

University of Washington
2003-2004

School of Music

DAI # 14.601

Presents

COMPACT
DISC
B378
2004
3-10

The Baroque Ensemble

Kelly Farris, Thomas Harper & Carole Terry, directors

March 10, 2004

7:30 PM

Brechemin Auditorium

CD # 14.602

PROGRAM

- ① ^{missed start} CONCERTO GROSSO, OP. 6, No. 7 9:38 ARCANGELO CORELLI (1653-1713)
Vivace-Allegro-Adagio
Allegro
Andante Largo-Allegro
Vivace
- ② SERENADA for Strings, Basso Continuo and Nightwatchman HEINRICH VON BIBER (1644-1704)
Serenada-Adagio 10:00
Allamanda
Aria
Ciaccona
Gavotte
Retirada
- ③ BATTALIA (The Battle, imitated in arias and dedicated to Bacchus) 10:41 HEINRICH VON BIBER
Sonata-Allegro
Allegro "dissolute company with humor of all kinds"
Presto
Mars
Presto
Aria-andante
Allegro-Die Schlacht
Adagio-Lament of the Wounded Musketeers

continued...

4 OUVERTURE BURLESQUE 15:43 GEORG PHILLIP TELEMANN (1681-1767)
Overture
Scaramouches
Harlequinade
Columbine
Pierrot
Menuetts I & II
Mezzetin en Turc

INTERMISSION

5 MENSA SONORA 9:08 H. I. F. VON BIBER
Sonata
Allemanda
Courante
Sarabanda
Gavotte
Gigue
Sonatina

6 "JAUCHZET GOTT IN ALLEN LANDEN" 17:56 JOHANN SEBASTIAN BACH (1685-1750)
Aria
Recitativo—Andante
Aria
Choral

The Baroque Ensemble

VIOLINS/VIOLAS
Brianna Atwell
Teo Benson
Charles Chang
Kelly Farris
Karen Halliburton
Felisa Hernandez-Salmeron
Nathan Medina
Mattia Smith
Janet Utterback
Pamela Yu

CONTINUO
Anna Alexander, *cello*
Brian Chin, *baroque trumpet*
Lisa Ham, *harpsichord*
Noreen Jackey, *gamba*
Jiyeon Kim, *harpsichord*
Seung Eun Lee, *harpsichord*
Amy Paden, *soprano*
Yoon Shin, *harpsichord*
Scott Teske, *bass*

ARCANGELO CORELLI was the greatest of the 17th century Italian violinist/composers; his 12 concerti of op. 6 are a summation of the stylistic and formal developments of the late 17th century, and present balanced, simple models of a form which was to dominate orchestral music of the late baroque. Charles Burney wrote in 1789: "The Concertos of Corelli seem to have withstood all the attacks of time and fashion with more firmness than any of his other works. The harmony is so pure, so rich, so grateful; the parts are so clearly, judiciously, and ingeniously disposed; and the effect of the whole, from a large band, so majestic, solemn and sublime, that they preclude all criticism, and make us forget that there is any other Music of the same kind existing."

HEINRICH IGNAZ FRANZ BIBER was born the son of an Austrian field-guard in 1644, moving to Salzburg in 1670, where he died exactly 300 years ago. His many ostentatiously florid violin sonatas place him among the great violinist-composers of the 17th century. The three works on tonight's program are all from the Austrian dance/folk tradition, although he wrote many instrumental and vocal works for the church, the most well-known of which are the fifteen Rosary sonatas for violin scordatura, the open strings tuned (detuned) differently for each.

The *SERENADA* (ca. 1670) features a Ciacona for upper strings, pizzicato; the bass appears twice, as the Nightwatchman calls the hours of 9 and 10. "Battalia" begins with the gathering of the troops, followed by a drunken quodlibet in which eight different folk tunes are played at the same time. After a short scene depicting some swordplay, "Mars" incorporates snare drums sounds created by holding paper on the bass strings, while the solo violin whips up the battle energy with noises reminiscent of the skirling of bagpipes. The Aria is a soldierly farewell on the eve of the battle, a battle involving trumpet calls, and cannon fire in the bass, followed by painful harmonic and melodic contortions in the Lament of the Wounded.

The *OVERTURE BURLESQUE* was composed by TELEMANN in his capacity as Opera Conductor for the performance of *commedia dell'arte* in the Hamburg Theater. Of the 800 suites of this type written by Telemann, all begin with a French overture followed by a series of dances, and sometimes place or character sketches. After the introduction of the *commedia dell'arte* from Italy into France, new characters appeared, and Telemann includes them here: Scaramouches are the vainglorious servants of Pantaloon; Mezzetin became in French opera a dignified personality, as depicted by Watteau, in Turkish finery.

BACH, "JAUCHZET GOTT IN ALLEN LANDEN" BWV 51

1. Praise God in all Nations,
Let all creatures in heaven and on earth
exalt his glory,
And offer God thanksgiving for standing
by us in time of need.
2. We pray in the sanctuary wherein lives the
honor of God,
That in His faithfulness He will reward us
with many blessings.
We are thankful for all He has given us.
Although our faltering lips can never tell
his goodness,
He will accept the grateful praise our
hearts would render.
3. Father, may your loving mercies be on us
every day
And may our thankful spirit and
benevolent lives
Show us worthy to be called your children.
4. All praise, glory and honor to God the
Father, Son and Holy Spirit.
He would increase in us what he gave to us
in grace,
That we may truly and completely trust in
Him,
That we wholeheartedly rest our lives in
Him,
To this we sing: Amen!
To this we shall attain if our belief comes
from the depths of our hearts.
5. Alleluja.

Baroque bows made by Chris English for Eastern Washington University;
gut strings by Jamon Dlugolecki.