

CLASSICAL MASTERWORKS

Anneke Scott, horn
Peter Whelan, director

Friday October 3, 7.30pm
St Canice's Cathedral, Kilkenny

Saturday October 4, 7.30pm
**Royal Irish Academy of Music,
Dublin**

Sunday October 5, 3pm
**University Concert Hall,
Limerick**



**IRISH
BAROQUE
ORCHESTRA**

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**This was playing of all-
round distinction**

Richard Morrison,
The Times (August 2025)



CLASSICAL MASTERWORKS

Van Maldere - “Dublin” Sinfonia in C

Allegro - Andante - Tempo di Minuetto

Mozart - Concerto for Horn No.3 K.447

Soloist: Anneke Scott

Allegro - Romance - Allegro

INTERVAL

Mozart - Symphony No.39 K.543

Adagio, Allegro - Andante Con Moto - Menuetto - Finale

*Classical Masterworks is presented in partnership with Music
in Kilkenny and University Concert Hall, Limerick*

*The IBO receives principal funding from Arts Council
Ireland/An Chomhairle Ealaíon*

IRISH BAROQUE ORCHESTRA

Artistic Director Peter Whelan

Violin 1 Bojan Čičić, Claire Duff, Cristina Prats-Costa,
Christiane Eidsten Dahl

Violin 2 Alice Earll, Anita Vedres, Jenna Raggett

Viola Joanna Patrick-Taffs, Ana Dunne Sequi
Cello Felix Knecht, Samuel Ng

Double Bass Malachy Robinson

Flute Miriam Kaczor

Clarinet Katherine Spencer, Berginald Rash

Bassoon Carles Cristobal, Javier Sanchez

Horn Anneke Scott, Hannah Miller

Trumpet Darren Moore, Pamela Stainer

Timpani Rosie Toll

Pieter Van Maldere (1729–1768) Sinfonia in C, “Dublin”

Dublin’s 18th-century concert scene was unusually cosmopolitan, nourished by a thriving theatre culture, subscription series, and open-air pleasure gardens that welcomed touring virtuosi alongside local professionals. Audiences moved fluidly between cathedral music, Italian opera, oratorio, and instrumental sinfonias, creating a scene eager for the latest galant fashions from the continent.

Venues such as Smock Alley Theatre and the Rotunda fostered a sociable listening culture where new works sat comfortably beside arrangements and pasticcios, and where charitable concerts drew large crowds from across class divides. Publishers and copyists helped circulate music swiftly and orchestras, often comprising mixed ensembles of amateurs and court-trained players, cultivated a bright and articulate sound that suited the city’s taste for innovation. It was into this lively ecosystem that the Flemish violinist-composer Van Maldere stepped, finding in Dublin an audience attuned to elegance and novelty, and a platform where his concise, cosmopolitan sinfonias could dazzle.

Pieter Van Maldere visited Ireland in 1751–53, leading orchestras and presenting his own music to enthusiastic

audiences. His Sinfonia in C (nicknamed “Dublin” for its local associations) captures the cosmopolitan galant style then ascendant: clear phrases, buoyant rhythms, and a conversational interplay between strings and winds.

Typically cast in three concise movements, the piece balances courtly poise with theatrical flair. The opening Allegro brims with upbeat energy and symmetrical two-bar ideas, a hallmark of mid-century clarity; listen for the frequent use of unison gestures to punctuate cadences. A central slow movement turns to songful lyricism, suspending time with expressive appoggiaturas and gently pulsing bass lines. The finale dances out with contagious lightness, its periodic phrases and small surprises—sudden dynamic contrasts, quick sequential turns—designed to delight attentive ears. Heard on period instruments, the music evokes the Dublin soundworld that welcomed Van Maldere as an adopted favourite.

Wolfgang Amadeus Mozart (1756–1791) Horn Concerto No. 3 in E-flat, K. 447 Soloist: Anneke Scott, natural horn

Mozart’s friendship with the horn virtuoso Joseph Leutgeb produced a series of concertos that are equal parts affection, humour, and technical daring. K. 447, probably completed around 1787, is the most suavely lyrical of the set—a perfect

showcase for the natural horn's vocal warmth as well as its nimble agility. On an 18th-century instrument, without valves, chromatic notes are shaped through hand-stopping in the bell, giving a distinctive palette that ranges from open, golden resonance to subtly shaded timbres.

The opening Allegro is a model of Classical grace: poised orchestral ritornellos frame the soloist's elegant passagework, with horn calls blossoming into supple, cantabile lines. At the heart of the concerto lies a Romanze of disarming simplicity, where the horn seems to sing; phrases breathe, ornaments bloom, and the dialogue with woodwinds feels almost operatic. The finale, a hunting-style Rondo, brings good-humoured bravura: off-to-the-chase rhythms, quicksilver arpeggios, and witty feints that nod to the instrument's outdoor ancestry while delighting in its indoor sophistication. In Anneke Scott's hands, the concerto's balance of civility and sparkle becomes a vivid lesson in how Classical composers wrote with specific performers—and specific sonorities—in mind.

Wolfgang Amadeus Mozart Symphony No. 39 in E-flat major, K. 543

Composed in the miraculous summer of 1788, Symphony No. 39 stands at the head of Mozart's final symphonic

trilogy (with the G minor and “Jupiter”). Dispensing with a slow introduction’s usual pomp, Mozart instead unfurls a grand Adagio that opens onto an Allegro of gleaming transparency. E-flat major lends ceremonial warmth, but the symphony’s character is anything but monolithic: moments of intimate chamber-like writing bloom within the overall grandeur.

A hallmark of No. 39 is its luminous wind writing. Clarinets, still relatively new in Viennese orchestras, are given starring roles; weaving velvet lines around strings and lending a mellow sheen to tutti. The Andante con moto explores a world of poised tenderness shadowed by searching harmonies. Sighing figures and expressive suspensions suggest an eloquence born of restraint. The Minuet evokes courtly decorum, but its Trio offers a rustic surprise: a Ländler-like episode in the clarinets that seems to step outdoors into fresh air before returning to the ballroom. The finale, fleet and playful, is a study in effortless ingenuity where scales and simple motives combine to generate buoyant propulsion, while counterpoint glints through the texture with offhand mastery. Heard on period instruments, the symphony’s contrasts feel newly vivid, with Peter Whelan’s direction bringing a kinetic clarity that lets Mozart’s architecture and wit shine.

Anneke Scott is a leading exponent of historical horn playing. Her work takes her throughout the globe and throughout the centuries of music with a repertoire incorporating music and instruments from the late seventeenth century through to the present day. Anneke began her studies at The Royal Academy of Music (London) and then, specialising in aspects of period horn playing, undertook postgraduate study in France and the Netherlands. She is principal horn of a number of internationally renowned period instrument ensembles including Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and The English Baroque Soloists, Raphaël Pichon's ensemble Pygmalion, Harry Christophers's The Orchestra of the Sixteen, the Irish Baroque Orchestra, and the Dunedin Consort and Players.

She is similarly in great demand as a guest principal horn regularly appearing with orchestras and ensembles worldwide. Anneke enjoys an international solo career and discography embracing three centuries of virtuosic horn works. Her expertise in baroque horn repertoire ensures that she is frequently to be heard performing the famous obligato arias of composers such as Bach and Handel as well as solo concertos from this period.

Her solo recordings include *Voices from the Past* a survey of the horns housed in the Bate Collection, early nineteenth

century Viennese sonatas with fortepianist Kathryn Cok, chamber music by, and stolen from, Wolfgang Amadeus Mozart with Australian ensemble Ironwood, Vivaldi's concertos for the Dresden orchestra with Les Ambassadeurs and the sonatas of Franz Danzi with ensemble F2.

In 2010 Anneke was awarded a Gerard Finzi Travel Scholarship to undertake research in Paris in preparation for her ground breaking recording of the Jacques-François Gallay Douze Grands Caprices on natural horn (Resonus Classics, October 2012). This was to form the first disc, *Préludes, Caprices & Fantaisies, Concerts Cachés*, in a series of three, all featuring the works of Gallay. The second, *Jacques-François Gallay: Chamber music for natural horn ensemble*, with the natural horn ensemble Les Chevaliers de Saint Hubert, was released in 2013 whilst the third, *Songs of Love, War and Melancholy*, featuring operatic fantasias with Steven Devine (piano) and Lucy Crowe (soprano) was released in 2015.

Anneke enjoys collaborating with a wide group of musicians and is a key member of a number of chamber music ensembles including nineteenth century period brass ensemble The Prince Regent's Band, the harmoniemusik ensemble Boxwood & Brass, historic wind ensemble Syrinx

and ensemble F2. She regularly works with leading period keyboardists including Steven Devine, Neal Peres da Costa, Geoffrey Govier and Kathryn Cok and period harpist Frances Kelly. Anneke's research deeply influences her teaching. She is the historical horn tutor at the Royal Welsh College of Music and Drama, the Centre for Early Music Performance Research at the University of Birmingham and is one of the "horn faculty" on the online music lesson platform Play with a Pro thus enabling her to teach students globally. Anneke's activities are not confined to period performance. She has performed the music of Ligeti with The London Sinfonietta, and can be heard on two albums with The Nigel Waddington Big Band. In 2013 she recorded John Croft's work *...une autre voix qui chante...* for solo hand-horn, a work written especially for her.

In 2007 Anneke was elected an Associate of the Royal Academy of Music, an honour awarded to past students of the Academy who have distinguished themselves in the music profession and made a significant contribution to their field.

Olivier Award winner, **Peter Whelan**, is among the most dynamic and versatile exponents of historical performance of his generation. He is Artistic Director of Irish Baroque Orchestra and Curator for Early Music of Norwegian Wind Ensemble. He becomes Music Director of Philharmonia Baroque Orchestra from the 2026/27 season and is Music Director Designate in 2025/26.

As a conductor, Peter has a particular passion for exploring and championing neglected music from the Baroque and Classical eras. Recent engagements have included appearances with the Scottish Chamber Orchestra, Beethoven Orchester Bonn, Netherlands Chamber Orchestra, Royal Northern Sinfonia, Orchestra della Svizzera Italiana, Kristiansand Symphony Orchestra, Lahti Symphony Orchestra, Orchestra of the Age of Enlightenment, The English Concert, Dunedin Consort, Monteverdi Choir and English Baroque Soloists, Gluck Orfeo with San Francisco Opera, Vivaldi l'Olimpiade with Irish National Opera (across Ireland and the Royal Opera House, London) and Rodelinda at Garsington Opera.

Highlights of the 2025/26 season include an appearance at the BBC Proms with the Irish Baroque Orchestra and return visits to Philharmonia Baroque Orchestra, Scottish Chamber Orchestra, Meininger Hofkapelle, National Symphony Orchestra of Ireland, Tapiola Sinfonietta and Monteverdi Choir and English Baroque Soloists.

Peter's artistic direction in live performance and the recording studio has been widely praised for its "rich insight, style and charisma" (Guardian), its "stylish verve" (BBC Music Magazine), and "energetic yet unfailingly sensitive direction" (Gramophone). As a champion of early music and opera, Peter represents "the very best of contemporary trends in bringing this music to life: flex and zest with tempi, lithe and vigorous ... an incredible alertness to colors and moods summoned by the cut-and-thrust harmonic footwork of this music" (Operawire) and "The English Concert and their musical director Peter Whelan brought Handel's fabulous score to life in a performance of surpassing rhythmic energy, richly dramatic colouring and heart-breaking lyrical grace" (The Telegraph).

The Oliver Award-winning **Irish Baroque Orchestra** is acclaimed as Ireland's time-travelling orchestra and delivers world-class historically-informed performances across Ireland and abroad. Under the artistic direction of Peter Whelan, scholarship and musical excellence converge in a unique way through the IBO's work, creating an original offering like no other organisation on the Irish classical music scene. Through this integration of research and practice the very idea of an orchestra is defined afresh, providing an unusual and enriching experience for today's audiences.

As an ambassador for the stories of Ireland's musical past, the

IBO uses its unique perspective to develop the growing store of knowledge surrounding the very early days of Baroque and Classical music in Ireland. The IBO's research, recordings and performances offer audiences across Ireland a new opportunity to reevaluate and reclaim their cultural heritage, while also engaging the Irish diaspora through the increasing global reach of this work. Even Handel's Messiah - an annual touring highlight in the IBO calendar - is a rekindled link to Dublin's cultural life in 1742.

Storytelling sits at the heart of the IBO's Irish heritage recording cycle on Linn Records, which spotlights the interesting characters and extraordinary music from an Ireland of old. This cycle includes 'Welcome Home Mr Dubourg' (2019), 'The Trials of Tenducci' with Tara Erraught (2021), 'The Hibernian Muse' with Sestina (2022) and 'Mr Charles the Hungarian' (2023). A warm critical response to these recordings internationally has marked out the IBO's distinctive voice on the world stage, with notable praise from Gramophone Magazine, France Musique and BR Klassik. Future recordings include a programme celebrating Rachel Baptist, the famed soprano from 1760s Ireland, and an ambitious reconstruction of Handel's 1742 'Dublin' Messiah.

In February 2022 the IBO made its debut to critical acclaim at the Linbury Theatre, Royal Opera House, London with Vivaldi's

Bajazet', a co-production from Irish National Opera and the Royal Opera House. The excellence of their work on 'Bajazet', with artistic director Peter Whelan, was recognised in April 2022 with an Olivier Award for 'Outstanding Achievement in Opera'. A critically-acclaimed return to the Linbury Theatre took place in 2024, with Vivaldi's 'L'Olimpiade', as well as international engagements at St Martin in the Fields, London and the Concertgebouw in Bruges for the MA Festival 2024.

The IBO made its BBC Proms debut in August 2025, with the 1742 Dublin version of Handel's 'Alexander's Feast', directed by Peter Whelan and presented with its own chorus. This marked the second performance given by an orchestra from the Republic of Ireland in its 130 year history.

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