March 10, 2004

7:30 PM

Brechemin Auditorium

PROGRAM

1. CONCERTO GROSSO, OP. 6, NO. 7
   Vivace-Allegro-Adagio
   Allegro
   Andante Largo-Allegro
   Vivace

2. SERENADA for Strings, Basso Continuo and Nightwatchman
   Serenada—Adagio
   Allamanda
   Aria
   Ciacona
   Gavotte
   Retirada

3. BATTAGLIA (The Battle, imitated in arias and dedicated to Bacchus)
   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...
OUVERTURE BURLESQUE

Ouverture
Scaramouches
Harlequinade
Columbine
Pierrot
Menuets I & II
Mezzetin en Turc

INTERMISSION

MENSA SONORA

Sonata
Allemanda
Courante
Sarabanda
Gavotte
Gigue
Sonatina

"JAUCHZET GOTT IN ALLEN LANDEN"

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 drum 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 OUVERTURE 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 beneficent 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.

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