

move

# Capella Corelli

plays  
Handel and  
Telemann

works for baroque violin, recorder & harpsichord  
including "The Harmonious Blacksmith"



Cynthia

O'Brien

Baroque Violin

Ruth Wilkinson

Recorder & Viola da  
Gamba

John O'Donnell

Harpsichord

**Sonata in D**

for violin & basso continuo

GEORGE FRIDERIC HANDEL

(1685-1759)

1 Affettuoso 2'09"

2 Allegro 3'03"

3 Larghetto 1'37"

4 Allegro 3'57"

**Suite in E**

for harpsichord

GEORGE FRIDERIC HANDEL

5 Prelude 1'52"

6 Allemande 5'09"

7 Courante 1'56"

8 Air [and variations] 4'23"

**Sonata in F**

for recorder, violin & basso  
continuo

GEORG PHILIPP TELEMANN

(1681-1767)

9 Andante 1'29"

10 Allegro 1'31"

11 Largo 0'59"

12 Allegro 2'35"

**Sonata in A**

for violin & basso continuo

GEORGE FRIDERIC HANDEL

13 Andante 1'46"

14 Allegro 1'59"

15 Adagio 0'31"

16 Allegro 2'30"

**Sonata in C**

for recorder & basso continuo

GEORGE FRIDERIC HANDEL

17 Larghetto 2'14"

18 Allegro 2'10"

19 Larghetto 1'37"

20 A tempo di Gavotti 2'02"

21 Allegro 1'26"

**Sonata in D**

for violin & basso continuo

GEORG PHILIPP TELEMANN

22 Allemanda (Largo) 5'32"

23 Corrente (Vivace) 3'25"

24 Sarabanda 1'44"

25 Gigue 2'59"

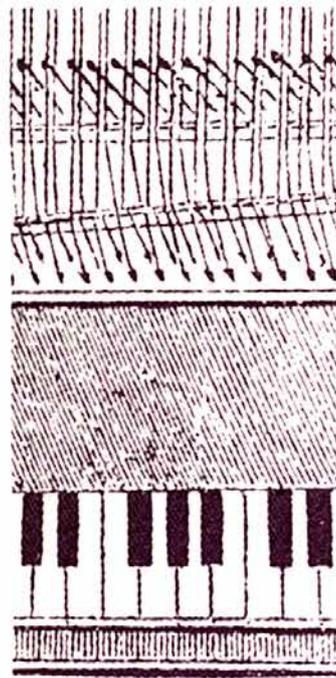


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History moves in a mysterious way. It has always accorded George Frideric Handel a place of high honour: the popularity he enjoyed in his lifetime has never waned. Though the Viennese Classicists had enormous admiration for Johann Sebastian Bach, it was Handel who was the giant among composers. And even when the nineteenth-century Romanticists elevated Bach to the highest pedestal, Handel retained his greatness.

Georg Philipp Telemann, on the other hand, despite a highly successful career and prodigious compositional output, was virtually eclipsed at his death. While Johann Gottfried Walther had accorded him 160 column lines in his *Musicalische Lexicon* of 1732 (compared with 39 for his kinsman Bach and 26 for Handel), and while Leipzig University poet Johann Christoph Gottsched (who had supplied Bach with cantata texts and certainly knew the music of his University colleague) hailed Telemann and Handel as the most distinguished of German composers) yet by the nineteenth century he was seen as too facile and therefore had to await re-discovery in the twentieth. As late as 1968 a London poster advertising a concert carried the slogan "Telemann—Tell everyone" in an attempt to popularise a name that was still unfamiliar to many. Such attempts were successful during the past two decades. Telemann has even superseded Bach, Mozart and Beethoven in a number of surveys of performances and recording sales.

Handel and Telemann were lifelong friends. Both were shrewd businessmen, the latter particularly so: who, other than Telemann, has published sonatas in serial



form (if you like the first two movements be sure to buy the next instalment containing the remaining two movements)? In the realm of chamber music Handel's output was modest and has been diminished by recent scholarship, which has relegated several works, among them such war-horses as the Sonata in F major for violin and basso continuo, to the "spurious" category. Telemann on the other hand, was as prolific in this area as in other genres, and despite his propensity for publication hundreds of works remain in manuscript.

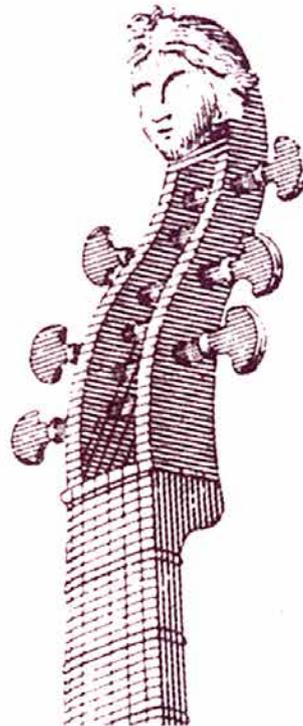
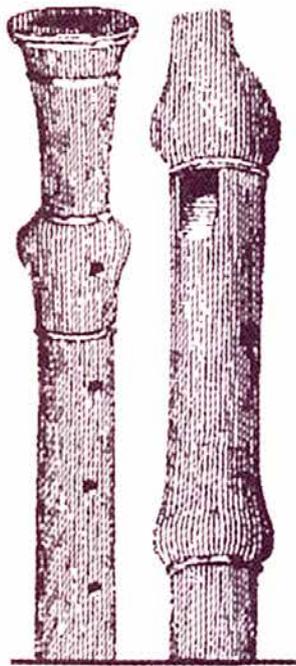
Four of the five sonatas recorded here belong to the *da chiesa* category, that is to say, the movements are types other than dances. Telemann's Sonata in D, on the other hand, is a *sonata da camera*, composed of the four standard movements of the late Baroque suite. Chronologically this is the first published work amongst those recorded here, the second of a set of six sonatas printed in Frankfurt in 1715 and dedicated to Prince Johann Ernst Duke of Saxony.

It is possible that most of Handel's Suite in E is approximately contemporary with this work. When publishing it as the fifth of eight suites in London in 1720, Handel wrote: "I have been obliged to publish some of the following Lessons, because surreptitious and incoherent Copies of them had got Abroad. I have added several new ones to make the Work more usefull." From extant manuscripts it appears that the Prelude was newly composed for this publication, while the remaining movements were already circulating in "surreptitious" copies. The last of these eventually became popular alone under the title *The Harmonious Blacksmith*.

The title has nothing to do with Handel or the harpsichord. It reflects, rather, the pianists' habit of accenting ("hammer") certain repeated long notes to sustain them through the polyphonic texture.

Handel's violin Sonata in A and recorder Sonata in C were published in London around 1730, numbers 3 and 7 respectively of twelve Sonates (sic!) for treble instrument and basso continuo. They both adhere to the basic slow-fast-slow-fast pattern, the recorder sonata having an additional penultimate movement in the tempo of a gavotte. The violin Sonata in D, arguably Handel's finest, is a later work: the composer's autograph dates from about 1750 and publication had to wait until 1879. Handel is well known for his borrowings from his own works as well as those of other composers. The arresting opening phrase of this sonata had already occurred in a flute sonata he had written in 1707, while the final Allegro doubles as the Symphony heralding the appearance of the Angel in Act III of his oratorio Jephtha, published in 1751. This orchestral version of the movement cuts 18 bars from the autograph violin version, and until recently all editions of the sonata followed this truncated form. The present recording restores the missing bars.

Last to be published of the works on this recording is Telemann's Sonata in F for recorder, violin and basso continuo. This was first edited in 1958 from parts preserved in the Hessische Landes- und Hochschulbibliothek. It is vintage Telemann, covering a range of moods from the tranquillity of the Andante to the spirited joy of the succeeding Allegro, from the seriousness of the Largo to the infectious



humour of the final Allegro. How many works of this quality are yet to reach our ears?

Capella Corelli, one of Australia's foremost Baroque chamber ensembles, was formed in Canberra in 1977. The trio derives its name from the Capella Accademica Vienna, an important force in the revival of Baroque performance founded by Eduard Melkus, and from the influential Italian Baroque composer Arcangelo Corelli. Capella Corelli specialises in the performance of music of the seventeenth and eighteenth centuries on original instruments. In addition to the works for baroque violin and basso continuo by Arcangelo Corelli and other major works by Handel, Bach, Vivaldi and Telemann, the ensemble specialises in music for virtuoso violin of the seventeenth and eighteenth centuries. Their repertoire includes the highly unusual Rosary sonatas by the Bohemian composer Heinrich Ignaz von Biber which use three differently tuned baroque violins.

The group has toured extensively throughout Australia and New Zealand as well as playing concerts in Germany and Austria. They have recorded much of their repertoire for radio and television and have recordings released in Australia.

Cynthia O'Brien was born in Sydney and studied at the New South Wales State Conservatorium of Music in Sydney, the Hochschule fur Musik and Darstellende Kunst in Vienna (Professors Odnoposoff and Melkus) and at the Accademia Chigiana in Siena (Professor Salvatore Accardo). She later studied Baroque violin with Lucy van Dael

in Holland. The emphasis of her artistic work today lies in the interpretation of solo and chamber music of the Baroque and Classical periods performed on historical instruments. In 1977 Ms O'Brien won the Australian National Critics' Circle Award for music. Since this time her concert work has taken her throughout Australia, New Zealand and Europe. Presently living in Vienna, she spends part of her time each year in Australia fulfilling concert, lecture and teaching engagements.

She has been a member of the Australian Fortepiano Trio, Capella Accademica Vienna and the Vienna Academy Orchestra, and in 1986 founded the Australian Baroque Orchestra. In 1991 she established with Richard Fuller the Duo Amadeo, devoted primarily to the violin and piano literature of Mozart, Beethoven, Schubert and their contemporaries. She has recorded for Decca, Philips and Novalis, and appeared on radio and television in Australia and the United Kingdom.

**R**uth Wilkinson completed her music degree at the University of Queensland after which she began her professional career as a double bass player in the Queensland Symphony Orchestra. She later studied at the Schola Cantorum Basiliensis (Switzerland) on recorder with Hans-Martin Linde and viola da gamba with Jordi Savall. During her years in Switzerland she played violone with the Schola Cantorum

baroque orchestra under the direction of Jaap Schroeder and continues to play this instrument with many Australian Baroque orchestras. She has been a member of Capella Corelli since its foundation playing both recorder and viola da gamba.

She teaches principal study recorder and viola da gamba at the University of Melbourne and directs early music ensembles both there and at La Trobe University. She is also Director of Junior School music at St Michael's Grammar School, Melbourne. As well as playing with Capella Corelli; she is a member of the mediæval and renaissance ensemble La Romanesca with whom she has toured Australia, South East Asia and Europe. She has made five recordings of mediæval and Renaissance music with this ensemble and was one of the instrumentalists involved in the major recording project "The Music of the Fourteenth Century".

**J**ohn O'Donnell was born in Sydney and studied at the New South Wales State Conservatorium of Music in Sydney and the University of Durham. Since performing the complete organ works of Bach in 1974 he has enjoyed an international reputation as an organist and harpsichordist, and with the performance of the complete harpsichord works of Bach in 1985 followed by the first Australian performance of the newly discovered Neumeister Chorales he became the first person ever to perform

Bach's total keyboard output (twenty-nine recitals in all). In 1985 he was appointed Music Director of the Tudor Choristers of Melbourne, and in 1990 founded Ensemble Gombert, a choir of sixteen voices devoted primarily to the music of the High Renaissance. A senior lecturer in musicology at the University of Melbourne, he has published a number of articles on performance practice, has recently prepared an edition of the complete keyboard works of Johann Caspar Kerll and is currently completing a monograph on High Renaissance musica ficta.

His performances abroad have included several recitals in Europe and ten tours of North America. He has also served on the jury of national and international competitions in Australia, New Zealand, Canada and Germany.



**Recorded** whilst artists-in-residence at the Chapel of the Annunciation, Canberra Church of England Girl's Grammar School

**Harpsichord** built and maintained by William Bright

**Recording engineer:** Michael Hewes

**Front photograph:** Geoff Howden

**Page 2w photograph:** Tandy Rowley

**Program notes:** John O'Donnell

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