

17TH SLIGO FESTIVAL OF BAROQUE MUSIC

28th - 30th September 2012

The Model & Calry Church Sligo

www.sligobaroquefestival.com

Programme at a Glance

Friday 28th September

7.15pm Reception with Sligo Baroque Orchestra **FREE**
8.00pm Opening Concert: Ensemble Meridiana **€20/15**

Saturday 29th September

10.30am Introduction to the instruments and music of the 17th and 18th centuries given by members of Ensemble Meridiana **FREE**
12 noon **Dancer Maelle Amand** will talk about, show documents and illustrations of Baroque Dance (approximately 30 minutes) **FREE**
1.00pm A recital of harpsichord music of Bach and his contemporaries **€12**
Colin Booth, harpsichord
2.30pm Training orchestra with members of Ensemble Meridiana (first session approx 2 hours)
observers FREE; participants €10 (for both sessions)
2.30pm **Dance Workshop with Maelle Amand (participatory) €5**
4.30pm **Harpsichord workshop** - learn a little about the making and maintenance of this ubiquitous instrument of the Baroque **FREE**
7.30pm **Johann Sebastian Bach and successors in Calry Church €20/15**
Rachel Beckett, baroque flute and **Camerata Kilkenny**
10.00pm **Late Night Concert: "Guerra di baci" €12/10**
Amoroso Foco: Marina Bartoli, soprano **Michael Leopold**, theorbo

Sunday 30th September

11.00am Training orchestra, second session observers **FREE**
1.00pm A thirty minute "performance" by the training orchestra **FREE**
2.00pm **Maya Homburger**, baroque violin: **Aglais €12/10**
Unaccompanied Bach and Guy
7.30pm **Final Concert: Ensemble Meridiana €20/15**

Note: All Concerts in The Model with the exception of Saturday at 7.30pm and Sunday at 2.30pm which is in Calry Church opposite The Model

Friday 28th September

7.15pm

Reception in the Atrium **FREE**
Sligo Baroque Orchestra

8.00pm

Opening Concert - The Model **€20/15**
Ensemble Meridana

Dominique Tinguely recorder/bassoon
Sabine Stoffer violin
Thomas Meraner oboe
Tore Eketorp viola da gamba
Christian Kjossharpsichord

Programme

Johann Friedrich Fasch (1688–1758)

Sonata à 4 in B major for recorder, oboe, violin and basso continuo, FWV N:B1
Largo - Allegro - Largo - Allegro

Johann Georg Pisendel (1687–1755)

Sonata in c minor for violin and basso continuo
Adagio - Presto - Affetuoso - Vivace

Johann Friedrich Fasch (1688–1758)

Quadro in F major for violin, oboe, bassoon and basso continuo, FWV N:F4
Largo - Allegro - Largo - Allegro

Interval

attributed to
Georg Friedrich Handel (1685–1759)

Sonata in C major for viola da gamba and harpsichord obligato
Adagio - Allegro - Adagio - Allegro

Pierre Prowe (1697–1757)

Trio in d minor for recorder, violin and basso continuo, TWV 42:d10
Allegro - Adagio - Allegro - Presto

Georg Philipp Telemann (1681–1767)

Concerto in a minor for recorder, oboe, violin and basso continuo, TWV 43:a3
Adagio - Allegro - Adagio - Vivace



ENSEMBLE MERIDANA

Since its formation in 2006, multi award-winning Ensemble Meridiana has established itself as one of Europe's finest Baroque ensembles of its generation. The five members of Ensemble Meridiana come from four different countries and met during their studies at the Schola Cantorum Basiliensis in Basel, Switzerland where they specialised in early music. In March 2007 Ensemble Meridiana won the first prize and the audience prize in the 4th International Telemann Competition in Magdeburg, Germany and in July 2009, Meridiana won the York International Young Artists Competition. Most recently, the ensemble won their third international competition: the Göttinger Reihe Historischer Musik der Internationalen Händel-Gesellschaft in 2011. Meridiana has performed concerts in prestigious international festivals, such as the Händel Festspiele Göttingen, the Lufthansa Festival of Baroque Music London, the Arols Baroque Festival, the Magdeburg Telemann Festival, the Leipzig Bach Archive Summer Concerts, J.S. Bach's house in Eisenach, a tour of Romania in 2008 and concerts at the National Centre for Early Music in York and King's Place, London. Meridiana has performed on radio throughout Europe, on stations such as BBC Radio 3, MDR FIGARO, RSR Espace 2, Bayerischer Rundfunk and on TV Romania. Their CD by the NCEM and the Fidelio Charitable trust was released by Linn Records in April 2011.

The musicians play on copies and original baroque instruments. The possibilities of recorder or bassoon, oboe or recorder, violin, viola da gamba and harpsichord offer a wide variety of instrumental combinations and enable the group to cover a wealth of baroque repertoire.

DOMINIQUE TINGUELY

Dominique Tinguely studied recorder at the Schola Cantorum Basiliensis with Conrad Steinmann and Katharina Bopp and completed her diploma in 2005. She furthered her recorder studies with Pierre Hamon. At the same time she studied dulcian and Baroque bassoon with Jérémie Papasergio. This was followed by the postgraduate diploma in dulcian and Baroque bassoon at the Schola Cantorum with Donna Agrell and Josep Borràs, which she completed in May 2009. In 2008/2009 and 2010 she played bassoon and recorder with the Académie Baroque Européenne d'Ambronay, directed by Hervé Niquet. Dominique Tinguely is the prizewinner of the Friedl-Wald scholarship. She performs with many different ensembles and orchestras throughout Europe. Dominique teaches at the Bern Conservatoire.

ABINE STOFFER

Sabine Stoffer studied at the HKB Berne and graduated with a distinction in the teaching degree as well as in the Konzertdiplom degree. She continued her studies with Rachel Podger at the RWCMD and completed a Postgraduate Diploma in Baroque violin with distinction in 2010. She performs with different ensembles in the UK and abroad (Brecon Baroque, La Nuova Musica, OAE, Florilegium, Le Concert d'Astrée u.a.) and is a member of 'les passions de l'âme' in Berne. Performances as concert master, chamber musician and soloist brought her to festivals such as the Davos Festival 'young artists in concert', the Aldeburgh Festival, the Three Choirs Festival in Hereford or the Brecon Baroque Festival, where she performed as a soloist alongside Rachel Podger. Together with the clarinetist Nils Kohler she organises the music festival "Kapellenkonzerte" in the Kulturkapelle Biglen (CH). Sabine is an awardee of the Kiefer Hablitzel Stiftung, the Marianne und Curt Dienemann — Stiftung, the Steinitz Bach Prize and has received the award for promising young musician 2011 "Coup de Coeur" from the Canton of Berne.

TORE EKETORP

Tore Eketorp began playing the violin at the age of six. Later he studied the viola da gamba and the viola at Kungliga Musikhögskolan in Stockholm until his diploma in 2006. He then pursued a postgraduate degree at the Schola Cantorum Basiliensis in the class of Paolo Pandolfo. His interest for continuo playing inspired him to learn to play the lirone and violone. Tore regularly gives concerts in Europe. He has won several Competitions and scholarships and has taken part in several CD-recordings as well as radio broadcasts. In 2009, Tore went on tour through Sweden for the Swedish 'Rikskonserter' with the Ensemble 'Trio Stravaganti'.

CHRISTIAN KJOS

After graduating at the State Academy of Music in Oslo in 2003, Christian Kjos went to Basel to study harpsichord and basso continuo with Jesper Christensen. In May 2006 he finished his diploma degree. Christian has been active as a harpsichordist in several norwegian ensembles and has taken part in many radio-, TV- and opera productions under the direction of Andrew Manze, Edward Higginbottom, Attilio Cremonesi and Gottfried von der Goltz. Christian was a continuo player in the European Union Baroque Orchestra in 2004 and 2006. He is a much sought after continuo player at early music courses in Norway and Italy, where he also plays with Ensemble Cordia under the direction of Stefano Veggetti. Christian is also a member of the young baroque orchestra 'Harmony of Nations'.

Saturday 29th September

10.30am

Introduction to the instruments and music of the 17th and 18th centuries

With members of Ensemble Meridiana FREE

12 noon

Dancer Maelle Amand will talk about, show documents and illustrations of Baroque Dance

(approximately 30 minutes) FREE

1.00pm

Lunchtime harpsichord recital €12

Bach and his contemporaries

COLIN BOOTH

Dietrich Buxtehude: Aria and Variations in C
(c.1637 to 1639 - 1707)

Buxtehude is best-known for his dramatic organ music, for which he was so famous that the young J.S.Bach walked 100 miles to study with him – and outstayed his leave of absence by two months. These variations are more modest than his best-known set, La Capricciosa, which was a major inspiration for J.S.Bach to write the Goldberg Variations.

J.S.Bach: Prelude, Fugue and Allegro in E flat (1685 - 1750)

This unusual piece is thought to be an arrangement by Bach of a work for lute. The textures are very light, the tempi are rather slow, and the whole piece is at a low pitch. The influence of Georg Bohm, with whom Bach studied in his youth, and who remained a life-long friend, is evident in this piece.

Georg Philipp Telemann: Fantasie in B flat (1681 - 1767)

More links: Telemann, due to his musical activities in Hamburg, was a close acquaintance of Handel, Mattheson, and J.S.Bach, and was godfather to Bach's second son Carl Philipp Emanuel. He was also probably the most celebrated composer of his age, and was one of those who engineered the triumph of new styles in the middle of the 18th century. This fantasy is largely in the Polish style, which Telemann often employed.

Johann Mattheson: Suite No.Six in E flat major Prelude;
allemande; courante; (1681 - 1764) air (with double /variation);
gigue; minuet.

A friend and rival of the young Handel, Mattheson became one of the most important writers on music in Germany, in addition to his achievements as a composer. His performing career (principally as an operatic tenor) was cut short by the crippling deafness which he developed early – probably even in his twenties. Several of his suites are as virtuosic as many of Handel's, but he chose to include in his 1714 publication several in a more intimate, tuneful vein, like this one, which concludes the first set of six suites.

George Frederick Handel: Suite no.1 in A (1685 -1759)

Prelude; allemande; courante; gigue.

In 1720, now settled in London, Handel published the eight "great" suites. He claimed that he was forced to do this, to compete with at least one other pirated publication, but a second motive was probably to outdo the quite recent publication by Mattheson, for whom he clearly no longer felt any affection. The eight suites were mostly written quite a lot earlier, so they are really a young man's music. He borrowed a number of motifs and themes from others (including Mattheson), but this suite, in addition to providing his subscribers with an exemplum of some of his notational methods, amply demonstrates his own extrovert performance at the keyboard.



The Harpsichord is a 2-manual instrument built by Colin Booth in 2010, derived from a 1-manual original by J.C.Fleischer 1710, in the Berlin Museum collection. The lid painting, also by Colin, is a copy of Echo and Narcissus by J.W.Waterhouse, in the Walker Gallery, Liverpool.

COLIN BOOTH

Colin Booth has combined the careers of harpsichordist and harpsichord-maker for more than 30 years. As maker, he has more than 300 customers to his credit, including a large number of Early Music professionals. Colin is also the UK's leading supplier of early keyboard instruments to rent. Colin teaches and performs annually at the Dartington International Summer School, and is currently resident harpsichordist for the European Union Chamber Orchestra. He has recorded 11 CDs of solo harpsichord music, all to critical acclaim. The end of 2010 saw the culmination of a ten-year project: Colin's book *Did Bach Really Mean That?* This investigation of baroque notation has been praised both for its detail and insights, and for being a highly

readable guide for all who are keen on playing early keyboard music, whatever their chosen instrument. To accompany the book, Colin has released a recording of Bach's Goldberg Variations, which has received enthusiastic reviews:

"... a real achievement on Booth's part; and one to which you will warm on repeated listenings to this CD. It's far from being yet another Goldberg Variations release. Booth's is a significant contribution to the still vibrant debate on historically-informed performance practice. And one which has the merit of producing a highly satisfying and stimulating listening experience." Classical Net (April 2011, Mark Sealey)

"For me this recording stands out in a crowded field."

Noel O'Regan. Early Music Review, August 2011.

"...this brilliant record..." CD of the week.

Michael Church. The Independent, February 2011.



Saturday 29th September

2.30pm

Training orchestra with members of Ensemble Meridiana

(first session approx 2 hours) observers **FREE**;
participants **€10** (for both sessions)

2.30pm

Baroque Dance Workshop with Maelle Amand (participatory) €5

a two hour workshop that includes a performed dance and a presentation on Baroque Dance; an introduction to the basic steps and moves; and work on a small historical choreography



MAELLE AMAND-SITAYEB

Maelle discovered baroque dance while at the Dance Conservatoire of Lorient (twinned with Galway) thanks to the baroque dance choreographer and teacher Cecilia Gracio Mura. After graduating from her dance school, she went to Paris to continue her training and got a grant to study baroque dance in England. She has been trained by famous teachers such as Cécilia Gracio Mura, Béatrice Massin (choreographer of the film *The King is Dancing*), Ana Yepes (specialized in Spanish Baroque dance). Her academic teaching led her to start research about baroque dance or "belle dance" as the purists like to call it. She has a Master of Arts from the Sorbonne about eighteenth century culture and is the author of an article entitled: *The Distorted Image of the Dancer*, published by the Dolmetsch Historical Dance

Society. She is now training as an academic teacher specialized in eighteenth century dance and culture. She has organized workshops and conferences in Galway about baroque dance and regularly performs at various baroque dance events in Paris and other French regions.

4.30pm

Harpichord workshop - learn a little about the making and maintenance of this ubiquitous instrument of the Baroque **FREE**

7.30pm

Evening Concert in Calry Church €20/15

Camerata Kilkenny

Rachel Beckett baroque flute
Maya Homburger baroque violin
Sarah McMahon baroque cello
Malcolm Proud harpsichord

Trio Sonata in Bb – W161

Carl Philipp Emanuel Bach (1714-1788)

Allegro, Adagio ma non troppo, Allegretto

Trio in g for harpsichord, violin and cello – Hob.XV:1

Joseph Haydn (1732-1809)

Moderato, Menuet and Trio, Presto

Trio Sonata in c (Musical Offering – BWV1079)

Johann Sebastian Bach (1685-1750)

Largo, Allegro, Andante, Allegro

INTERVAL

Sonata for solo flute in a – Wq.132

C.P.E. Bach

Poco adagio, allegro, allegro

Sonata no. 3 in G for cello and continuo

Luigi Boccherini (1743-1805)

Largo, Allegro alla Militaire, Menuetto

Paris Quartet no. 6 in e

Georg Philipp Telemann (1681-1767)

Prélude (A discretion-très vite-a discretion), Gay, Vite,

CAMERATA KILKENNY WITH RACHEL BECKETT BAROQUE FLUTE

Founded by the Irish international harpsichordist and organist Malcolm Proud and the Swiss violinist Maya Homburger, Camerata Kilkenny is a period instrument group specialising in the performance of Baroque music. Many of its programmes combine 17th and 18th century music with the works of contemporary composers. It consists of artists from Ireland with guest artists from further afield, all renowned internationally for their performances and recordings.

We are indebted to John Clark for the loan of the harpsichord for this concert. It was built in 1985 in London by Christopher Nobbs and is a copy of an instrument built in 1711 in Lyons by Pierre Donzelague, now in a private collection.



MAYA HOMBURGER

Born and educated in Zurich, Switzerland, Maya Homburger moved to England in 1986 to join John Eliot Gardiner's English Baroque Soloists, Trevor Pinnock's The English Concert and other period instrument groups. Concerts and Recordings as leader of the Chandos Baroque Players and founding her own Trio Virtuoso led her to specialise more and more in chamber music and solo performance. In 1993 she recorded the twelve fantasies for solo violin by G.Ph.Telemann and in 1995 the six sonatas for violin and harpsichord by J.S. Bach together with Malcolm Proud. Ever since meeting the composer and solo bassist Barry Guy - on the occasion of an extended concert tour with Christopher Hogwood's Academy of Ancient Music in 1988 - she has devoted her time developing her own personal style on the baroque violin as well as managing the Barry Guy New Orchestra, the London Jazz Composers Orchestra and running her own CD label MAYA recordings. The idea to perform baroque solo works in the context of free improvised music and newly commissioned pieces sparked off the Homburger/Guy Duo and together Maya Homburger and Barry Guy have given concerts in many major Jazz, New Music and Baroque Music Festivals. New works in her repertoire include Barry Guy's compositions *Celebration*, *Inachis*, *Aglais* and *Lysandra* for solo violin, *Ceremony* for violin and tape, *Bubblets* for violin and harpsichord and compositions for baroque violin and double bass, especially commissioned for the Homburger/Guy Duo from Buxton Orr, Roger Marsh and Giles Swayne. After living in Ireland for nine years where they contributed both to the early as well as the contemporary music scene, they have moved to Switzerland in 2006. In 1999 Maya Homburger organised her own music Series in Dublin called *Now and Then*. In 2000 she was one of the leaders and soloists for J.E. Gardiner's Bach pilgrimage which took her to many of Europe's most beautiful cathedrals and churches where she performed in 52 Bach Cantatas.



SARAH MCMAHON

Sarah is a passionate chamber musician and is a founder member of the Callino String Quartet. They have a busy performing schedule, touring widely throughout Europe, performing at numerous festivals and collaborating with diverse artists such as Barry Douglas, Belcea Quartet, Edgar Meyer, rock band Arcade Fire and JohnAbercrombie. In addition to her commitments with the Quartet, Sarah is deeply committed to historical performance and is the principal cellist with the Irish Baroque Orchestra and a member of Camerata Kilkenny. She is also regularly invited to play as guest principal cellist with Arcangelo, the Orchestra of the Age of Enlightenment, the Aurora orchestra and the Academy of Ancient Music. In August 2009 Sarah toured Ireland with the Irish Baroque Orchestra performing the Haydn C major concerto. She has also appeared as concerto soloist with the Orchestra of the Age of Enlightenment and featured in a critically acclaimed disc for Hyperion of the Vivaldi Double Cello Concerto with Jonathan Cohen and the Kings Consort. Sarah McMahon gratefully acknowledges the support of The Arts Council and Music Network through the Music Capital Scheme 2009.



MALCOLM PROUD

Malcolm Proud won the Edinburgh International Harpsichord Competition in 1982. Since then he has performed world wide including John Eliot Gardiner's Bach Cantata Pilgrimage, a tour in Japan of Monteverdi's Orfeo with tenor Mark Padmore and the Purcell Quartet, with violinist Elizabeth Wallfisch at the Frick Museum in New York, in Bach's St. Mark Passion with the Academy of Ancient Music in Lucerne and with Swiss violinist Maya Homburger at the Anima Mundi Festival in Pisa. In 2009 he gave solo organ recitals in the U.S. and on the 1610 Compenius organ in Frederiksborg Castle, Denmark. He has made over 25 CD recordings with leading instrumentalists and ensembles, the most recent being Bach's Musical Offering with Camerata Kilkenny. Last year he performed all Bach's Brandenburg Concertos with the English Baroque Soloists at the London Proms and at the Schleswig-Holstein Festival. He is also a member of the Irish Baroque Orchestra. He has performed regularly on harpsichord, organ and piano with the Irish soprano Roisin O'Grady and in May this year to mark the 100th anniversary of Mahler's death he toured a programme of Mahler, Wolf, Duparc and de Falla with Irish mezzo soprano Bridget Knowles. He lectures and teaches keyboard instruments on the BA Degree Course in Music at the Waterford Institute of Technology, and is organist at St. Canice's Cathedral in Kilkenny.

Sunday 30th September

10pm

Late Night Concert €12/10

Guerra di baci

Ensemble Amorofo Foco

Marina Bartoli Soprano

Michael Leopold Theorbo

G.G. Kapsberger (1580 - 1651)

Già risi del mio mal

B.Strozzi (1619 - c.1664)

Tradimento

G.G. Kapsberger (1580 - 1651)

Passacaglia in la

A.Stradella (1639 - 1682)

Chi mi disse che amor da tormento*

E' pazzia l'innamorarsi*

Alessandro Piccinini (1566 - 1638)

Toccata XIII

A.Stradella (1639 - 1682)

Lontananza e gelosia

G.G. Kapsberger (1580 - 1651)

Capona

Anonymous Napoletano (16th century)

Madonna tu mi fai

G.G. Kapsberger (1580 - 1651)

Canario

A.Stradella (1639 - 1682)

Il mio cor, ch'èinfelicissimo*

G.G. Kapsberger (1580 - 1651)

Sferraina

B.Strozzi (1619 - c.1664)

E' pazzo il mio core

G.G. Kapsberger (1580 - 1651)

Villan di Spagna

B.Strozzi (1619 - c.1664)

Mi fa rider

G.G. Kapsberger (1580 - 1651)

Toccata Arpeggiata

S.Landi (1587 - 1639)

Canta la cicaletta

G.Montesardo (1575 - 1645)

Scherzo di ninfe**

*Courtesy Edizione Nazionale dell'Opera Omnia di Alessandro Stradella, directed by Carolyn Gianturco (Edizioni ETS, Pisa)

**Courtesy Dorian Longo (Edizioni Accademia di Terra d'Otranto 2004)



The ensemble, consisting of Marina Bartoli (Soprano) and Michael Leopold (lute, theorbo and baroque guitar), takes its name from an expression used by Tasso in his famous pastoral Aminta (Act I, scene I, vv 248-251), which was an important reference point for dramatic musical representations in the 17th and 18th

centuries. The heart wrenching and erotic amorous passions found in Tasso's Aminta go to the core of what would become the focal point for composers coming out the Renaissance into what would later be called the Baroque period. The musical transition from the Renaissance to the Baroque period witnessed a fundamental shift in musical expression, the result of these changes form many of the guiding principles of Ensemble Amoroso Foco. In late Renaissance Florence, the Florentine Camerata, a group of humanists, artists and intellectuals met in order discuss trends in the arts, focusing especially on music and drama. Their ideals pushed them to look back to Classical musical drama (especially ancient Greece) where rhetorical discourse and oration were believe to be of the utmost important. They rejected the complex polyphony of the late Renaissance and sought to recreate an ancient Greek form of musical drama known as monody, which paired a single melody with chordal accompaniment. This allowed the text to be clearly understood by the listener and more importantly the words could become the guiding force behind the music.

MARINA BARTOLI

Born in Mantua, she grew up in Imperia, and first became interested in music when taking up Piano studies there. After graduating in Opera singing at the "C.Pollini" Conservatory in Padua, she won several scholarships (the "G.Cini Foundation", the "G.A.I" [Young Italian Artists], the "Rotary International Foundation"), and continued her musical training in Switzerland, where she attended an advanced singing course (Fortbildungsstudium "Barok-Klassik") with Gerd Türk and Evelyn Tubb at the "Schola Cantorum" of Basel, and an advanced singing course (Fortbildungsstudium "Lied und Oratorium") with Kathrin Graf at the "Hochschule für Musik und Theater" of Zürich.

Later she followed a Masterclass held by Mariella Devia in Verona, and had private coaching with Barbara Bonney in Salzburg. Deeply interested in physical theatre, she attended various classes in mime and mask-work with such companies as Larven, Quelli di Grock, Familie Flöz. She also graduated in Modern Literature with full marks at the University of Padua, with a dissertation in music history: "Metaura Torricelli [1866-1893]: the artistic career of a 19th-century virtuosa, documented through articles from the period press". From 2003 she has performed in many concerts, mainly in Germany (Philharmonie in Köln, Gothare Konzerte and Internationale Händel Festspiele in Göttingen, Staatskapelle and Philharmonie in Berlin, Internationales Kammermusikfestival in Leipzig, Bach Music Festival in Würzburg) as well as in Italy, Switzerland, France and Spain. On stage she has appeared as Agnesina in "L'INIMICO DELLE DONNE" by B.Galuppi (Internationale Barocktage Stift in Melk, June 2006), as Ippolita in "ERCOLE SUL TERMODONTE" by A.Vivaldi (Festival dei due Mondi di Spoleto, July 2006), as Alinda, Oronte and Arpago in "L'INCORONAZIONE DI DARIO" by A.Vivaldi (Opéra de Nice, September 2006), as Fortuna, Allegrezza and Venere in "IL GIUSTINO" by G.Legrenzi (Rokokotheater in Schwetzingen, April 2007), as Dirindina in "LA DIRINDINA" by D. Scarlatti (Festival Settembre Musica in Turin, September 2007), as Tullia in "OTTONE IN VILLA" by A.Vivaldi (Teatro Olimpico in Vicenza, June 2008), as Arianna in "IL GIUSTINO" by G.Legrenzi (Grand Théâtre de Luxembourg, November 2008) as Lucio in "IL FINTO TURCO" by N.Piccinni (Teatro Olimpico di Vicenza, June 2009) and as Ramiro in "ARTEMISIA" by F.Cavalli (KunstFestSpiele Herrenhausen in Hannover, June 2010). She has sung under the baton of several renowned conductors (including Claudio Scimone, Gustav Leonhardt, Philippe Herreweghe, Bob Van Asperen, Alan Curtis, Thomas Hengelbrock, Ingo Metzmacher, Mario Brunello), and collaborates with various period-instrument ensembles and orchestras (La Risonanza, L'Accademia Bizantina, La Venexiana, L'Arte dell'Arco, Il Complesso Barocco).

She has recorded for the following Labels: Glossa, Dynamic, Brilliant and Warner Chappell Music.

Sunday 30th September

11.00am
1.00pm

Training orchestra, second session observers **FREE**
A thirty minute "performance" by the training orchestra **FREE**

2.00pm

Lunchtime Concert in Calry Church €12/10
Aglais

Maya Homburger Baroque Violin

JS Bach

Sonata in A Minor for unaccompanied violin BWV 1003
Grave, Fuga, Andante, Allegro

Barry Guy

Aglais

JS Bach

Partita in D Minor BWV 1004
Allemanda, Corrente, Sarabanda, Giga, Ciaccona

7.00pm

Final Concert €20/15
Ensemble Meridiana

Dominique Tinguely recorder/bassoon
Sabine Stoffer violin
Thomas Meraner oboe
Tore Eketorp viola da gamba
Christian Kjos harpsichord

Georg Philipp Telemann (1681 - 1767)

Sonata in A minor for recorder, oboe and basso continuo, TWV 42:a6
Trio in F major for recorder, viola da gamba and basso continuo, TWV 42:F3 from Essercizii musici
Fantasia in G minor for harpsichord solo, TWV 33:8
Sonata in F major for oboe, bassoon and basso continuo, TWV 42:F1
Sonata in B flat major for oboe and basso continuo, TWV 41:B6

Carl Friedrich Abel (1723 - 1787)

Solo for viola da gamba, MS Drexel 5871

Georg Philipp Telemann (1681 - 1767)

Trio in B flat major for recorder, harpsichord obligato and basso continuo, TWV 42:B4 from Essercizii musici
Trio in D minor for recorder, oboe and basso continuo, TWV 42:d7

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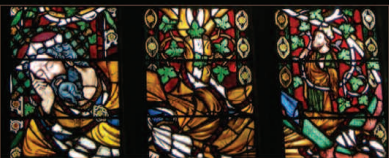
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