



# KILKENNY ARTS FESTIVAL

08-18 AUGUST 2024

## Music Notes

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Celebrating over 50 years of dreams and  
discoveries in Ireland's Medieval City

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## LUNCHTIME MUSIC SERIES

**Laoise O'Brien** recorder

**Malcolm Proud** harpsichord

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### Programme

**Georg Philipp Telemann**

Sonata in F major, TWV 41:F2

**François Couperin**

*Les Ondes (Gracieusement, sans lenteur)* (1713)

**George Frideric Handel**

Sonata, op. 1, No. 4 in A minor

**Johann Christian Schickhardt**

Sonata No. 12 in F minor

**Elisabeth-Claude Jacquet de La Guerre**

*Three pieces from the Suite in D minor for harpsichord (1707)*

*La Flamande et Double, Courante et Double, Sarabande*

**Benedetto Marcello**

*Ciacona*, op. 2, No. 12

Duration 60 mins approx. (without interval)

## Programme Notes

### **Georg Philipp Telemann** **Sonata in F major, TWV 41:F2**

- i. *Vivace*
- ii. *Largo*
- iii. *Allegro*

Georg Philipp Telemann's Sonata in F Major was originally published in *Der getreue Musikmeister (The Faithful Music Master)*, a musical periodical

published every two weeks with small pieces and lessons. Telemann played many instruments, including recorder, and his compositions sit very well on the instrument, particularly in this home key of F major. He had a particular fondness for the colour of the alto recorder in its higher register, which he often uses in the solo cantatas for high voice and obbligato recorder.

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### **François Couperin** ***Les Ondes (Gracieusement, sans lenteur)***

François Couperin composed four books of pieces for harpsichord. He organised the pieces into suites according to key. By calling the suites 'ordres', Couperin

may have wanted to make a connection with the Three Orders of Architecture which the Freemasons believed were designed by God; the composer himself was probably a Freemason. Ordre No. 5 in A is from the first book published in Paris in 1713. 'Les Ondes' refers to the nymphs of the waves.

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### **George Frideric Handel** **Sonata, op. 1, No. 4 in A minor**

The sonata in a minor is taken from the 'Solos for a German flute, a hoboy or violin with a thorough bass for the harpsichord of bass violin, opera prima'. It was standard practice in the eighteenth century that transverse flute and recorder were interchangeable, sometimes requiring a transposition to fit more comfortably on either instrument. Indeed, during this time indications

of the instruments to be used were generally suggestions which included any treble or bass instrument depending on range. Oftentimes the composition choices reflected friendships between composers and musical amateurs whose wishes had to be fulfilled, or else market considerations on the part of the publishers. Handel introduced vocal passages from previous cantatas or operas and, similarly, used some movements of the flute sonatas in later works for other performers.

## **Johann Christian Schickhardt** **Sonata No. 12 in F minor**

- i. *Adagio*
- ii. *Cantabile*
- iii. *Corrente*
- iv. *Largo*
- v. *Allegro*
- vi. *Vivace*
- vii. *Allegro*

Published in 1735, this collection of 24 sonatas in every key was designed primarily with an educational function in

mind. Without mechanical keys, recorder and flute players of the early eighteenth century would find certain tonalities easier than others. For example, on an alto recorder the key of F major sits well while the key of F minor requires the introduction of cross fingers. And both instrument players would have to find ways to adjust intonation as they progressed through the tonalities. The sonata in F minor is a particularly charming work which includes slow airs and lively dance movements.

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## **Elisabeth-Claude** **Jacquet de La Guerre** **Prelude in A minor**

*La Flamande et Double, Courante et Double, Sarabande, Rigaudons 1 et 2*

Elisabeth Jacquet found favour with Louis XIV from a young age. He heard her perform as a child prodigy, admiring her talents as a harpsichord player and singer. The Sun King continued to attend her concerts when she became an adult, even allowing her publications of music to be dedicated to him. In 1684 she married the organist Marin

de La Guerre but continued to perform and compose cantatas and chamber music. The Prelude in A minor included in today's programme is from her first book of harpsichord music published in 1687; the pieces in D minor are from her second book published in 1707. The title 'La Flamande' may refer to the Flemish harpsichord she owned. Courante, Sarabande and Rigaudons are dances found in many suites by baroque composers. Elisabeth Jacquet composed elaborate variations of some of the pieces called 'Doubles'.

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## **Benedetto Marcello** **Ciaccona, op. 2, No. 12**

Benedetto Marcello was an Italian composer, writer, advocate, magistrate and teacher. He was a member of a noble family, and his compositions are frequently referred to as 'Patrizio Veneto'. A younger contemporary

of Vivaldi in Venice, Marcello's instrumental music enjoys a Vivaldian flavor. This piece for recorder and basso continuo was first published in Venice in 1712 and reappears in an edition by Roger in Amsterdam in 1715.

Notes © **Malcolm Proud & Laoise O'Brien**

## Laoise O'Brien



Recorder player Laoise O'Brien has been described in the press as a 'crusader' with 'mesmerising skills' and 'boundless imagination'. Laoise has been championing the recorder since discovering the versatility and virtuosity of this historic instrument while a student of the Conservatorium van Amsterdam. She has promoted the recorder through concert performances, education, recording and broadcasting, working with multiple ensembles and arts organisations in Ireland.

As a performer, Laoise has appeared as a soloist and guest musician with numerous ensembles including the Irish Chamber Orchestra, Irish Baroque Orchestra, National Symphony Orchestra of Ireland, Opera Theatre Company, Resurgam, Sestina, The Gregory Walkers, Temenos, The Irish Consort, and Camerata Kilkenny.

She has contributed to numerous radio broadcasts and has presented documentaries for RTÉ lyric fm including the award-winning, *Sonnets for the Cradle*, and *Goedemorgen, Amsterdam* a feature on the National Youth Orchestra of Ireland's tour to the Netherlands in 2018. More recently, she has presented and produced a radio feature, *For the Record*, which explores the history of the recorder alongside Laoise's own history as a musician.

Laoise has been active as a recording producer since 2011. She has worked on numerous albums, video projects and radio broadcasts, working in the genres of classical, traditional, folk and jazz. Laoise has a particular interest in recording previously unrecorded material and is proud to have produced the first recordings of works by many contemporary Irish composers, and by composers whose works were never recorded or performed in their lifetimes. Laoise is passionate about connection within the music community and regularly undertakes projects which reach music lovers of all ages. She is Chair of the Irish Association of Youth Orchestras, part of the programming committee of Music in Kilkenny, and sits on the Local Music Education Partnership of Music Generation Kilkenny.

## Malcolm Proud




Malcolm Proud won first prize at the Edinburgh International Harpsichord Competition in 1982 after a year of study with Gustav Leonhardt. He is harpsichordist with the Irish Baroque Orchestra and Camerata Kilkenny and performs regularly with Chamber Choir Ireland, Resurgam and Sestina. His international career has included playing all six Brandenburg Concertos with Sir John Eliot Gardiner's English Baroque Soloists at the BBC London Proms and at the Schleswig-Holstein Festival. He has worked also with the Orchestra of the Age of Enlightenment, Academy of Ancient Music, European Union Baroque Orchestra and Akademie für alte Musik Berlin, and he has toured Japan in a production of Monteverdi's *Orfeo* with Mark Padmore in the lead role. In November 2018 he curated a series of concerts at the National Concert Hall in Dublin to mark the 350<sup>th</sup> anniversary of François Couperin's birth.

Malcolm Proud has given recitals on historic organs such as the 15<sup>th</sup>-century instrument at Valère-Sion in Switzerland, the 1565 Antegnati in Mantua, the 1610 Compenius at Frederiksborg in Denmark and the 1766 Riepp at Ottobeuren near Munich. He has given organ recitals in Boston and Virginia. His CD solo recordings include Purcell's Harpsichord music, Bach's Six Partitas, the *Goldberg Variations* and *Clavierübung III*. He has recorded Brandenburg 5 with both the Orchestra of the Age of Enlightenment and the English Baroque Soloists. His ensemble Camerata Kilkenny has toured widely in Europe and recorded Bach's *Musical Offering* with baroque flautist Wilbert Hazelzet and Bach arias and Swedish folk music with soprano Maria Keohane for the Maya label, and with uilleann piper David Power for the RTÉ lyric fm label. He has performed in California and recorded two CDs of Marin Marais and other French baroque composers with the viola da gambist John Dornenburg for the American Centaur label. In 2022 he played Book 1 of Bach's 'Well-tempered Clavier' at the West Cork Chamber Music Festival, Kilkenny Arts Festival and Dublin's Hugh Lane Gallery to mark the 300<sup>th</sup> anniversary of the appearance of this seminal work in 1722.

# **Crash Ensemble**

## ***Postcards***



Shee Alms House | Thur 15 August  
Open house 9.30am-1pm | Performances 5.30pm & 6.30pm  
Admission FREE

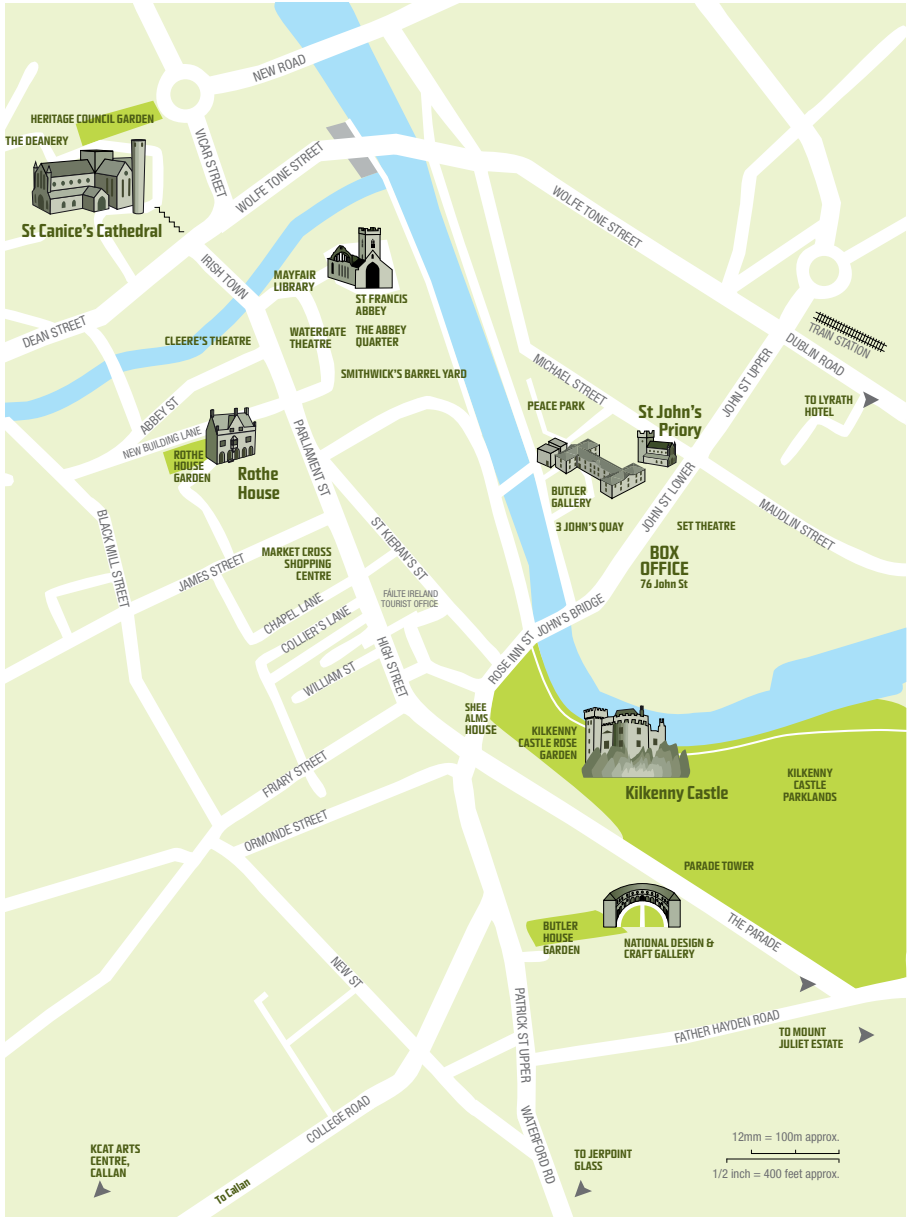


# **Elaine McCague**

## ***The Detached Project***

Market Cross Shopping Centre | Tues 13 - Sun 18 August 1pm - 6pm  
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# Kilkenny City







**KILKENNY  
ARTS  
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**08-18 August 2024**  
**kilkennyarts.ie**

BUTLER GALLERY  
IN ASSOCIATION WITH KILKENNY ARTS FESTIVAL

# Liane Lang, *Deep Time Dip*

Curated by Anna O'Sullivan, Butler Gallery Director



BUTLER GALLERY

Butler Gallery, Evans' Home | Sat 9 August - Fri 20 September  
Tues, Weds, Fri, Sat 10am-5pm | Thurs 10am-8pm; Sun 11am-5pm



# Helen Comerford: *A Legacy*



Jerpoint Glass Stoneyford, Co. Kilkenny, R95 | Fri 2 - Sat 31 August  
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THE IRISH TIMES

