masses are based on Bach's previous cantata compositions, it seemed apt to prelude each mass with sinfonias from the same collection of works, albeit one being of spurious authorship. Cantata BWV 142 ***Uns ist ein Kind geboren*** (Unto us a child is born) although originally attributed to Bach, recent research now suggests that it is most likely composed by Bach's predecessor at St Thomas's church in Leipzig, **Johann Kuhnau** (1660 – 1722). Kuhnau was Cantor at St. Thomas's from 1701 to 1722, and it is proposed that this cantata was composed for performance on Christmas Day 1720. Scored for three distinct instrumental colours: oboes, flutes and violins, this celebratory (albeit in a minor key) dancing sinfonia uses a very brief ritornello before throwing the musical themes from instrument to instrument. Given the occasion for which it was written, it is unsurprisingly reminiscent of the opening chorus to J S Bach's Christmas Oratorio ***Jauchzet, frohlocket***. Our other sinfonia, from Cantata BWV 42 ***Am Abend aber desselbigen Sabbats*** was originally performed on the first Sunday after Easter in 1725. Once again the musical use of distinct groups of instruments is used to great effect here with strings scored against oboes and bassoon. The sinfonia, given the virtuosity of the instrumental writing, is thought to be based on a lost triple concerto.

We now introduce two predecessors to Johann Sebastian, his first cousins once removed, the brothers Johann Christoph and Johann Michael Bach. Johann Sebastian wrote of them:

Johann Christoph Bach, the eldest son of Heinrich, was born in Arnstadt in 1642 and died in Eisenach in 1703. He was a profound composer. He married Mademoiselle née Wiedemann, the eldest daughter of Monsieur Wiedemann, the town clerk of Arnstadt; she bore him four sons [...] Johann Michael Bach, the second son of Heinrich Bach, was also born Arnstadt, in the year 1648. He was town clerk and organist to the town of Gehren and was, like his eldest brother, an able composer. At his death he left a widow, the second daughter of Monsieur Wiedemann, the town clerk of Arnstadt, and four unmarried daughters. There were no sons.

The unmarried daughters mentioned are significant in this case as one, Maria Barbara, would later become the first wife of Johann Sebastian.

Herr, der König freuet sich is scored for two violins, two violas and continuo although it contains an alternative marking requiring cornettos and trombones. The choir is scored for five voices and often uses the form of a responsorial style dialogue between leading voices with the responding choir. It is led by the bass, then tenor and finally the alto until concluding with a repetition of the opening choral figure.

Mit weinen hebt sich's an is a contrast to the celebratory Johann Michael motet and is subtitled Aria. The three verses, set simply for four voices, portray the life cycle from childhood, midlife, and finally old age, through the tears of a penitent. It would have most likely served as a meditation on death for a funeral service.

Notes by Mark Chambers

Herr, der König freuet sich (Psalm 21, 2-7)**Johann Michael Bach**

Herr, der König freuet sich in deiner Kraft,
 und wie sehr fröhlich ist er über deiner Hülfe!
 Denn du gibest ihm seines Herzens Wunsch
 und weigerst nicht, was sein Mund bittet. Sela.
 Denn du überschüttetest ihn mit gutem Segen
 und setzest eine güldene Krone auf sein Haupt.
 Er bittet dich um das Leben;
 so gibst du ihm langes Leben immer und ewiglich.
 Er hat große Ehre an deiner Hülfe;
 du legest Lob und Schmuck auf ihn.
 Denn du setzest ihn zum Segen ewiglich
 und erfreuest ihn mit Freuden deines Antlitz'.
 Herr, der König freuet sich in deiner Kraft,
 und wie sehr fröhlich ist er über deiner Hülfe!

*Lord, the king finds happiness in Thy great strength,
 and he is grateful for the saving help Thou givest!
 For Thou givest him all his heart's desire,
 withholding not the things he asks for. Sela.
 For Thou hast appeared to him with all thy blessings;
 Thou givest him a circlet of gold to crown his head.
 He asked of thee life and blessing;
 Thou grantest him length of days now and evermore.
 He finds grace and glory in Thy salvation;
 Thou giv'st him praise and majesty.
 For Thou grantest him Thy blessing evermore,
 and delightest him with gladness in Thy presence.
 Lord, the king finds happiness in Thy great strength,
 and he is grateful for the saving help Thou givest.*

Masses in A Major BWV 234 and G Minor BWV 235 J S Bach

Kyrie eleison.
 Christe eleison.
 Kyrie eleison.

*Lord, have mercy.
 Christ, have mercy.
 Lord, have mercy.*

Gloria in excelsis Deo
 Et in terra pax hominibus bonae voluntatis.
 Laudamus te. Benedicimus te.
 Adoramus te. Glorificamus te.
 Gratias agimus tibi propter magnam gloriam tuam.
 Domine Deus, Rex caelestis, Deus Pater omnipotens.
 Domine Fili unigenite, Iesu Christe.
 Domine Deus, Agnus Dei, Filius Patris.
 Qui tollis peccata mundi, miserere nobis.

*Glory be to God on high,
 and on earth peace, good will towards men.
 We praise thee, we bless thee,
 we worship thee, we glorify thee,
 we give thanks to thee for thy great glory,
 O Lord God, heavenly King, God the Father Almighty.
 O Lord, the only-begotten Son, Jesus Christ;
 O Lord God, Lamb of God, Son of the Father, that takest
 away the sins of the world, have mercy
 upon us.*

Qui tollis peccata mundi, suscipe deprecationem
 nostram.

*Thou that takest away the sins of the world, receive our
 prayer.*

Qui sedes ad dexteram Patris, miserere nobis

*Thou that sittest at the right hand of God the Father, have
 mercy upon us.*

Quoniam tu solus Sanctus. Tu solus Dominus.
 Tu solus Altissimus, Iesu Christe.
 Cum Sancto Spiritu, in gloria Dei Patris. Amen.

*For thou only art holy; thou only art the Lord;
 thou only, O Christ, with the Holy Ghost,
 art most high in the glory of God the Father. Amen.*

Mit weinen hebt sich's an

Mit Weinen hebt sich's an,
dies jammervolle Leben,
es muss das kleinste Kind
der bittern Tränen Schar
sich weinend untergeben,
eh' es sich noch besinnt.
Wenn's kaum geboren ist,
so höret man doch schon, dass
sich bei ihm erhebt
der schmerzenvolle Ton.

Das Mittel unsrer Zeit
ist überschwemmt mit Sorgen,
wir sind des Glückes Spiel.
Der weinet durch die Nacht
bis an den lieben Morgen,
und hilft ihm doch nicht viel. Der
Furcht- und Hoffnungsstreit
zerquälet unsern Sinn
und nimmt, eh man es denkt,
die besten Jahre hin.

Das Alter kömmt herbei,
die kummervollen Jahre,
die uns gefallen nicht,
und führen uns den Weg
zur trüben Totenbahre.
Wann dieses dann geschieht,
so ist es aus mit uns;
der tränenvolle Lauf
hat nun das Ziel erreicht
und hört mit Weinen auf.

Johann Christoph Bach

*It begins with weeping,
this wretched life:
the smallest child must
to the host of bitter tears
submit, weeping
before he is yet aware.
He is scarcely born
but already is heard
rising from him
the anguished sound.*

*The mid-time of our life
overflows with tribulation,
we are the playthings of fate.
He who weeps all night
until the welcome morning
finds little relief.
The struggle of fear and hope
torments our minds,
and takes from us, before we know it,
our best years.*

*Old age approaches,
the sorrowful years,
that hold no pleasure,
and lead our way
to the dismal funeral bier.
When this comes to pass,
then it is ended for us;
the tear-filled course
has attained its goal,
and ends its weeping.*

Saturday 25th September 12.00

Anderson's Yard, Kempten Promenade

Sligo Baroque Orchestra

Sligo Baroque Orchestra with violinist Thelma Handy of the Liverpool Philharmonic Orchestra will perform a selection of popular pieces by Vivaldi and Albinoni at Anderson's Yard on Kempten Promenade, beside the Garavogue River in the heart of town. The venue is an open-air courtyard of the old former brewery, now Anderson's, and has covered areas in the event of a shower.

Members of the public are warmly invited to this free event, especially those who are new to Baroque music and would like to get a taste of why we love it – so drop in while you are out and about on Saturday morning.

No booking or tickets are required, but current public health measures will be observed at the site.

Saturday 25th September 14.00

Presbyterian Church, Church Street

IBO APPRENTICES ENSEMBLE

Telemann, Purcell, Dowland



Rachael Masterson, Harry O'Connor (violins), Martha Campbell (viola), Doireann Kelly (cello), Alex Felle (bass), Ellen Bolger (harpsichord).

The ***Irish Baroque Orchestra*** is Ireland's leading period music ensemble. Under the artistic direction of Peter Whelan, each member of the orchestra explores the playing techniques and styles of the 17th and 18th centuries, performing exclusively on Baroque instruments or modern replicas.

The ***IBO Apprentices Scheme***, now in its second year, gives advanced young musicians from across Ireland the opportunity to develop their skills with the Irish Baroque Orchestra by playing in IBO rehearsals, having tuition and mentoring with IBO players and management, loan of instruments and free access to the music library and rehearsal space.

Sligo Baroque Festival have partnered with IBO to invite this year's apprentices to give a public concert as part of the festival. Rachael, Harry, Martha, Doireann, Alex and Ellen have been rehearsing and staying in Sligo this week, and we are delighted to hear the results in this varied programme.

Suite Les Nations in B flat major, TWV55:B5

Georg Philipp Telemann
(1681-1767)

*Ouverture - Menuet – Les Turcs – Les Suisses – Les Moscovites – Les Portugais –
Les Boiteux – Les Coureurs*

Overture from The Gordian Knot Unty'd, Z597

Henry Purcell (1659-1695)

Lachrimae Antiquae; Lachrimae Antiquae Novae

John Dowland (1563-1626)

Telemann was one of the most versatile composers of the first half of the 18th century, working in a wide variety of vocal and instrumental genres. While employed at the court of Count Erdmann II in present-day Poland, he took a particular interest in the French style, studying manuscripts of Lully and Campra, and was also introduced to Polish folk music. Telemann's later residence in Hamburg, an international port city, exposed him to further musical influences. ***Les Nations*** combines this knowledge of international styles with Telemann's gift for writing illustrative character pieces.

The suite opens with an overture in the typical French style, although the usual fugal central section is here replaced by a leaping gigue, a dance originating from England. The elegant minuet – originally a French court dance – is followed by the vigorous **Les Turcs**. Both **Les Suisses** and **Les Portugais** abruptly alternate between fast and slow, fancied to depict those nations' older and younger generations. Between these two movements comes **Les Moscovites**, depicting the great church bells of Russia. The last two movements enlarge the picturesque theme of the suite, depicting horses – limping in **Les Boiteux**, and running in **Les Coureurs**.

One of England's first great composers, in his short life **Henry Purcell** composed many works for the theatre, one of which was the suite of incidental music for **The Gordian Knot Unty'd**, a play staged in 1691 of which little is known, not even the name of the playwright. Like much of Purcell's music for the theatre, the suite does not aim to heighten the drama like a soundtrack, but provides interludes between the scenes, and opens with this fine, stately overture.

Published in London in 1604, *Lachrimae, or Seaven Teares* presented seven variations on the **Lachrimae pavan**, which **John Dowland** had previously composed as a lute piece and a song, Flow, My Tears. The first two pavan variations, for five viols and lute but arranged here for string ensemble, were given titles meaning Old Tears, and Old Tears Anew.

With thanks to Doireann Kelly

Saturday 25th September 14.00

Presbyterian Church, Church Street

MARK CHAMBERS

The Singer As Celebrity – a short history of Baroque vocal style



Mark Chambers, himself a professional counter-tenor, as well as musical director of the Belfast-based early music choir Sestina and voice tutor at Birmingham University, will give a brief but informative guide to the development of vocal style and ornamentation during the Baroque period, by reference to the outstanding singers of the era and contemporary accounts and treatises, ranging from Dalla Casa's *Il vero modo di diminuir* (Venice, 1584) up to the mid-eighteenth century.

Saturday 25th September 17.00

St John's Cathedral, John Street

LONDON HANDEL PLAYERS

The Complete Brandenburg Concertos

Adrian Butterfield (violin, violin piccolo, viola, and director of the ensemble), Oliver Webber (violin), Thelma Handy (violin), Nicola Cleary (violin and viola), Rachel Byrt (viola), Aliye Cornish (viola), Katherine Sharman (cello and gamba), Norah O'Leary (cello and gamba), Sarah Groser (gamba), Doireann Kelly (cello), Cecelia Bruggemeyer (bass), Silas Wollston (harpsichord), Rachel Brown (flute and recorder), Andreas Helm (oboe and recorder), Molly Marsh (oboe), Lars Henriksson (oboe), Zoe Shevlin (bassoon), Gavin Edwards (horn), Clare Penkey (horn), Darren Moore (trumpet).



We will make no attempt to disguise our delight at being able to offer our festival audience the complete set of Bach's wonderful and much loved Brandenburg Concertos in one concert – a rare event anywhere. This ambitious undertaking, celebrating 300 years of the manuscript in which they were written out by Bach, brings a total of twenty musicians together, including the London Handel Players and other leading soloists from Ireland and abroad. It has only been possible to do this thanks to the great support received from the public for our special Brandenburgs fundraising campaign, in addition to our regular funders including The Arts Council, Sligo County Council and others, to all of whom we are deeply grateful. This concert will be recorded and made available after the festival.

When Johann Sebastian Bach left Weimar in 1717 to become music director at the court of Köthen, in Saxony, he found an excellent orchestra to which the music-loving young Prince Leopold had recruited virtuoso musicians dismissed from Berlin by the king of Prussia, who preferred to spend his money on soldiers. This resource gave Bach the opportunity to experiment with the Italian concerto form and test the limits of the players' abilities.

In 1721, perhaps obliquely soliciting new employment, he compiled a set of six concertos for Christian Ludwig, Margrave of Brandenburg-Schwedt, with the manuscript score in Bach's hand dated 24 March. It was sold after the margrave's death in 1734, the concertos were largely forgotten, and only after the manuscript was rediscovered in the Brandenburg archives in 1849 did the concertos become known as the Brandenburgs and begin to be performed more frequently.

Compiled from sinfonias and concerto movements he had written over a number of years, all are in the concerto grosso form, that is, using several solo instruments rather than one. Each of the 14 instruments used in the set, except the double bass, features as a soloist at least once. Bach used the wide range of instruments "in daring combinations. Every one of the six concertos set a precedent in scoring, and every one was to remain without parallel." (C. Wolff).

Bach later took some movements from the Brandenburgs for use as sinfonias in his church cantatas, and the fourth concerto was adapted as a harpsichord concerto, BWV 1057. The concertos will be played in the following order.

No. 5 in D Major, BWV 1050

1. Allegro 2. Affettuoso 3. Allegro

Soloists: Rachel Brown, flute; Adrian Butterfield, violin; Silas Wollston, harpsichord.

Among the three soloists, the composer leaves us in no doubt that the harpsichord, playing as a soloist as well as part of the continuo, takes precedence over the flute and violin. When the harpsichord is part of the continuo, only the left hand notes are written, as it was assumed that the player would improvise the correct chords for the right hand. When the harpsichord is soloist, however, Bach writes out the music for both hands, including a spectacular 65-bar cadenza-like passage at the end of the first movement. He employs the newly fashionable traverso flute and allows it to shine in its brightest key, D major.

The B minor slow movement is a gentle trio sonata, for the three soloists only, and the gigue-like last movement opens with the solo violin, joined by the flute, then the harpsichord and eventually the rest of the ensemble bringing the work to a joyful and energetic conclusion.

No. 3 in G Major, BWV 1048

1. [Allegro] 2. Adagio 3. Allegro

Scored for three violins, three violas, three cellos, and continuo, Bach uses the groups of strings both collectively and individually. The first movement begins with a distinctive

three-note motif that is passed through each solo group – a treat for the eye as well as the ear. The second movement contains only two chords, and so the challenge for the ensemble lies in how to realize those pitches. The chords might be played as written or used as the skeletal structure for a short improvised passage for one of the soloists. This transitions to the third movement, a swirling dance that opens with a flourish first heard in the violins and then imitated by the violas and cellos.

Bach has often been viewed as a conservative musical figure and yet the textures that he employs here are as unique and ground-breaking as they are inspired. The varying combinations and roles of the nine instruments (with continuo) provide a kaleidoscope of colour and the joy and energy of the dance is truly infectious.

No. 1 in F Major, BWV 1046

1. *[Allegro]* 2. *Adagio* 3. *Allegro* 4. *Menuet*

Soloists: Gavin Edwards and Clare Penkey, horns; Andreas Helm, oboe; Adrian Butterfield, violino piccolo.

The solo instruments are two horns, three oboes, bassoon, and violin piccolo. The wind instruments might easily overpower a single violin, so for much of the first movement Bach uses the solo violin as the leader of the ensemble. In the second movement, the violin in dialogue with the oboes and bassoon creates a delightful combination. In the *Allegro*, Bach pairs the violin with one horn, then one oboe, then closes the concerto with a suite of dance movements featuring the soloists.

INTERVAL

No. 6 in B-flat Major, BWV 1051

1. *[Allegro]* 2. *Adagio ma non tanto* 3. *Allegro*

Soloists: Rachel Byrt and Adrian Butterfield, violas.

This is the only concerto in the set that does not use the violin. Instead, Bach scores it for two new-style violas held by the arm, who have the starring role, two old-style violas da gamba (held by the legs) who support them, and cello accompanied by continuo. In the first movement, the two violas chase each other in a playful canon, and converse with the other instruments. Next, the violas play a slow aria in duet, while the gambas are silent. The lively third movement has the violas playing a gigue alternately slower and faster, with the gambas and cello adding texture and colour.

No. 2 in F Major, BWV 1047

1. *[Allegro]* 2. *Andante* 3. *Allegro assai*

Soloists: Darren Moore, trumpet; Rachel Brown, recorder; Andreas Helm, oboe; Adrian Butterfield, violin.

Each of the unusual combination of soloists – trumpet, recorder, oboe, and violin – has a distinctive tone colour. After the opening ritornello (a recurring motif by the full ensemble) in the first movement, Bach introduces the solo violin with continuo accompaniment followed by an abbreviated ritornello. Then the solo oboe enters accompanied by the violin. This pattern continues, each soloist handing off the melody to the next, separated by a short ritornello, until all four instruments have been presented. They are mixed and matched in intricate patterns for the remainder of the movement. Bach rests the trumpet in the second movement, a graceful dance, before the final movement opens with the trumpet introducing a fugue theme that is imitated by each soloist in turn.

No. 4 in G Major, BWV 1049

1. Allegro 2. Andante 3. Presto

Soloists: Rachel Brown and Andreas Helm, recorders; Adrian Butterfield, violin.

Bach uses only high-range instruments, violin and two recorders, as the soloists. With its focus on long-held notes in the recorders and the sparse accompaniment, the first movement goes at a leisurely pace. While the two solo recorders are easily heard, it can be difficult to hear a solo violin among the rest of the strings. Bach solves this compositional challenge by using the solo violin to connect the full ensemble and solo sections in addition to an extended passage later in the movement.

In the second movement, the soloists act as echoes to the rest of the ensemble. These roles are then reversed as the soloists elaborate on the opening idea and the ensemble replies. This movement closes with a transition that harmonically prepares the final movement, Presto, a whirl of ideas for the full ensemble and soloists alike.

In the outer, fast movements it is the solo violin that dominates the texture, most obviously in the virtuosic whirlwind passages that contain some of Bach's most difficult concerto writing for the violin. Conversely, the violin is given a subservient role in the slow movement as it merely provides a bass line for the two recorders in the solo passages. In the manuscript Bach calls for "echo flutes" (fiauti d'echo), but as no one knows for certain what was meant by an echo flute, recorders are generally used in the parts.

With thanks to Adrian Butterfield, London Handel Players, and Teresa Neff, The Handel and Haydn Society.

Saturday 25th September 20.30

Gillooly Hall, Temple Street

JONAS NORDBERG

Lute pieces by John Dowland



The late evening recital at the Festival creates a nocturnal mood - of reflection, intimacy and deep attention. This year we are pleased to welcome Jonas Nordberg to play a set of John Dowland's pieces for lute.

Jonas Nordberg is a Swedish lutenist mastering a wide range of plucked instruments and repertoire from the 16th to 21st

centuries. He has an active schedule in many countries, performing solo concerts, chamber music, staged performances and large ensemble work. His solo albums and chamber music collaborations have received critical acclaim and awards such as Gramophone Magazine's Editor's Choice and the French Diapason d'Or.

Together with soprano Ruby Hughes he performs the full lute song repertoire, focussing on the Elizabethan era and Italian monody. With viol player Liam Byrne he explores the music of Marin Marais and other French composers, mixed with contemporary music for theorbo/viol & electronics. He plays with ensembles such as Concerto Köln, Orchestra of the Age of Enlightenment, Concerto Copenhagen, Orfeo 55, Drottningholm Baroque Ensemble, London Handel Orchestra, Il Pomo d'Oro, Insula Orchestra, Camerata Rresund, Les Accents and many others. His recording of Dowland's solo works will be released on BIS Records in April 2022.

John Dowland was born in 1563 – probably in London, but possibly in Dublin. Although a distinguished lutenist, he failed - believing it was because he had become a Catholic - to win a position in the service of Queen Elizabeth in 1594, and went to work in Germany and Denmark. Dismissed by the Danish king in 1606, he returned to England, and was at last appointed one of the King's Lutes in 1612. He died in 1626.

Dowland wrote more than a hundred solo pieces for the lute, as well as several volumes of songs for voices and lute or viol consort and lute. This programme features a selection of his greatest solo works, organized in small suites based on tonalities and contrasting characters - melancholic pavans, free form fantasies, light galliards and almains – revealing how rich his emotional and creative palette was.

The first set of five pieces moves back and forth between G major and minor, featuring a prelude exploring the resonance of the instrument, an intricate chromatic fantasy, the lively easy going Frog galliard, another contrapuntal melancholic piece (Farewell) and finally a free improvisational Fancy.

Prelude
Forlorne Hope Fancy
The Frog Galliard
Farewell (In Nomine)
A Fancy (P. 6)

The second set of four pieces contains a pavan full of contrapuntal beauty in its variations, a quick almain dedicated to a Sir John Smith, a lullaby - here falling asleep is very much permitted - and finally the rhythmically and harmonically quirky Lady Hunsdon's Puffe.

Solus Cum Sola
Sir John Smith, His Almain
Orlando Sleepeth
Lady Hunsdon's Puffe

The third set is dedicated to happy pieces in major keys initially, as we hear a playful contrapuntal Fantasie followed by two galliards, one dedicated to the Earl of Derby and the other to Queen Elisabeth. The set finishes in minor with Piper's Pavan, where the variations on the three sections contain divisions filling out the harmonic framework to create very special sonorities.

Fantasie (P. 1)
The Earle of Derby's Galliard
The Most Sacred Queen Elisabeth, Her Galliard
Piper's Pavan

As the evening slips into night we move on to the final set, where Dowland's unique melodic brilliance in melancholic music is manifested in his most famous piece nowadays, Lachrimae, on which he also composed the song Flow, My Tears as well as a set of variations for viol consort. A last Fancy gives some momentary hope before the final pavan Semper Dowland Semper Dolens, ever Dowland ever doleful. Here the subtle colours, harmonic surprises between major and minor and beautiful counterpoint serve to create a tapestry full of complexity which leaves much room for contemplation.

Lachrimae
A Fancy (P. 5)
Semper Dowland Semper Dolens

Notes by Jonas Nordberg

Sunday 26th September 11.30

Hawk's Well Theatre, Temple Street

SLIGO ACADEMY OF MUSIC

Exhibition Concert

Sligo Academy of Music was founded in 2000 to provide quality tuition and performance opportunities, in an environment that nurtures creativity and excellence. The majority of students attend after school and at weekends. Many are actively involved in the Junior Orchestra, the Sinfonietta Orchestra and the Jazz Orchestra. In recent years the Academy's orchestras have toured to the United States and throughout Europe.

In collaboration with the Sligo Baroque Festival, students have taken the opportunity to learn about period performance style and techniques, in a carefully prepared and varied programme of Baroque pieces.

Sunday 26th September 13.00

Gillooly Hall, Temple Street

OLIVER WEBBER

The Winding Path: Gut Strings, Technology and Musical Style in the 17th and 18th Centuries

Oliver will trace the history of gut strings through the Baroque period and beyond. We learn how the humble raw material of sheep gut is transformed into a unique – and hitherto unmatched – vehicle for musical expression. As the point of contact between the musician and the instrument, the string is crucial to the musical result: the invention of new string technologies, the evolution of musical style and simple pragmatism have all played a role in how we string our instruments. Oliver's perspective as violinist, researcher and string-maker gives a rare insight into this fascinating story and its implications for music-making today.



Sunday 26th September 14.00

Gillooly Hall, Temple Street

**CLAIRE DUFF (violin), SARAH GROSER (viola da gamba),
YONIT KOSOVSKA (harpsichord)**

Music of Bach's Youth

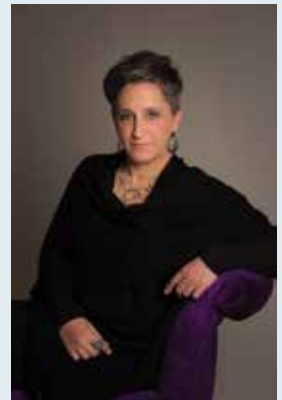
Sonata in G minor, Opus 2, No. 3, BuxWV 261 Dieterich Buxtehude (c.1637–1707)
I. Vivace – Lento II. Allegro – Lento III. Andante IV. Grave V. Gigue

Sonata No.2 in E minor Philipp Heinrich Erlebach (1657–1714)
I. Adagio – Allegro- Adagio II. Allemande III. Courante IV. Sarabande V. Gigue

Passacaglia in D minor Johann Philipp Krieger (1649–1725)

Sonata in G major, Opus 2, No. 5 Johann Philipp Krieger (1649–1725)
I. Allegro – Adagio II. Allegro – Adagio III. Allegro – Presto IV. Courante

Sonata in B-flat major, Opus 1, No.4, BuxWV 255 Dieterich Buxtehude (c1637–1707)
I. Vivace II. Lento III. Allegro



The combination of violin and viola da gamba (viol) in trio sonatas was popular in late 17th-century German music, as was the experimental *stylus fantasticus*. The trio sonatas in this concert demonstrate this unpredictable and often improvisatory style of playing, and were all published from 1693 to 1696.

Dieterich Buxtehude (c1637–1707) held one of the most sought-after posts in Germany at the Marienkirche in Lübeck, where he was organist from 1668 until his death in 1707. As well as composing organ music, he also wrote many vocal and chamber works, and solo keyboard music for organ and harpsichord. His two collections of sonatas for violin, viola da gamba and harpsichord were published in 1694 and 1696. The Sonata in G minor alternates fugal sections with short and sometimes rhetorical slow sections. Buxtehude often uses a repeating bass pattern in his trio sonatas, much like in English grounds; here he uses this device twice, first in the opening *Vivace* and later in a lyrical *Andante*, where it has an almost hypnotic effect. The Sonata in B-flat major is composed on a smaller scale,

beginning with a fugal movement, again using a repeating bass pattern with 32 repeats. The violin and viola da gamba have some eccentric exchanges, eventually bursting into triplets. After this is a recitative-like Lento section and a lively Allegro, which concludes with emphatic double stops on the violin.

Philipp Heinrich Erlebach (1657–1714) held various posts at the court of Rudolstadt in Thuringia between 1679 and 1714. Most of his music was destroyed in a fire in the court library in 1735. Only a few published works survived; amongst these were his six sonatas for violin, viola da gamba, and basso continuo, published in 1694. Erlebach's Sonata No.2 in E minor is more structured than Buxtehude's sonatas, made up of three movements in the slow-fast-slow pattern of the Italian church sonatas, followed by four dance movements in the style of a French suite. Erlebach uses the viola da gamba exclusively as a second upper voice alongside the violin, unlike Buxtehude, himself a viol player, who uses it alternately as a melody instrument and as a bass instrument.

Johann Philipp Krieger (1649 - 1725) spent his younger days travelling, studying, and performing in Copenhagen, Venice, Rome, and Vienna before settling in Weissenfels (Saxony) in 1677 as organist and Kapellmeister (music director). Among his many compositions there are twelve sonatas for violin, viol and harpsichord, published in 1693. Each of these has a unique character and does not follow any particular formal pattern. Sonata No.5 in G major begins with flourishes on the violin and viola da gamba and continues with alternating fast and slow sections, ending (rather unusually) with a dance movement in the form of a courante. Also heard in today's concert is Krieger's Passacaglia in D minor for keyboard, a substantial solo piece over ten minutes long, commencing with a six-bar bass pattern, followed by 44 variations.

Notes by Sarah Groser

Sunday 26th September 17.00

Hawk's Well Theatre, Temple Street

SLIGO BAROQUE ORCHESTRA

The Concerto Grosso in Bach's Time

Concerto Grosso in F, Opus 6, No. 9

Preludio Largo – Allemanda - Corrente - Gavotta – Adagio - Minuetto

Arcangelo Corelli (1653-1713)

Concerto Grosso in B flat, TWV 54:B1

Largo – Allegro – Dolce – Allegro

Georg Philipp Telemann (1681-1767)

Concerto Grosso in G

Allegro – Largo - Allegro

Johann Friedrich Fasch (1688-1758)

Concerto Grosso in G, Seibel 217

Allegro – Largo e staccato - Grave

Johann David Heinichen (1683-1729)

Concerto in G, RV 577

[Allegro] – Largo non molto - Allegro

Antonio Vivaldi (1678-1741)

The concerto grosso, as a musical form with several soloists, had a fairly brief life: from the last quarter of the 17th century to a little beyond the middle of the 18th century. It was a time when musical ideas travelled quickly, with many of the composers of northern and central Europe going to Italy to study, and with the rise of music publishing, initially in Amsterdam, and soon emulated in other cities. What emerged, however, was not an accepted model of what a concerto grosso was, rather a number of continuously developing approaches.

Bach's Brandenburg Concertos must have been chosen by him to represent the range of his styles of composition, but the great variety of instrumentation used in them was, in fact, more or less the norm, particularly for German composers. This programme gives a taste of some concerti grossi that were produced or published around the same time as Bach made his presentation to the Margrave of Brandenburg in 1721. What was exceptional about the Brandenburg Concertos was not the scoring, but the genius of the composer.

Corelli is often taken as the originator of the form and the first to use the title Concerto Grosso. Neither is true, but his Opus 6 set of twelve concerti grossi are early examples, and very perfectly composed. They were also very influential, creating what might be viewed as the Roman and English tradition. All Corelli's concertos have a concertante group of two violins and a cello or harpsichord, and were in more than three movements. Corelli's model was largely followed by such composers as Geminiani, Barsanti, and Handel. Corelli's Opus 6 was published in 1714, but it is likely that the concertos were composed up to thirty years earlier.

Music in the ruler of Saxony's court at Dresden was more lavishly funded than anywhere else at this time, with a large establishment of musicians that were highly skilled, including many wind players. So it is not surprising that not only did the court composers - Heinichen, Zelenka, Pisendel, Veracini - produce some concerti grossi far more adventurously scored than Corelli's, but many notable composers from other courts and jurisdictions wrote specially for the Dresden orchestra - including Telemann, Vivaldi and Fasch.

Telemann was the most esteemed German composer of this time - as prolific as Bach, but with many more concertos and suites to his name. The concerto we perform has two flutes, oboe and violin making up the concertante group.

Fasch, after a short period in Prague, was Kapellmeister at the court in Zerbst, highly paid and highly valued. Maybe his concerto grosso scored for two oboes da caccia, two violas, two bassoons and basso continuo gave Bach the idea of omitting violins from his sixth Brandenburg concerto. The piece we have chosen is barely a concerto grosso, as in the first and third movements it has all the appearance of a solo flute concerto, while in the slow movement there are also obbligato parts for violin and cello.

Heinichen was Kapellmeister at Dresden from 1716 until his death in 1729. He composed many concerti grossi with often large instrumentation. The concerto in this programme has solo parts for two violins, two flutes, two bassoons and two cellos. It has a curious written-out cadenza for violin concertante in the last movement.

Vivaldi was in many respects the model Bach chose for his concerto compositions. This work was written to make use of the large Dresden orchestra. It is in Vivaldi's normal three movement form, with the soloists being violin, two flutes, two oboes and bassoon.

Notes by Rod Alston

Sunday 26th September 19.30

St John's Cathedral, John Street

LONDON HANDEL PLAYERS WITH JONAS NORDBERG

The Fruit-Bearing Society

Adrian Butterfield & Oliver Webber (violins), Rachel Byrt (viola), Katherine Sharman (cello), Jonas Nordberg (theorbo), Silas Wollston (harpsichord)

Fuga Prima	Valentin Haussmann (c.1565-1614)
Canzona à 4 (LPB 77)	Georg Arnold (1621-1676)
Sonata for violin and cello in C (LPB 35)	Johann Michael Nicolai (1629-1685)
Ciaccona for violin and continuo in C (LPB 3)	Antonio Bertali (1605-1669)
Sonata à 4 in A minor (LPB 78)	Anonymous
Lamento sopra la dolorosa perdita della Real Maesta di Ferdinando IV Re de Romani	Johann Jakob Froberger (1616-1667)
Sonata for 2 violins and cello in G (LPB 108)	Antonio Bertali
Sonata a 4 in D minor (LPB 79)	David Pohle (1624-1695)

INTERVAL

Paduan in C	John Dowland (1563-1626)
Courant in C (Taffel-Consort)	Christian Engelmann (early 17th century)
Canzon a 4 in C (LPB 86)	Anonymous
Toccata arpeggiata in G (Libro primo d'intavolatura di chitarrone)	Giovanni Girolamo Kapsberger (1580-1651)
Sonata for 2 violins and viola in G (LPB 74)	David Pohle
Sonata for 2 violins in G (LPB 38)	Antonio Bertali
Sonata for violin in D (LPB 6)	Andreas Oswald (1634-1665)
Lamento sopra la morte di Ferdinand III (Rost Codex)	Johan Heinrich Schmelzer (c.1620-23 – 1680)
Contrapunctus I (The Art of Fugue, BWV 1080)	Johann Sebastian Bach (1685-1750)

In the year 1617, the Weimar courtier Caspar von Teutleben, inspired by the burgeoning passion for the Italian vernacular he had witnessed on his travels in Italy, founded The Fruit-Bearing Society (Die Fruchtbringende Gesellschaft), with the aim of similarly elevating the status of German to a serious, literary language. This venture struck a chord with many of the nobility; one such was August II, Duke of Braunschweig-Wolfenbüttel from 1635 to 1666. August II was a shining example of the intellectual elite of his time: widely travelled, with a mastery of several languages, he largely rejected military endeavours in favour of scholarship. A passionate advocate for the German language, he wrote several books himself, including the first German chess primer, as well as works on cryptography and alchemy, and founded a library which was to become the largest collection of manuscripts and printed books in Europe.

August maintained a small but exclusive court, and amongst the musicians employed there was a certain **Jakob Ludwig**, a tenor. In 1662, encouraged by the duke's consort, Ludwig brought together a remarkable collection of music – the Ludwig Partiturbuch (LPB) – as an 80th birthday gift for his enlightened employer. This collection, a fascinating cross-section of string chamber music, forms the heart of tonight's programme, which is a celebration of a century of German musical ingenuity.

Two other intriguing collections have helped to round out our exploration: Thomas Simpson's Taffel-Consort (Hamburg, 1621), an eclectic selection of string band repertoire including works largely by German and English composers, and the Rost Codex, a later 17th century collection from Strasbourg, hailed by the French encyclopaedist Sébastien de Brossard as 'a true treasure, so much the more notable as it is unique'.

Many of the composers heard this evening are only known at all today thanks to these 17th century collectors. The Austrian organist **Georg Arnold** spent most of his career in Germany, but owes a notable stylistic debt to Italy; the canzona heard tonight – characterised by close imitation, alternating metres and climactic cadences – is reminiscent of the ensemble sonatas of Dario Castello. **Johann Michael Nicolai** played violone in the Stuttgart court orchestra, instructed choristers and held chamber music gatherings at his home. His trio sonata in C contrasts treble and bass instruments: for the latter, he originally chose bassoon, but the part is ideal for cello, with virtuoso figuration, in which his string player's instincts may have had a hand. **David Pohle**, a student of Heinrich Schütz, occupied various posts around Germany before settling in Halle, where he rose to become Kapellmeister; his extensive musical output was never published, and much of it remains lost. We can thank Ludwig for including several of his works in his collection, including the two sonatas we perform today, both of which boast particularly fine writing for the viola. Of **Christian Engelmann** no trace remains beyond two short pieces in the Englishman Thomas Simpson's Taffel-Consort. Simpson, like many of his compatriots, found northern Germany a more fruitful environment for music-making than his homeland; the collection includes a number of works by John Dowland, whose style offered a contrast to the Italianate influence we hear in much German music. The paduan in C is a particularly beautiful example of the genre, and is paired here with Engelmann's joyful courant. The organist and violinist **Andreas Oswald**, whose footsteps in Eisenach and Weimar were to be followed by J S Bach, would be almost entirely unknown to us without the Ludwig Partiturbuch, which preserves all but one of his known compositions. The violin sonata performed tonight combines Italian-style diminution patterns with repeated-note figures more typical of the German violin prelude, culminating in a spectacular, extended final cadence.

Among the more familiar figures, the Italian composer and violinist **Antonio Bertali** served at the imperial court in Vienna for some four decades; his compositions were mentioned by contemporaries in the same breath as Monteverdi and Cavalli, and he was noted as being valoroso nel violino; his brilliant ciaccona for violin certainly suggests a level of virtuosity beyond that of the average court violinist.

The two trio sonatas in tonight's offering show different sides of his musical personality: thoughtful and sonorous on the one hand, fleet of foot and virtuosic on the other. **Giovanni Girolamo Kapsberger**, known in the intellectual Italian circles in which he spent most of his life as il nobile alemanno (the noble German), wrote the first collection of music specifically for theorbo, published in 1604. He pioneered many new techniques for the instrument, including the arpeggio figuration we hear in the toccata arpeggiata.

The 17th century was also one of great conflict and tragedy for Germany: the Thirty Years' War, the bitter culmination of a century of religious conflict, laid waste to much of the country, and it is perhaps no surprise that many composers turned their talents to the lament. Two such works – for father and son – feature in tonight's programme: **Johann Jakob Froberger**, one of the most important figures in the history of German keyboard music, wrote a poignant response to the premature death of the heir to the Austrian Habsburg throne King Ferdinand IV in 1654, which ends with a touching depiction of his ascent to heaven; three years later, the death of his father Ferdinand III, the music-loving Holy Roman Emperor who had brought the war to an end, was honoured by **Johann Heinrich Schmelzer** with an evocative ensemble tombeau, in which we hear the tolling of the funeral bells.

Two fugues, separated by four generations of cultural and musical evolution, open and close the programme. **Valentin Haussman** was one of the first German composers to call specifically for violins; his serene and elegantly crafted fuga prima is a significant milestone in the development of the form, and the perfect introduction to the ensemble works which follow; **Johann Sebastian Bach's** Art of Fugue demonstrated, profoundly and eloquently, the full scope of the genre; his contrapunctus I brings the programme full circle, giving us a sense of the musical fruits borne during this turbulent but endlessly creative century.

Notes by Oliver Webber

Thanks

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Support

We are deeply grateful to the individuals and businesses who support the festival in various ways. All assistance is welcomed, and bridges the gap between the cost of running the festival and our income from ticket sales and public funding.

If you would like to help, for example by hosting a visiting performer or giving a hand over the festival weekend, please let us know.

Our Festival Friends scheme recognises and rewards donors at all levels:

FRIEND	Up to €99	Acknowledgement in the festival programme and on the website
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Free tickets for any event, subject only to availability. Space in the festival programme can be used to advertise your business, promote your favourite good cause, send greetings, or whatever you choose (within reason!).

If you would like your donation to go towards a particular aspect of the festival, such as education and outreach or to an individual concert, or if you wish to discuss options, please get in touch.

Taxpayers who donate €250 or more are entitled to avail of the Charitable Donations Scheme, whereby your donation is increased by an extra 31%, through a rebate from Revenue. We are an eligible charity for the scheme, so if this is of interest, please talk to

Strategic Plan 2021-25

Early this year, we were able, with the help of The Arts Council, to develop the first strategic plan for the Sligo Baroque Festival, which outlines our ambitions for the next five years. This marks an exciting new chapter in the growth of the festival, while cherishing the founding vision of an inclusive, welcoming experience, with performance of the highest quality and the nurturing of young musicians at its heart.

The plan sets out our goals and how we intend to achieve them in the core areas of Artists, Learners, Audiences and Organisation. The highlights include

- Bringing the finest exponents of Baroque music to Sligo
- Developing partnerships with other arts organisations
- Presenting full opera and choral works
- Commissioning new works
- Providing performance opportunities for students
- Reaching people new to Baroque music
- Planning and funding the festival on a multi-year basis

For full details, please see the strategic plan document at www.sligo-baroque-festival.com/news

The work of preparing the plan has been of enormous benefit in defining our vision of the character and role of the festival. It has been and will remain a festival in and of Sligo, but with a global perspective, and developing in range and ambition.

In line with our aim of developing partnerships and networks, we are pleased to announce that Sligo Baroque Festival has become a member of the newly founded Irish Early Music Network, which also includes the Limerick, Galway and East Cork Early Music Festivals, Ardee Baroque Festival and the Festival of Early Irish Harp.



