

DAF# 14,770
CD# 14,771

presents

COMPACT
DISC
B378
2004
12-10

The Baroque Ensemble

December 10, 2004

7:30 PM

Brechemin Auditorium

PROGRAM

CD 14,771

1 from SOLOMON, ACT III SINFONIA
"The Arrival of the Queen of Sheba" 3:22 GEORGE FRIDERIC HANDEL (1685-1759)

2 CONCERTO GROSSO, OP. 6, NO. 9 IN F MAJOR 8:34 ARCANGELO CORELLI (1653-1713)
Preludio
Allemanda
Corrente
Gavotta
Adagio
Minuetto

3 BRANDENBURG CONCERTO NO. 4 IN G MAJOR BWV 1049 15:51 JOHANN SEBASTIAN BACH (1685-1750)
Allegro
Andante
Presto

Pamela Yu, *Violin soloist*
Linda Bailey & Elaine Cho, *flutes*

INTERMISSION

4 CANTATA BWV 57, "Selig ist der Mann" 23:30 JOHANN SEBASTIAN BACH
Aria-Jesus
Recitativo
Aria-Die Seele (the soul)
Recitativo
Aria-Jesus
Recitativo
Aria-Die Seele
Chorale

Amy Paden, *soprano-Die Seele*
Teresa Lewis, *alto*
Michael Hansen, *tenor*
Michael Beetham, *baritone-Jesus*

ORCHESTRA

VIOLIN:
Lisa Noguchi
Natasha Lewis
Catherine Chi
Kang Yu
Roy Lim

VIOLA:
Felisa Salmeron-Hernandez
Dane Armbruster

CELLO:
David Haney
Meghan Bass

BASS:
Anna Brodie

OBOE:
Gabriel Renteria
Jayne Drummond

BASSOON:
Aaron Chang

HARPSICHORD:
3. John Stuntebeck
~~Eunsung Kim~~
~~Jiyoung Lee~~
~~Seung Lee~~
2. Alessandro Dal Ferro
1. Evmjung Jung
4. Jia Lee

GEORGE FRIDERIC HANDEL (1685-1759) began his musical life with lessons from the local organist. The son of a barber-surgeon who opposed Handel's musical career, he studied law at Halle University before launching his musical career at the Hamburg Opera, where he performed first the violin, then the harpsichord. He composed a wide variety of music, such as operas, the choral masterpiece "Messiah," concertos, and suites for orchestra. "Entrance of the Queen of Sheba," from the oratorio Salomon, was composed in 1748 and first performed in London's Covent Garden Theatre the following year. The piece opens Act III of this oratorio, or composition for solo voices, chorus and orchestra.

Flanked by his court (right) King Solomon greets the newly-arrived Queen of Sheba (center) and her retinue (left) at the entrance to his palace in Jerusalem, as more of her retinue arrives. I Kings 10.1-2 - "Now when the queen of Sheba heard of the fame of Solomon concerning the name of the Lord, she came to test him with hard questions. She came to Jerusalem with a very great retinue, with camels bearing spices, and very much gold, and precious stones; and when she came to Solomon she told him all that was on her mind...."

ARCANGELO CORELLI was born near Bologna, a flourishing musical center - an accomplished violinist and composer, he went on to study there, and earned himself the nickname "Il Bolognese". In 1679 he entered the service of Queen Christina of Sweden, then living in Rome, for whom he wrote and directed orchestras. As master of music for the powerful Cardinal Pamphili in Rome from 1687 onwards, with his favorite violin pupil, Matteo Fornari, and the cellist Lulier he formed Rome's most illustrious musical trio. The 1690s saw Corelli back in Bologna where he worked for Cardinal Ottobani and perfected the concerto grosso style. Although not the inventor of the concerto grosso, Corelli developed the form and made it his own - with their echo effects, brilliant violin writing and walking basslines, his were the first great concerti grossi to be written. In Corelli's hands the solo sonata, trio sonata and concerto grosso were developed to perfection, and were to be analyzed and studied for a century after his death, deeply influencing many future composers including the German Johann Sebastian Bach. When Corelli died in 1713, as a sign of respect he was buried in the Pantheon.

JOHANN SEBASTIAN BACH's Brandenburg Concertos were composed as a result of a commission by Christian Ludwig, the Margrave of Brandenburg. (The youngest son of the great elector, Frederick William who maintained a small orchestra in Berlin.) The six works were completed in March of 1721. The fourth Brandenburg Concerto (BWV 1049) was written by Bach specifically for violin, two recorders, strings and harpsichord. In all of the six Brandenburg Concertos he used the solo instruments either in unison or in contrast with the orchestra. The Italian composers also used the similar concerto grosso form.

Bach Cantatas were compositions for voices and instruments. Bach wrote hundreds of religious and non-religious (secular) cantatas. Most were written while he was cantor at the Thomaskirche in Leipzig from 1723 until his death in 1750.

Cantata BWV 57

"Selig ist der Mann, der die Anfechtung erduldet"
(Blessed is the man who endureth temptation)

This may seem a rather serious cantata for a Christmas Monday but the explanation lies in the coincidence with the Feast of St. Stephen (as recounted in the Epistle). The theme, celebrating Stephen's sacrifice, is a common one in the cantatas and is told by a common device, that of the dialogue. Jesus recounts the parable, the soul bemoans earthly suffering, Jesus opens His arms to the soul, the soul realizes paradise through release from this Earth. The end. The cantata therefore breaks into two parts, before and after redemption and Bach represents this in the music. Before the central recitative duet which provides the pivot point, the arias are slow and serious, and after, they are much more up beat. Of these, the opening bass aria is perhaps the best. The following soprano aria has an attractive orchestral introduction and the voice part moves along in a style reminiscent of the *Agnus Dei* from the B-minor Mass. After the turn, the bass aria is a lively affair and the final soprano aria equally so with a florid violin accompaniment. The cantata closes with a straightforward setting of a chorale melody that you will almost certainly recognize.