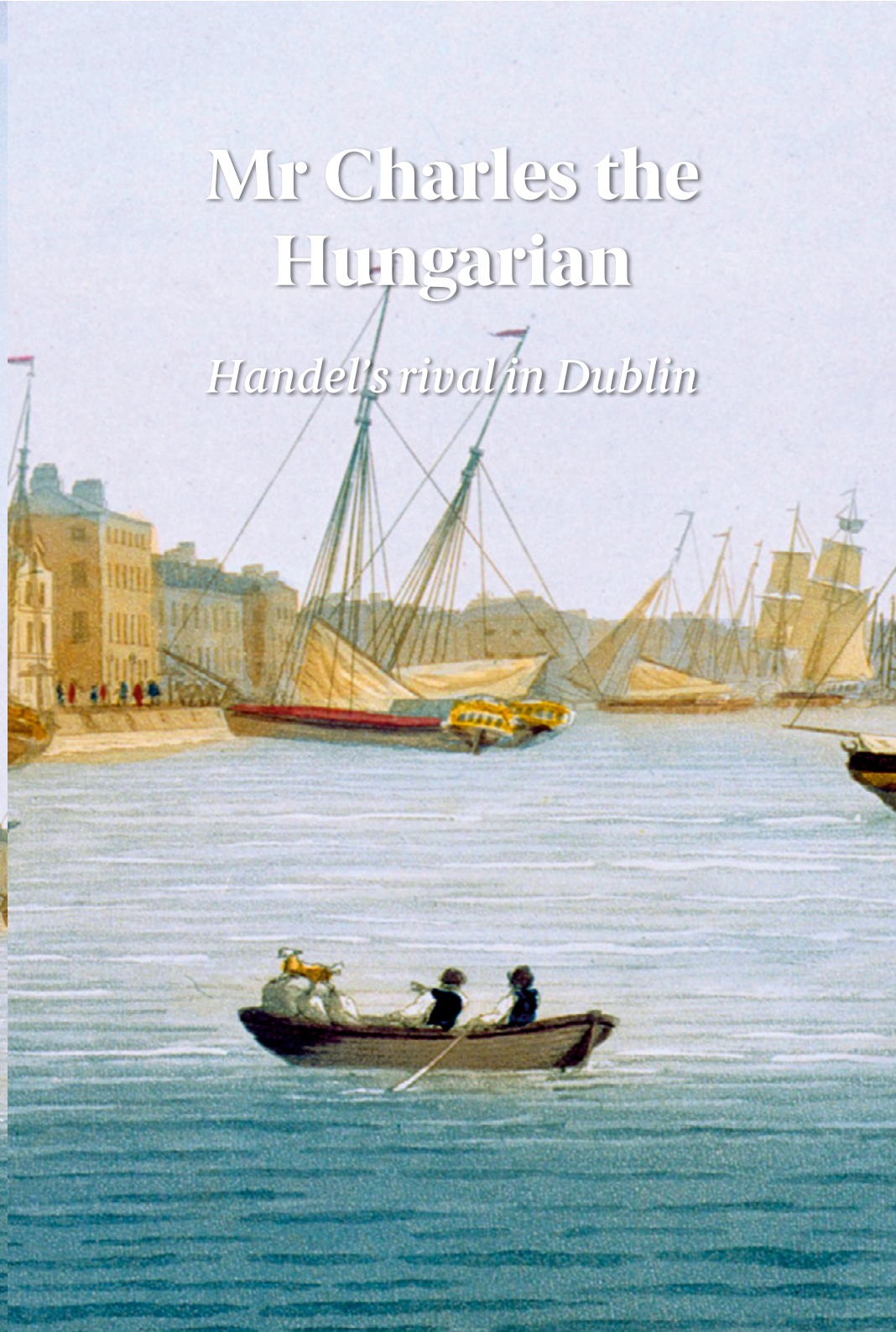


Peter Whelan
Irish Baroque Orchestra

Mr Charles the Hungarian

Handel's rival in Dublin



Credits →

Tracklist →

Programme note →

Biographies →

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Recorded in St Peter's Church
or Ireland, Drogheda,
on 27–29 April 2022

Recording Producer & Engineer
Philip Hobbs

Post-production
Julia Thomas

Label Manager
Timothée van der Stegen

Design
stoempstudio.com

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'Marine School, Dublin,
Looking Up the Liffey'
by James Malton (1761–1803)
SuperStock/Bridgeman Images

Mr Charles the Hungarian

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64:52

MENU

PETER WHELAN

director

IRISH BAROQUE ORCHESTRA

ACT 1

GEORGE FRIDERIC HANDEL (1685–1759)

Overture (from *Il pastor fido* HWV 8c)

1 — [Untitled] 1:09

2 — Allegro 1:56

3 — **Va tacito** (from *Giulio Cesare* HWV 17), arr. John Walsh (1709–1766) 7:00

Miriam Kaczor *flute*, Anneke Scott *horn*

JOHANN ADOLF HASSE (1699–1783)

Concerto in F major

Leo Duarte *oboe*, Nicola Boud *chalumeau*, Michele Fattori *bassoon*

4 — Adagio 1:50

5 — Allegretto 3:32

6 — Adagio 3:09

7 — Allegretto ma poco 3:42

Concerto Op. 4 No. 1

8 — III. 'Signora Barbarini's Minuet' 1:01

ACT 2

HANDEL

Water Music, ed. John Walsh

- 9 — Allegro – Andante – Allegro 6:25
- 10 — Passepied 2:52
- 11 — Minuet 2:31
- 12 — Bourée 1:10
- 13 — Hornpipe 1:48
- 14 — Andante 3:30
- 15 — Overture 2:01
- 16 — Alla Hornpipe 2:52

ACT 3

HANDEL

Concerto grosso in G major HWV 314 Op. 3 No. 3

Miriam Kaczor *flute*

- 17 — Largo e staccato 0:29
- 18 — Allegro 2:30
- 19 — Adagio 1:03
- 20 — Allegro 3:35

GEORG PHILIPP TELEMANN (1681–1767)

- 21 — **Napolitana** TWV 41:B4 (from *Der getreue Music-Meister*) 1:52

Leo Duarte *oboe d'amore*

LORENZO BOCCHI (?–?)

Sonata X (from *A Musically Entertainment for a Chamber*)

Jonathan Byers *cello*

- 22 — [Untitled] 2:09

- 23 — Adagio 0:42

- 24 — Vivace 1:25

MR CHARLES (c. 1705/10–?1780)

Suite 1 (from *Twelve Duettos for two French Horns*)

Anneke Scott, Patrick Broderick *horn*

- 25 — Chasse 1:26

JEAN-BAPTISTE LULLY (1632–1687)

- 26 — **Marche pour la Cérémonie des Turcs** (from *Le Bourgeois gentilhomme*) 2:21

Mr Charles the Hungarian

Handel's rival in Dublin

In May 1742, an advertisement appeared in the *Dublin Mercury*:

At the MUSIC HALL in Fishamble-street, To-morrow being Wednesday the 12th of May, 1742, will be performed. A GRAND CONCERT of MUSIC by Mr. CHARLES, the HUNGARIAN, Master of the French Horn, with his Second; accompanied by all the best Hands in this City.

It finished with a curious note about the instruments to be performed:

N. B. The Clarinet, the Hautbois de Amour, and Shalamo, were never heard in this Kingdom before.

‘Mr. Charles’ was probably Charles (Carlo) Vernsberg, a horn player who was a member of the Royal Society of Musicians during the 1730s and 1740s. Little is known of his training or career before his first documented appearance at the Haymarket Theatre in London, where he was billed as ‘lately arriv’d from Paris’. Charles is documented as performing in London, Stamford, York, Dublin, Salisbury, Hereford and Manchester in between 1733 and 1756, and spent the early 1750s as impresario of a theatre in Bristol. He also established a lucrative teaching practice in London and in Dublin. His students were probably mostly gentlemen of means, but those selected to appear with him at a concert at Stationers’ Hall in 1737 – presumably on account of being the most highly

skilled – were described as ‘An English Gentlewoman and a Negro boy of ten years old’. It was not uncommon for enslaved Africans to be trained as musicians, and several highly-skilled black horn players are documented during the eighteenth century. The instance of a female horn player is also not unique, and Charles performed regularly with his wife, whose full name is sadly unrecorded.

Multi-instrumentalism, particularly among wind players, was not uncommon in the eighteenth century. Charles clearly identified the presentation of unusual instruments as a surefire way to sell tickets for his concerts. The French horn was already a significant audience attraction in the hands of a virtuoso player, but Charles also saw fit to add several unusual woodwind instruments to his offering as well. The Baroque clarinet emerged around the turn of the eighteenth century in Germany and was initially only played in the mid- and upper-part of its range, using the upper partials of the harmonic series – much like contemporary brass instruments – resulting in a sound that was, in turns, sweet or brilliant. In Walther’s 1732 *Musicalisches Lexicon* it was described as sounding ‘not unlike a trumpet’ and the name *clarinetto* can be translated as ‘little trumpet’. The mysterious ‘Shalamo’ or ‘Shalarno’ mentioned in Charles’s concert listings is another single-reed instrument, better known as the chalumeau. It is the counterpart to the clarinet, using only the fundamental tones of the harmonic series, which gives it a small range and a soft, beguiling tone that was used by composers for particular effect in operas and cantatas. The oboe d’amour, pitched a third below the oboe and with a bulbous bell that gives it a veiled tone, is similarly an instrument that would appeal to audiences through its sheer sonic charm.

Eighteenth-century audiences expected to hear novelties at every concert. The newspaper listings for Mr Charles's concerts show that, like most musicians of his time, he presented a combination of new compositions and popular pieces by the most in-demand composers of the day, together with his own music. The listing for his Dublin benefit concert was typically varied:

First Act

- 1 — An Overture with French Horns, called new Pastor Fido
- 2 — The 6th Concerto of Signior Geminiani
- 3 — A Solo on the French Horn, by Mr. Charles,
to shew the beauty of that Instrument
- 4 — A Concerto on the Clarinet.

Second Act

- 1 — Mr. HANDEL'S Water-Music, with the March in Scipio,
and the grand Chorus in Atalanta
- 2 — A Concerto on the German Flute, by Mr. Levieux
- 3 — A Solo on the Hautbois de Amour, by Mr. Charles
- 4 — Signor Hasse's Concerto, with Signora Barbarini's Minuet

Third Act

- 1 — The Overture in Saul, with the Dead March,
composed by Mr. HANDEL, but never performed here before.
- 2 — A select Piece on the Shalamo
- 3 — A Solo on the Violoncello by Signior Pasqualino
- 4 — The Turkish Musik in the original Taste,
as performed at the Spring Garden, Vaux-hall, London

The solos and concertos without composer attribution were most likely composed by the players themselves, and were as much intended to delight the audience through the novel and varied timbres of the instruments that they showcased, as to display compositional technique. Such works could be considered ephemeral by today's standards, but they are typical of a time when most music was simply written to serve the immediate needs of performers, rather than out of any concern for posterity.

In light of this, it would be impossible to reconstruct Charles's concert, as little of his own music has survived. *Twelve Duettos for two French Horns* were included in a 1754 publication with the charming title of *Apollo's Cabinet, or the Muses Delight*, a compendium of popular English and Italian songs and duets alongside basic instructions for a range of instruments and a musical dictionary, all presumably aimed at the self-taught amateur musician. The *Napolitana* for oboe d'amour was similarly published in *Der getreue Music-Meister*, Telemann's multi-part series of instructional music for diverse instruments. Lorenzo Bocchi's sonata for cello was published in Dublin in 1724 in a collection of sonatas entitled *A Musicall Entertainment*. Here it stands in place of the solo performed in Charles's concert by another Italian cellist, 'Philip' Pasqualino de Marzis, who was employed by the Bishop of Cloyne and probably played in the orchestra for Handel's season in Dublin in 1741–2.

Several of the Handel works featured here are linked to the London publisher John Walsh. Walsh was Handel's main publisher from around 1730 and had exclusive rights to his works from 1739. The *Water Music* and Concerto grosso Op. 3 No. 3 are both performed in the versions published by Walsh, and

the arrangement of ‘Va tacito’ from *Giulio Cesare* was issued by Walsh in 1732 as one of *Six Celebrated Songs made on purpose for French Horns ... by Mr. Handel*, with the voice replaced by a flute. All of these works represent to varying degrees the eighteenth-century practice of adapting and re-using musical material in different combinations, contexts and instrumentations, in order both to maximize revenue and to make it available to as wide a range of performers and listeners as possible. The use of a clarinet and an oboe in place of trumpets in the *Water Music* here is in keeping with this adaptive practice, as well as the trumpet-like character of the Baroque clarinet.

Walsh was also one of the earliest publishers to issue music by Dresden-based Johann Adolf Hasse. Dresden was also one of the key centres of chalumeau performance and composition, and Hasse’s concerto for ‘Shalmeau’, oboe and bassoon is really an intimate quartet that was probably intended for chamber performance. ‘Signora Barbarini’s Minuet’ is in fact the last movement of Hasse’s concerto Op. 4 No. 1 for oboes, horns and strings, published by Walsh in the early 1740s. Signora Barbarini was the Venetian ballet prodigy Barbara Campanini, who Charles may have met in London in 1740–1 and who made her debut in Dublin a few weeks after his concert, in June 1742. Like all of Hasse’s Op. 4 concertos, the music was originally composed as the *sinfonia* of dramatic work, in this case, his 1737 opera *Asteria*.

Charles’s inclusion of several works by Handel reflects the fact that his concert took place at the climax of Handel’s 1741–2 stay in Dublin, between the two public performances of *Messiah* and in the midst of a veritable Handelmania. Exactly like Handel’s *Messiah* performances, Charles’s concert was sufficiently

popular to justify a public rehearsal and a repeat performance, something that no musician would undertake without the certainty of selling tickets. We take it as read that the first performance of the celebrated oratorio should have merited such treatment, but at the time, the virtuoso multi-instrumental talents of a now-forgotten horn player were accorded equal interest in the eyes of a musically educated public – reminding us of the higher status and indeed respect accorded to performers, and to the act of performance itself, in the eighteenth century.

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Peter Whelan

director

Olivier award-winner Peter Whelan is among the most dynamic and versatile exponents of historical performance of his generation, with a remarkable career as a conductor and director. He is Artistic Director of the Irish Baroque Orchestra as well as Curator for Early Music of Norwegian Wind Ensemble. Whelan is an acclaimed solo artist with an extensive and award-winning discography as a solo bassoonist.

As conductor, Whelan has a particular passion for exploring and championing neglected music from the Baroque and Classical eras. Recent orchestral highlights include the Antwerp Symphony Orchestra, Kristiansand Symphony Orchestra, Scottish Chamber Orchestra, RTÉ National Symphony Orchestra of Ireland and Irish National Opera for *Così fan tutte*.

Opera productions have included *The Marriage of Figaro*, *Magic Flute* and *Acis and Galatea* with Irish National Opera and Handel's *Radamisto* with English Touring Opera. At the beginning of 2022, Whelan conducted *Bajazet*, a co-production by the Royal Opera House and Irish National Opera, which was met with outstanding reviews and for which he won an Olivier Award for 'Outstanding Achievement in Opera'. In 2022, he has made his debut at San Francisco Opera for Gluck's *Orfeo ed Euridice*.

Whelan's artistic direction in live performance and the recording studio has been widely praised for its 'rich insight, style and charisma' (*The Guardian*), its 'stylish verve' (*BBC Music Magazine*) and 'phenomenally energetic direction' (*The Arts Desk*). As a champion of early music, Whelan 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*).

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Irish Baroque Orchestra

The Irish Baroque Orchestra is acclaimed as Ireland's flagship period music ensemble 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 organization 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.

The IBO's Irish heritage recording cycle to date on Linn encompasses *Welcome home, Mr Dubourg* (2019), *The Trials of Tenucci* with Tara Erraught (2021) and *The Hibernian Muse* with Sestina (2022). A warm response to these recordings internationally has marked out the IBO's distinctive voice on the world stage, with notable praise from *Gramophone*, *France Musique* and *BR Klassik*.

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 recognized in April 2022 with an Olivier Award for 'Outstanding Achievement in Opera'.

The IBO is committed to developing the national scene for historically-informed performance and works with a number of partner organizations across the country to ensure its continued growth for future generations. The award-winning Irish Youth Baroque Orchestra (delivered in partnership with the Irish Association of Youth Orchestras) gives students the opportunity to work intensively on elements of period style under the guidance of director Claire Duff. IBO's Apprentice Scheme supports students as they take their first steps into the profession, with several alumnae now working with the IBO as active professional musicians. An annual side-by-side scheme with the Royal Irish Academy of Music is a crucial, recent development in the IBO's educational portfolio, as is a new Baroque Strings class aimed at amateur adult string players.

The IBO is generously funded by The Arts Council Ireland / An Chomhairle Ealaíon. It also receives financial support from Culture Ireland to support an expanding international profile, and Dublin City Council for Dublin HandelFest. The orchestra has its own collection of period instruments, purchased with the assistance of an Arts Council capital grant and the Department of Arts, Heritage and the Gaeltacht. The IBO is resident at the National Concert Hall, Dublin, and as of 2021 is an ensemble and Board member of the Réseau Européen de Musique Ancienne (European Early Music Network).



Irish Baroque Orchestra

first violin

Alida Schat

Claire Duff

Therese Timoney

Henry Tong

second violin

Huw Daniel

Anita Vedres

Beatrice Scaldini

viola

Oliver Wilson

Joanna Patrick

cello

Jonathan Byers

Carina Drury

double bass

Christine Sticher

horn

Anneke Scott

Patrick Broderick

oboe

Leo Duarte

Joel Raymond

chalumeau

Nicola Boud

flute

Miriam Kaczor

bassoon

Michele Fattori

organ

Malcolm Proud

Patron

The President of Ireland /
Uachtarán na hÉireann,
Michael D Higgins

The Irish Baroque Orchestra receives principal funding from The Arts Council Ireland / An Chomhairle Ealaíon. It is a resident company of the National Concert Hall, Dublin and is a registered charity RCN: 20071233.

The Friends and Patrons of the Irish Baroque Orchestra provide loyal support, and we are grateful to them for all that they do. The IBO would especially like to acknowledge the support of Valerie Keegan in bringing this recording to life.

Artistic Director

Peter Whelan

Orchestra Manager

Doireann Kelly

Development Officer

Alison Byrne

Keyboard Technician

Marc Veinturier

Production Assistant

Peter Oakey

Chief Executive Officer

Aliye Cornish Moore

CKD 685

The Hibernian Muse

Music for Ireland by Purcell and Cousser

Peter Whelan

Irish Baroque Orchestra

Sestina

CKD 639

The Trials of Tenducci

A Castrato in Ireland

Peter Whelan

Tara Erraught

Irish Baroque Orchestra

CKD 532

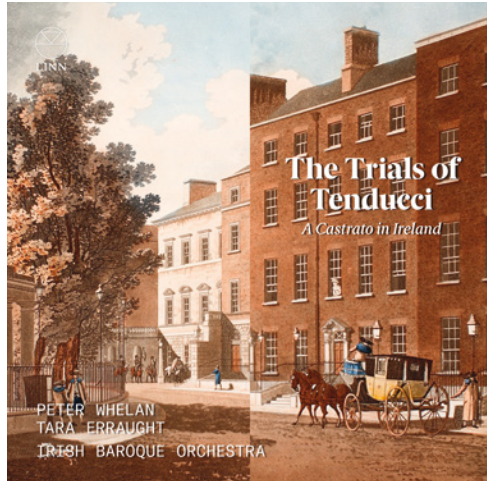
Welcome home, Mr Dubourg

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