



FRIENDS OF CHAMBER MUSIC

in Cooperation with Pacific's Conservatory of Music present

MUSICA PACIFICA

JUDITH LINSEBERG, recorder
ELIZABETH BLUMENSTOCK, violin
JOSH LEE, cello/viola da gamba
KATHERINE HEATER, harpsichord

2:30 PM, Sunday, November 11, 2012
Faye Spanos Concert Hall
University of the Pacific

GEORG PHILIPP TELEMANN
(1681–1767)

CONCERTO NO. 2 IN D MAJOR
Allegro
Affettuoso
Vivace

DARIO CASTELLO
(fl. 1620)

SONATA QUARTA
(from *Sonate Concertate in Stil Moderno*, Bk II, 1644)

GIROLAMO FRESCOBALDI
(1583–1643)

PARTITE SOPRA RUGGIERO
(from *Libro I*, 1615)

NICOLAUS À KEMPIS
(1600?–1676)

SYMPHONIA 2 A 2

ANDREA FALCONIERI
(1585?–1656)

CIACCONA
(from *Il primo libro de canzoni*)

GEORGE FRIDERIC HANDEL
(1685–1759)

SONATA IN G MINOR, OP. 2, NO. 5
Larghetto
Allegro
Adagio
Allegro

—INTERMISSION—

ANTONIO VIVALDI
(1678–1741)

CONCERTO IN D MAJOR, RV84
Allegro
Andante
Allegro

JEAN-PHILIPPE RAMEAU
(1683–1764)

SUITE FROM LES INDES GALANTES
Overture
Air pour les esclaves africains
Rigaudons en rondeau I and II
Musette en rondeau
Tambourins I and II

ROBERT BREMNER
(c. 1713–1789)

VARIATIONS ON 'HIT HER ON THE BUM'
(arr. David Johnson)

TRADITIONAL

ENGLISH COUNTRY DANCES
Newcastle
Ruffy Tufty
Irish Lamentation
Scotch Cap
Jack's Maggot

Musica Pacifica Baroque Ensemble (www.musicapacifica.org) appears by arrangement with Dugan Morgridge, Contracts Coordinator; Joanne Rile Artists Management 93 York Road, Suite 222, Jenkintown, PA 19046-3925 P: 215-885-6400 - F: 215-885-9929 dugan@rilearts.com - www.mcmarts.com

ARTIST PROFILE



Since its founding in 1990, Musica Pacifica has become widely recognized as one of America's premier baroque ensembles, lauded for both the dazzling virtuosity and the warm expressiveness of its performances. Called "some of the finest baroque musicians in America" (American Record Guide) and "among the best in the World" (Alte Musik Aktuell, Regensburg).

At home in the San Francisco Bay Area, these artists are masters of their repertoire who regularly perform with Philharmonia Baroque, American Bach Soloists and other prominent early music ensembles across the country and around the world. Musica Pacifica combines this world-class musicianship with imaginative programming and a spirited performing style, bringing electricity, brilliance, and exuberant vitality to its performances of the intimate chamber music of the Baroque. The Washington Post noted: "the effect was transporting - a small miracle of precision and musical electricity."

Such enthusiasm has marked two decades of Musica Pacifica performances, and has won the ensemble an international reputation as early music specialists. Its programs are carefully crafted to showcase the charm, elegance, and diversity of 17th- and 18th-century music.

Over the years, Musica Pacifica has brought one inventive, beautifully performed program after another to some of the most prestigious concert series in the U.S., including Music Before 1800 and the Frick Collection (NY), the Getty Museum (LA), the Cleveland Art Museum, the Pittsburgh Renaissance and Baroque Society, the Seattle Early Music Guild, Early Music Now in Milwaukee, the Houston Early Music Society, the Los Angeles County Museum, and the Cambridge Early Music Society, among many others. The ensemble has been featured at the Berkeley Early Music Festival three times, and their first appearance there was cited in Early Music (UK) as "perhaps the standout of the entire festival." Musica Pacifica has also received international acclaim for its performances in Austria and Germany. Broadcast audiences have heard the ensemble on German National Radio, as well as on National Public Radio's "Performance Today" and "Harmonia," and Minnesota Public Radio.

“CONTINENTAL BREAKFAST”

The Seventeenth Century was a groundbreaking time in music history. The shift from homogenous four- and five-part textures of the Renaissance to a well-defined distinction between melody and harmony gave rise to a new palette of sounds and ideas now called baroque. Instruments, especially the violin, came into their own, and debate about superiority of one national style over another raged in the courts, parlors, and concert halls of Europe. Despite patriotic, topographical, and chronological differences, the best composers shared two common characteristics: fertile imaginations combined with an ability to integrate and produce the best of the existing musical idiom.

CONCERTO NO 2 IN D MAJOR

Georg Philipp Telemann has the distinction of being included in the *Guinness Book of Records* as the most prolific composer of all time. In 1730, Telemann, then composing in Hamburg, produced a set of quartets for the then innovative combination of flute, violin, viola da gamba, and basso continuo, which he later published under his own control. The public's reaction was instant praise and admiration. Popularity of this work propelled Telemann's name further across the continent; not only was he now the most prolific composer of his generation, he was also one of the most famous.

Among Telemann's best chamber works are the so-called “Paris Quartets”, or as they were known in that day, the Nouveaux Quartours. The aforementioned unusual instrumentation gives these pieces a unique sound unlike other sonatas of the time. There are two sets of Paris Quartets, each comprising six pieces, from the first of which we hear No. 2 with recorder replacing flute. Listen for music of great wit, profundity, resourcefulness, and diversity.

SONATA QUARTA

Little is known regarding the life of Dario Castello, unusual given the unrivaled admiration of his sonatas in the first half of the seventeenth century. Castello was well ahead of his time, and his sonatas were so technically demanding that when his first book of sonatas (published in 1621) was reissued, he inserted a note stating he could not make them easier because he had used “the modern style” in composition.

The “modern style,” or “stile moderno,” was first introduced by Claudio Monteverdi who promoted the idea of ornate, melodious vocal lines reinforced by slower-moving harmonies. You can hear the same melodic/harmonic structure in Castello's sonatas set in short contrasting sections: fast and slow, duple and triple, rhythmic and free. This sets the pattern for longer, multi-movement sonatas composed later by Corelli and his successors.

Dario Castello also provides a glimpse of some of the earliest experiments in violin virtuosity.

PARTITE SOPRA RUGGIERO

Girolamo Frescobaldi is one of the most important late Renaissance and early Baroque composers of keyboard music. This selection is from his third and most famous keyboard publication, *Libro I*, 1615. It was revised and printed several times, with final revision in 1637 which included much new material.

What you will hear today shows Frescobaldi's ground-breaking style in which he combines techniques of the various Italian keyboard schools with a new sense of stylistic freedom to write the great toccatas and partitas. The style of playing is relaxed and is performed by solo harpsichord.

SYMPHONIA 2 A 2

Not much is known about Nicolaus à Kempis. He was born around 1600, but it is unknown where. Some musicologists think that he came from northern Italy,

perhaps from Florence. The earliest surviving biographical information about him contains his nomination as organist of the cathedral of Saints Michael and Gudule in Brussels around 1626. Between 1644 and 1649, he published four volumes of *Symphoniae*. These works were unassuming and among the earliest forms of sonatas from the Low Countries. He primarily wrote these compositions for strings and meant for them to be played in the privacy of homes rather than in a public forum. Kempis was the first musician to import the Italian viol style and technique of Frescobaldi and others into the southern Low Countries. This piece is performed by recorder and continuo.

CIACCONA

Andrea Falconieri (also Falconiero) made an important contribution to secular song and instrumental music. He earned a living as a lutenist in Parma and his earliest surviving works come from around 1610. It was in that year that he was appointed Court lutenist in Parma, but in 1614 he abruptly departed, probably for not having satisfied all duties at Court for fees paid. In the next 30 years, he composed many works, briefly held posts at the Florence Court and later in Rome, lived a short time in Modena where he married, and traveled about France and Spain for 7 years, apparently without his wife. In 1628 he returned to Parma, where he taught, taking a post at a convent but leaving not long after losing favor with the Mother Superior, who protested that his music was unsettling to the nuns. He served as lutenist at the Naples royal chapel; then was elevated to maestro di cappella there. He died of the plague in 1656.

The chaconne (ciaccona in Italy) is a compositional form popular in the baroque era when it was often used as a vehicle for variation on a repeated brief harmonic progression, often involving a short repetitive bass-line used as a compositional framework for variation, decoration, figuration and melodic invention. In this it closely resembles the Passacaglia. Falconieri's *Ciaccona* from *Il primo libro de canzoni* is a bright lively piece that arranges well for a variety of instruments.

SONATA IN G MINOR, OP 2 NO 5

Handel's two published collections of trio sonatas are very different. The Op. 2 set, all of which were probably written by 1720, adheres strictly to the Corellian sonata da chiesa pattern of four movements, slow-fast-slow-fast. This form is largely quite serious in nature, but here contains movements in dance form.

This is an attentive, loving, sophisticated peak of the trio sonata genre. It contains boldness of invention, expressive range and extraordinary variety of three-part textures. Handel's six Op 2 sonatas represent for many the ultimate peak of the trio sonata as a genre. This is polished and sophisticated music, with much exquisitely turned detail, precisely echoed between the two treble instruments. Listen for subtle timing, graceful shaping, and delicately moulded detail.

CONCERTO IN D MAJOR

Vivaldi wrote twenty-two works considered chamber concertos with each scored for treble instruments and basso continuo. As true chamber concertos, Vivaldi's approach is unique among Italian composers. The trio sonata is one of the chief forms of chamber music in the Baroque era with "trio" here indicating three components: 2 treble soloists and continuo. Typically comprised of four

movements in one of many specific plans, Vivaldi here employs only three. A complicated term, sonata originally meant "sounded" rather than "sung", that is, instrumental music.

Based on historical period, sonata began to imply a formal plan of movements as well as the structure within a single movement, e.g. sonata form. In general usage as a work title, it designates a multi-movement piece for solo or duo instruments with one of the instruments enjoying a feature role with accompaniment specified by a symbolic notation for chords and a written bass line (i.e. continuo for typically unspecified instruments, but usually one for a strong bass line (cello) and another for chords (keyboard).

SUITE: LES INDES GALANTES

Les Indes galantes is an opéra-ballet that premièred in Paris August 23, 1735. Opéra-ballet, with its emphasis on dance and spectacle, gave Rameau wider scope than the *tragedies en musique* to develop his exceptional talent as an orchestrator. *Les Indes Galantes* is a pleasingly entertaining score in this respect, containing a wealth of dances in which you are introduced to an absolute kaleidoscope of dazzling colors.

Rameau uses quick, muscular rhythms in this suite that reflect the concept of the "noble savage." *Les Indes Galantes* reflects a European worldview that is to some degree akin to the later American one.¹ The exotic lands referred to in Rameau's work are Persia, Africa, Peru and North America. The suite from "The Galant Indians" is reflective of the exotic as Europe saw it during the middle 18th century.

¹ Until the early 20th century, the prevalent American pioneer sentiment was "the only good Indian is a dead Indian." After the frontier was subjugated, a sense of guilt gave rise to the epithet, "the noble red man."

'HIT HER ON THE BUM'

These variations for fiddle and continuo are David Johnson's arrangement of Robert Bremner's work. Bremner was a student of Francesco Geminiani, an Italian violinist, composer, and music theorist, now famous for his 1751 publication of the *Art of Playing the Violin*, so this is no dainty package of musical pastiche. Listen for furious runs and left-hand pizzicatos.

Although bawdy songs have a long history on the street and in the concert hall, and even though lady-spanking had, until lately, a definitely acceptable entertainment value (recall Cole Porter's *Kiss Me Kate*) this song actually has more to do with getting a donkey to move.

ENGLISH COUNTRY DANCES

"The English Country Dance is a social folk dance form that has its earliest documented instances in the late 16th century. Queen Elizabeth I of England is noted to have been entertained by "Country Dancing". English Country Dance was popular well into the Baroque and Regency eras. Its roots are among the gentry, initially at court, then spreading to bourgeois London, and finally moving into country manors throughout England.

English Country Dance used in this context is an American term. The English more commonly describe this particular style of dance as "Playford" and the term "country dancing" is used to cover the complete range of different English folk dance styles, which is actually what may have entertained the Queen.

These five traditional dances, arranged by Musica Pacifica, geographically cover the UK.

— notes© Dr. Michael Spencer

57TH SEASON

2012-2013

*Presented in Cooperation with
University of the Pacific Conservatory
of Music; Giulio Ongaro, Dean*

Daedalus String Quartet

2:30 PM Sunday, October 7, 2012

Faye Spanos Concert Hall

RECEPTION FOLLOWS

Intersection

2:30 PM Sunday, October 28, 2012

Faye Spanos Concert Hall

RECEPTION FOLLOWS

Musica Pacifica

Baroque Ensemble

2:30 PM Sunday, November 11, 2012

Faye Spanos Concert Hall

RECEPTION FOLLOWS

Italian Saxophone Quartet

2:30 PM Sunday, February 17, 2013

Faye Spanos Concert Hall

RECEPTION FOLLOWS

Enso String Quartet

2:30 PM Sunday, April 21, 2013

Faye Spanos Concert Hall

RECEPTION FOLLOWS

TO OUR AUDIENCE

- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the building.
- Please turn off cellular telephones and disengage audible alarms on pagers and watches during concert.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2012-13 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

Tickets are available at the door.

Adult: Single \$25, Season \$100

Children 12 and younger & students: Free

UOP/Delta Faculty: \$10, Spouse \$15

FOCM welcomes children to our concerts. However, an adult must accompany children ten years of age and younger (please, no babes in arms). At the request of artists, children should not sit in the first four rows.

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