

Concerts at Cratfield



Julian Perkins *harpsichord*
Sophie Barber *violin* **Karin Björk** *violin*
Henrik Persson *cello*

The Italian Connection

Trio sonata op. 3 no. 1 in F major Grave – Allegro – Vivace – Allegro	Arcangelo Corelli (1653–1713)
Sonata op. 5 no. 2 in D minor or cello and continuo Andante – Presto – Adagio – Allegro	Francesco Saverio Geminiani (1687–1762)
Sonata in G major, K 260 Allegro (solo harpsichord)	Domenico Scarlatti (1685–1757)
‘Plush and Roses’ (solo harpsichord) ‘The Worm’ (solo harpsichord)	Stephen Dodgson (1924–2013)
Sonata in B minor, K 27 Allegro (solo harpsichord)	Domenico Scarlatti

Interval

Trio sonata in A minor, TWV 42:a5 Andante – Allegro – Largo – Allegro	Georg Philipp Telemann (1681–1767)
<i>The New Terpsichore</i> , Book I (violin and harpsichord)	Stephen Dodgson
Trio sonata in A major, RV 75 Preludio – Adagio – Allemanda – Corrente	Antonio Vivaldi (1678–1741)



If Italy was the 'cradle of the renaissance', it was also the 'playground of the Baroque'. *The Italian Connection* celebrates the infusion of Italian music throughout Europe with a programme that juxtaposes works by esteemed Baroque Masters with Baroque-inspired tonal works by the celebrated contemporary composer Stephen Dodgson.

Since its creation by Director Julian Perkins in 2005, SOUNDS BAROQUE has devoted itself to conveying to audiences the thrilling theatricality and intense passion of the music of the 17th and 18th centuries. The group comprises some of the finest baroque instrumentalists of our times, has collaborated with many eminent singers and actors, including Dame Emma Kirkby, Simon Callow, Peter Capaldi, Timothy West and David Wilson-Johnson, as well as an illustrious array of younger stars, including Anna Dennis, Ashley Riches, Anna Starushkevych and William Towers.

Sounds Baroque is heard regularly on BBC Radio 3 and has appeared at London's Southbank Centre and Kings Place and at international festivals in Cheltenham, London, Ryedale, Tel Aviv, Two Moors (Devon) and York. Beyond the baroque it has also given world premières of works by Paul Ayres, Stephen Dodgson and Iain Farrington, and often undertakes educational projects and engages in pre-performance conversations in conjunction with its performances.

Recent and ongoing projects include the opera pasticcio, *Casanova*, devised by writer and critic Stephen Pettitt and Julian Perkins and premièred at London's Kings Place in 2016. Praised by *Opera* magazine as 'a witty pasticcio', it features re-arranged and re-texted works by seventeen mostly baroque and classical composers (but including also Bellini!) and includes what might well be the world's longest-held note in a recitative.

Sounds Baroque's discs for Avie Records, *CONVERSAZIONI I* and *CONVERSAZIONI II*, explore the wealth of vocal and instrumental music conceived for artistic gatherings – or *conversazioni* – in Rome at the turn of the eighteenth century. Individual volumes have been praised for 'stylish aplomb' in *The Sunday Times* and described as 'a winner' by *Early Music Review* and 'a model of clarity and warmth' by *International Record Review*.

Plans for the remainder of 2017 include their debut at London's Conway Hall on November 26th in a programme of Purcell's solo songs with soprano Anna Dennis. They will be recording these after a performance at St John's, Smith Square in January 2018.

In 2018 **Sounds Baroque** begins two exciting new partnerships. Their work with **Cambridge Handel Opera** will involve members of the group performing alongside and mentoring the next generation of period instrumentalists in performances of operas by Handel and his contemporaries, while a project with **Junior Department, Royal Academy of Music** will see core members of Sounds Baroque performing alongside and mentoring advanced students for Coram's annual *Handel Birthday Concert*.

www.julianperkins.com/sounds-baroque