

Smethergell's concerto – performed today for probably only the second time in Britain for the past two hundred years.

WILLIAM SMETHERGELL (1751-1836) is a composer about whom until recently almost nothing has been known. He was apprenticed to the composer and organist Charles Curtis and later was for over 50 years organist simultaneously of two London churches, All Hallows Barking by the Tower and St Mary at Hill. He was also principal viola at the Vauxhall pleasure gardens and a freelance player and teacher.

His published music included two sets of 'overtures' (symphonies), six harpsichord sonatas, seven keyboard concertos and a variety of smaller works.

Of over 500 British keyboard concertos published during the eighteenth century, Smethergell's *Six concertos for the harpsichord or piano forte* of c. 1775 were amongst the first to nominate the piano as a performing option — earlier concertos were generally published as 'for organ or harpsichord'. The *Favorite Concerto*, published in 1784, shows how Smethergell's technique had improved during the following decade: this work, in its elegant simplicity, is one of the most attractive of its kind from the later part of the century.

The soloist in eighteenth-century concertos was generally expected to play during the orchestra sections. Today, however, we are substituting the organ for the orchestra (originally a string trio), so we will not be doing this.

St Mary's, Kelbrook

CONCERT

with

Gill Enzor

(piano and trumpet)

Tim Rishton

(organ)

1 October 2005

Programme

DIETRICH BUXTEHUDE

Prelude, Fugue and Ciaconne in C

JOSEPH HAYDN

Three pieces for mechanical clocks: *March, Menuet, Presto*

DIETRICH BUXTEHUDE

Fugue in C

JOSEPH HAYDN

Trumpet Concerto (2nd movement)

JOHANN SEBASTIAN BACH

Sonata 1 in Eb *Allegro - Adagio - Allegro*

JOHN STANLEY

Voluntary op.5 no.7 *Allegro - Adagio - Allegro*

WILLIAM SMETHERGELL

A Favorite Concerto