

VIII Les Lumières- festival in the spirit of Enlightenment 14.-20.6.2010 www.lumieres.fi

Concert 16.6.2010 at 7 p.m. 19 Ritarihuone

Program

The Parley of Instruments

The Generation of 1710:
Thomas Arne, William Boyce and John Stanley

Philippa Hyde *soprano*
Rachel Latham *flute*
Judy Tarling & Oliver Webber *violin*
Peter Collyer *viola*
Mark Caudle *violoncello*
Peter Holman *harpsichord*

- 1 Thomas Augustine Arne (1710-78): *The Morning*, cantata (1755)
soprano, flute, two violins, viola, violoncello, harpsichord
- 2 William Boyce (1711-79): Concerto in E minor

two violins, viola, violoncello, harpsichord
- 3 John Stanley (1712-86): 'Marcus the young, the noble', cantata (1742)
soprano, flute, two violins, violoncello, harpsichord
- 4 Thomas Arne: 'Thou soft-flowing Avon' from the Shakespeare Ode (1769)

soprano, two violins, violoncello, harpsichord
- 5 Thomas Arne: "'Tis not true' from *Artaxerxes* (1762)

soprano, flute, two violins, viola, violoncello, harpsichord

INTERVAL

- 6 Thomas Arne: *Cymon & Iphigenia*, cantata (1750)

soprano, flute, two violins, viola, violoncello, harpsichord
- 7 John Stanley: Sonata in D major, op. 1, no. 7 (1740)

flute, violoncello, harpsichord
- 8 William Boyce: *Deidamia's Parting with Achilles upon the Siege of Troy* (c.1735)
soprano, two violins, viola, violoncello, harpsichord

- 9 William Boyce: Sonata in G minor, op. 1, no. 4 (1747)
two violins, violoncello, harpsichord
- 10 Thomas Arne: 'Oh, how great is the vexation' from *The Guardian Outwitted* (1764)
soprano, two violins, viola, violoncello, harpsichord
- 11 Thomas Arne: 'Where the bee sucks, there lurk I' from *The Tempest* (1740)
soprano, flute, two violins, viola, violoncello, harpsichord

The Parley of Instruments takes its name from some of the earliest public concerts in the world, given in London in 1676 by the violinist John Banister. The Parley was founded in 1979 to play the rich repertory of Renaissance and Baroque string consort music, and it subsequently created the first Renaissance violin consort in modern times. The Parley's trail-blazing work in English eighteenth-century music has led to the formation of a Baroque and Classical orchestra, and to collaborations with soloists such as Catherine Bott, Crispian Steele-Perkins, Stephen Varcoe and Elizabeth Wallfisch.

Few groups harbour as much expertise in their chosen field. Long experience in the scholarship and performance of 17th and 18th century music are brought together in their specialist areas of string and continuo performance practice. The main focus of The Parley's activities has been in the repertoire of the early violin family, and their knowledge of 17th instrumental and vocal repertoire forms a solid background for the study and historical context of later composers such as J.S. Bach and his contemporaries. Many years of working together have produced a 'house style' that is consistent and well thought-out through a combination of experimentation with historical techniques and experience.

The Parley recorded for Hyperion Records for many years, and was the resident Baroque ensemble for its 50-volume English Orpheus series, which explored unknown English music from the seventeenth and eighteenth centuries. It has recently recorded its first CD for Chandos records. In addition to performing regularly in Britain and abroad, The Parley runs an annual summer school on Baroque music in Cambridge.