

Baroque Bassoons

GEORG CHRISTOPH WAGENSEIL (1715-1777)

Quartet for 3 bassoons and contra bassoon

CHRISTOPH GRAUPNER (1683-1760)

'Es ist genug, Herr Jesu lass mich sterben' from *Liebster Gott vergisst mich*

REINHARD KEISER (1674-1739)

Geloso, Sospeto

MICHEL CORRETTE (1707-1795)

Le Phenix

GEORG PHILIPP TELEMANN (1681-1767) arr. GILLIAN HORN

'Dein ängstliches Klagen' from *Kommt verruchte Sodoms-Knechte*, TWV 1:1014



Mondays *at* One

Monday 9 December

GEORG CHRISTOPH WAGENSEIL (1715-1777)

Quartet for 3 bassoons and contrabassoon

Peter Whelan, Chris McShane, Gillian Horn **Bassoon**
Thomas Porter **Contrabassoon**

CHRISTOPH GRAUPNER (1683-1760)

'Es ist genug, Herr Jesu lass mich sterben' from *Liebster Gott vergisst mich*

Klaudia Korzeniewska **Soprano**
Ryan Sullivan, Chris McShane **Bassoon**
Peter Whelan **Harpsichord**

The German composer Christoph Graupner wrote some 1400 cantatas, at least thirty of which contain arias with bassoon obbligatos. The aria 'Es ist genug, Herr Jesu lass mich sterben' from the cantata *Liebster Gott vergisst mich* beautifully explores the melodious relationship between solo soprano voice and bassoon obbligato underpinned by continuo. This aria showcases the lyrical and vocal qualities of the bassoon's tenor tessitura, and in doing so marries effectively with the soprano soloist.

Ryan Sullivan

REINHARD KEISER (1674-1739)

Geloso, Sospeto

Gillian Horn, Donagh Marnane, Olivia Harrison, Rhiannon Carmichael **Bassoon**
Thomas Porter **Contrabassoon**
Peter Whelan **Harpsichord**

MICHEL CORRETTE (1707-1795)

Le Phenix

Chris McShane, Ryan Sullivan, Donagh Marnane **Bassoon**
Thomas Porter **Contrabassoon**
Peter Whelan **Harpsichord**

Michel Corrette was a prolific French Baroque composer born in Normandy in 1707. His first musical education came from his father, organist Gaspard Corrette, and he later went on to serve as organist at the Jesuit College in Paris. Corrette composed many sonatas, concertos and chamber music but was equally at home writing ballets for the stage. He was also a keen educator and wrote method books for instruments including the bassoon, violin, hurdy-gurdy and harpsichord.

Le Phenix was originally written for bassoons but is often played on cellos or violas. The piece displays virtuosic writing for the bassoon starting with the first movement, marked Allegro, which provides a stately introduction and many flourishes driving the melody. The second movement Adagio, shows the bassoon off in more a lyrical fashion with a beautiful melody that pushed the limits of the baroque bassoon at time. The third and final movement is a lively dancelike romp to the finish providing a great conclusion to this brilliant piece.

Chris McShane

GEORG PHILIPP TELEMANN (1681-1767) arr. GILLIAN HORN

'Dein ängstliches Klagen' from *Kommt verruchte Sodoms-Knechte*, TWV 1:1014

Gillian Horn, Ryan Sullivan, Chris McShane,
Donagh Marnane, Olivia Harrison, Rhiannon Carmichael **Bassoon**
Thomas Porter **Contrabassoon**

Georg Philipp Telemann was the leading German composer of his day, and far more famous than J.S. Bach or Georg Frideric Handel, both of whom were his friends. He had a vast output of over three thousand pieces (the majority remain unpublished), however his music was constantly subject to frequent negative comparisons to the likes of Bach, whose works tended to be favoured. It is only in recent times that Telemann's significance as a composer and innovator is really coming to light, and there is a lot more research to be done in order to find a real comprehensive knowledge of his life and musical achievements.

Although wind obbligatos in Baroque cantatas were far more commonly written for oboe, flute or trumpet, there are many wonderful examples of bassoon obbligatos in the German vocal works of this time. Telemann's cantata *Kommt verruchte Sodoms-Knechte* (*Come, you crazy knights of Sodom*) unusually features four bassoons accompanying a bass singer.

However, this aria 'Dein ängstliches Klagen' is identical to an aria from Reinhard Keiser's *Octavia* ('Geloso sospetto tormenta') and there are debates as to which composer actually wrote the original score. It is widely believed that Keiser wrote this aria, but at a time when he was losing success in Hamburg and seeking employment elsewhere. Although Telemann and Keiser were said to have good relations (Telemann programmed several productions of Keiser's operas) it is possible that Telemann used the piece for his own cantata, as he was the more famous composer of the time. His huge productivity has been said to produce music of "extremely varying originality and artistic success", so perhaps this suggests that sometimes he 'borrowed' from others in order to keep up with his vast workload.

Many arias featuring the bassoon tend to be sombre or melancholic, however 'Dein ängstliches Klagen' is in a sprightly C major, and this arrangement replaces the vocal line with another bassoon.

Gillian Horn



Principal bassoonist with the Scottish Chamber Orchestra since 2008, **Peter Whelan** was described by the Philadelphia Enquirer as 'an absolute master of fleet facility with a solidly plush tone of wondrous immediacy'. He is in constant demand as a soloist and chamber musician and has received glowing responses from audiences and critics across the globe, including a Gramophone Award for his recording of Vivaldi bassoon concertos with La Serenissima in 2010.

As concerto soloist, Peter has performed in many of Europe's most prestigious venues, among them the Musikverein (Vienna), Lingotto (Turin), and the great concert halls of London including St. John Smiths Square (Lufthansa Festival), and the Cadogan and Wigmore Halls. Peter's recording of Weber's bassoon concerto with the Scottish Chamber Orchestra is due for release in 2012. As chamber musician Peter has collaborated with the Belcea Quartet, London Winds, the Doric Quartet, and with Tori Amos on her album 'Night of Hunters' recorded for Deutsche Gramophone (2011). Peter is also a director of the newly-formed Ensemble Marsyas, with whom he has recorded a first disc of Zelenka sonatas for the Gramophone Award winning label LINN (release, 2012).

Equally at home on modern and historical instruments, Peter has a diverse repertoire spanning over four centuries and has worked with many of Europe's finest symphony orchestras and directors including the Orchestra of the Age of Enlightenment (Sir Simon Rattle), the London Symphony Orchestra, the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, the Philharmonia Orchestra, the English Baroque Soloists (Sir John Eliot Gardiner), the Mahler Chamber Orchestra, Les Musiciens du Louvre, and Oper Zürich.

Peter has recently joined the teaching faculty of the Royal Conservatoire of Scotland and has given masterclasses at the Guildhall School of Music and Drama.

Forthcoming Musical Events

Christmas Concert

Tuesday 10 December / St Mary's Episcopal Cathedral / 7.30pm

This year's annual Christmas concert will feature a wealth of winners! We are immensely proud of Les Sirènes and conductor Andrew Nunn, 2012 winners of the very prestigious Choir of the Year.

Royal Conservatoire Singers

Wednesday 11 December / Ledger Recital Room / 7.30pm

Come and see the first performance of the newly established Royal Conservatoire Singers, comprised of staff and students, in a choral concert of seasonal repertoire and well known Christmas carols - sure to welcome in the festive season!

Swinging into Christmas

Wednesday 11 - Friday 13 December / Stevenson Hall

With more glitz than a glitter ball, and more glamour than Strictly, get into the Christmas spirit with the stars of our Musical Theatre course and a band of our Jazz students putting on a Christmas show unlike any other!

Harps & Guitars Showcase

Monday 6 January 2014 / Ledger Recital Room / 1.00pm

This is the first concert from the combined forces of our newly formed Guitar and Harp Department. Led by the Head of Department, the incomparable guitarist Professor Allan Neave, the plucked strings join together for an intimate showcase concert.

Fridays at One: Introducing Mieko Kanno

Fridays 10 January 2014 / Stevenson Hall / 1.00pm

Appointed as Head of Strings in January 2013, the Royal Conservatoire is delighted to welcome Mieko Kanno to our artistic community. She has forged an international reputation as an originator of new music for the violin, as well as in baroque music, and here she will showcase her incredible abilities as a performer, including works for electric violin.

Mondays at One: Keyboard Showcase

Monday 13 January 2013 / Ledger Recital Room / 1.00pm

The talent in our Keyboard Department gets better and better each year, and this is the first of two showcase concerts this January.