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University of Washington
SCHOOL OF MUSIC and PUBLIC PERFORMING ARTS

present

THE UNIVERSITY SYMPHONY
Robert Feist, conductor
in a concert celebrating the
Tricentenary of the Births of
JOHANN SEBASTIAN BACH (1685-1750)
and
GEORG FRIEDRICH HÄNDEL (1685-1759)

February 14, 1985

8:00 PM, Meany Theater

UPCOMING CONCERTS:

- February 19, Studio Jazz Ensemble
- February 26, Wind Ensemble
- February 28, University Singers
- March 5, Madrigal Singers
- March 6, Young Composers
- March 6, Percussion Ensemble
- March 8-9, The Complete Beethoven Cycle of Works
for Cello and Piano with Toby Saks, cello, and
Neal O'Doan, piano.

Tape 10,777

PROGRAM

HÄNDEL

Concerto Grosso Op. 3, No. 1 in B Flat
Allegro
Largo - Adagio 9:55
Allegro
Tai-Wai Li, conductor*

BACH

Concerto in A minor for Harpsichord,
Flute and Violin, BWV 1044
Allegro
Adagio ma non tanto, e dolce 23:44
Allabreve
Carole Terry, harpsichord
Lise Mann, flute
Denes Zsigmondy, violin

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sist in automating ticket sales. **digital**

INTERMISSION

BACH

Cantata No. 209 for Soprano, Flute, and
Strings, "Non sa che sia dolore"
Sinfonia

Recitative: "Non sa che sia dolore" 22:15

Aria: "Parti par, e con dolore"

Recitative: "Tuo saver al tempo"

Aria: "Ricetti gramezza e paventi"

Montserrat Alavedra, soprano

Louise Bardy, flute

HÄNDEL

Concerto a due Cori No. 2 in F

Pomposo

Allegro

A Tempo Giusto 17:37

Largo

Allegro ma non troppo

A tempo ordinario

CHOIR I

CHOIR II

*Horn**Horn*

Margaret Berry
Jeannelle Petit

Charles Karschney
Todd Threlkeld

*Oboe**Oboe*

Tad Margelli
Ailene Munger

Catherine Ledbetter-Taylor
Susan DeBuse

*Bassoon**Bassoon*

Paul Rafanelli

Eric Shankland

PROGRAM NOTES

When Georg Friedrich Händel's six *Concerti grossi Op. 3* were published in London in 1734, the city already enjoyed a general musical life that was much more extensive and varied than that of other European capitals. Numerous musical societies, in which noble patrons, competent amateurs and professional musicians collaborated, organised regular series of subscription concerts. In addition to the concert halls, the "pleasure gardens" were also very popular as venues for open-air concerts.

The main attraction for English audiences was the colorful woodwind writing of the concertos. Even on a very early print they are subtitled "generally called his Oboe Concertos". This is quite misleading, since the oboes do not play a leading part throughout. Händel's "celebrated Oboe Concertos" were reprinted as many as nine times in the 18th century, although they could not quite match the popularity of the *concerti grossi op. 6*.

The Concerto No. 1 probably had its first performance in March 1734 as part of the festivities on the occasion of the wedding of Princess Anne and Prince William of Orange.

This *Concerto No. 1 in B flat* (Händel Catalog [HWV] 312) adheres to the Italian layout of fast-slow-fast, as does No. 2. With its easily comprehensible structure of clearly contrasting sections, the first movement is in the style of open-air music. The ripieno strings, frequently divided, even in the viola parts, are opposed by the two oboes constituting the concertino. The solo violin is given the chance to shine in passages in the style of Corelli. In the second movement which bears a French tinge because of its sarabande rhythm, there are surprising blends of tonal color in ever-varying combinations between the two recorders, the solo oboe, the solo violin, and the bassoon providing the bass. It is open to doubt whether the short third movement was really intended to conclude the work, since it is not in B \flat , the key of the first movement, but in G minor.

Bach's *Concerto for Harpsichord, Flute and Violin* is quite "authentic" in its present form, but it is a transcription—and a particularly inspired one; an enhancement and enlargement of two unrelated earlier works: one for solo harpsichord and the other for organ. The outer movements constitute the two parts of the Prelude and Fugue in A minor, BWV 894, rebuilt into the solo and tutti structure of the concerto with both movements greatly expanded; the first by almost half again in length. The central slow movement comes from the *Trio Sonata in D minor for organ, BWV 527*, which exists in two different versions.

The Concerto is strikingly related to an earlier concerto, the Fifth Brandenburg, BWV 1050, of perhaps a dozen years before. It, too, was a concerto for harpsichord, flute and violin, with the harpsichord solo the "lead," though the similarity is disguised by its common designation as one of the six Brandenburg concerti. The later concerto, as can be expected of a mature Leipzig-period work, is both more complex in texture and more involved in its emotional expression.

The opening movement builds the original Prelude into a splendidly varied structure of tutti and concertante elements, carrying the concerto grosso principle to a degree of richness unmatched in Bach's work, contrasting the three solo instruments and the orchestra in a profusion of different combinations within the basic concerto format as though the concerto were indeed three concerti in one. The slow movement, arranged from the organ trio sonata, dispenses with the surrounding orchestra (as in the Fifth Brandenburg), leaving only the "chamber" group of solo performers to play within the framework of the large-scale outer movements. The music is serene and gentle, its instrumental color enhanced by pizzicato figures in the violin, the mandolin-like plucked melody of the harpsichord, and the long phrases of the flute.

The final movement is a tour de force not unlike the finale of Mozart's *Jupiter* Symphony, for it is a double fugue made into a concerto with the two fugues worked into the normal contrasts of solo and orchestra in the concerto form. The opening orchestral subject is in vigorous slower tones, with an off-the-beat countersubject attached; it is pitted against the second fugue, which appears with the harpsichord solo's entrance in persistent rapid triplets. In this movement the harpsichord is king; the other two soloists play along with the orchestra or in concertino passages merely accompany the harpsichord, leaving the intense and never-ceasing triplets entirely to the keyboard. The emotional tension of this unremitting, driving fugue (which the ear soon realizes is an elaboration of the orchestra's own material) breaks only at the climactic short cadenza; a brief keyboard exclamation in fantasia style that leads to the final tutti and the end of the movement.

—Edward Tatnall Canby

There exists no certainty as to the occasion for Bach's composing the cantata *Non sa che sia dolore*. The text is probably by J. M. Gesner, rector of the Thomasschool from 1730 to 1734. The text, in its Germanized Italian, is dedicated to a young teacher who is leaving the court of Ansbach for Italy, following a "sign from heaven." This occasional piece betrays Bach's intensive study of Italian chamber music. The flute plays a large role, especially in the animated introductory sinfonia. The second aria is consciously kept in an Italian style; the lightly connected dance rhythm, the motif repeats and the drum basses are also unmistakably inspired by Italy. In spite of all the Italian influences, however, Bach could not deny his personal hand. This is shown clearly at those places where the flute abruptly plays sharply punctuated sixteenths against the moving eighth-notes of the singing voice.

The *Concerto a Due Cori in F* is one of two concertos written by Händel in the 1740's; for what occasion is not known, though their scoring would make them also suitable for playing in the open air. They are written for strings and two "choirs" consisting of horns, oboes, and bassoons, which are mostly treated antiphonally. The movements, most of them adapted from other works, are: *Pomposo*, originally the recitative "Joseph crown'd" in the oratorio "Esther"; *Allegro* taken from the prelude to the chorus "He comes to end our woes," (also in "Esther"); *A tempo giusto*, which will be recognized as "Lift up your heads," from the "Messiah"; *Largo*; *Allegro ma non troppo-a tempo ordinario*—a passacaglia which had appeared as long ago as 1713 in the "Ode for Queen Anne's Birthday," and again in the second version of "Esther" in 1732.

—Enid Gibson

Violin I

Paul Culbertson
Rebecca Clemens
Steven Daniels
Ruth Whitlock
Ewan Magie
Jennifer Adams
Paul Dowling
Louanne Bean
Shaun McBride
Jim Mihara

Violin II

Hiroko Harada
Jeroen vanTyn
Steven Lee
Karen Law
Robyn Bowman
Shelby Eaton
Seng Woon Lim
Heather Bosch
Louise McKnight
Norma Busby

Viola

Chris Boyd
Linda Chang
Stuart Lutzenhiser
Trevor Lutzenhiser
Stella Newman
Matthew Underwood

Cello

Joe Bichsel
Mike Center
Bret Smith
Tony Arnone
Julie Gilchrist

Bass

Ring Warner
Toni Rush
Alan Florsheim
Walt Flint

Oboe

Tad Margelli
Ailene Munger
Susan DeBuse
Catherine Ledbetter-Taylor

Bassoon

Paul Rafanelli
Eric Shankland

Horn

Margaret Berry
Todd Threlkeld
Jennelle Petit
Charles Karschney

Harpichord

Gayle Johnson