



Eboracum Baroque

Broadside Ballads and Folk Tunes

Beverley Memorial Hall, Lairgate

Saturday 27 May 1.00pm

Eboracum Baroque
Miriam Monaghan *recorder*
John Holland Avery *baritone*
Chris Parsons *trumpet*
Miri Nohl *cello, viol*
Laurence Lyndon Jones *harpsichord*

Broadside Ballads and Folk Tunes

Here's a health to Jolly Bacchus	Traditional
Ground after the Scotch Humour	Nicola Matteis 1650-1714
Old England Grown New	Traditional
Overture from <i>With Noise of Cannon</i>	William Croft b. late 1670s-1737
What power art thou? from <i>King Arthur</i>	Henry Purcell 1659-95
Recorder Sonata in D minor <i>Adagio – Allegro – Allegro</i>	Pietro Castrucci 1679-1752
The Country Lass	Tune: Stingo
Suite in D major <i>Prelude – Minuet – Rondeau – Hornpipe – Gigue</i>	Jeremiah Clarke c. 1674-1707
The Fair Maid of Islington	Traditional
The Famous Ratcatcher	
Parson's Farewell/Chirping of the Lark	
Jolly Broome Man	
Your Hay it is Mow'd from <i>King Arthur</i>	Purcell

Our programme today features pieces that might have been heard in the alehouses and taverns of the seventeenth and eighteenth century. It's a whistle-stop tour of instrumental tunes, songs from famous operas and Broadside Ballads. Broadside Ballads were the pop songs of the day. They were churned out in their thousands and would be whistled and sung in all walks of life. Pasted on tavern walls, used as book liners, fire lighters or toilet paper they were a form of mass communication which, just like a newspaper today, were a rapid response to current events. Themes included the Gunpowder Plot, the Great Fire of London and a longing for the return of Charles II as well as lusty tales, jilted suitors and drunken escapades.

Nicola Matteis, who was described by Roger North 'to have been a second to Corelli', arrived in London in the early 1670s. He was a star violinist of the time and 'he seemed to be inspired and played such ravishing things on a ground as astonished us all'. His *Ground after the Scotch Humour* is packed full of jaunty Scotch snap rhythms and energetic semiquavers.

With Noise of Cannon was composed as an Ode for the Peace of Utrecht with its first performance given in the Sheldonian Theatre, Oxford in 1713. The Overture, in four movements, showcases the baroque trumpet. The first movement is very fanfare-like before the second and fourth movements highlight the higher clarino register of the instrument.

Purcell's *King Arthur* (1691) remained a popular piece in the repertoire well into the eighteenth century. It's a nationalistic story and that, combined with catchy tunes, made it a hit with audiences. *What Power thou Art* ('The Cold Song') comes from Act 3 when the Cold Genius is summoned by Cupid to thaw the everlasting snow. Purcell is daring in his harmonic writing and the use of 'shakes' in the vocal and string writing is perhaps copied from a chorus by Lully written about ten years earlier.

Pietro Castrucci is not a household name but he was the leader of Handel's opera orchestra from 1718 to 1737. Only a handful of his instrumental music survives including 12 Sonatas for the Flute, Violin or Oboe published in 1731.

Chris Parsons

Eboracum Baroque

Eboracum Baroque was formed in 2012 by Chris Parsons at the University of York. It has performed in the UK and Europe at venues and festivals giving fully staged performances of Purcell's *Dido and Aeneas* and Handel's *Acis and Galatea* as well as concert performances. The ensemble plays music from across the Renaissance and Baroque periods and has a particular specialism in English music from the seventeenth and eighteenth centuries, championing lesser-known composers from the period. In January 2015 Eboracum Baroque recorded its first CD, *Music for Wimpole Hall*, funded by the National Trust and Arts Council England. A second CD, *Sounds of Suffolk*, was released in November 2018 and features forgotten music from eighteenth-century Suffolk including violin sonatas by Joseph Gibbs and music from Ickworth House. The group performs at National Trust properties across the UK, including Wimpole Hall, Oxburgh Hall and Canons Ashby, presenting programmes unique to the history of each estate. In December 2015 the group went on its first major tour abroad with performances of Handel's *Messiah* in Münster and Hannover in Germany; a year later, Eboracum Baroque toured Estonia, with concerts of Bach's *Magnificat* and Vivaldi's *Magnificat* in Tartu and Tallinn, including a live broadcast on Estonian National Radio. During the COVID-19 pandemic, the group was active with themed virtual 'spotlight concerts' focusing on individual instruments and a large-scale project, 'Heroic Handel'. A recording of Handel's *Messiah* released in 2021 was made possible during the COVID-19 pandemic with a successful crowdfunding campaign. The group runs an education programme with schools, festivals and music hubs across the UK. Recent projects have been based around Handel's *Water Music* and Vivaldi's *Four Seasons*. Eboracum Baroque is delighted to continue to work with the *Horrible Histories* author, Terry Deary, on projects that introduce the next generation of musicians to baroque music. Their performances together have included new narrations of Purcell's *King Arthur* and *The Fairy Queen* and 'The Glorious Georgians' which received 5-star reviews at the Edinburgh Fringe Festival. Eboracum Baroque's future plans include more performances of 'Purcell and a Pint' and an outdoor performance of Handel's *Semele* in Cambridge.

eboracumbaroque.co.uk/

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