FRIENDS OF CHAMBER MUSIC

Musical Offering

Sunday, March 5, 1989, 3 p.m.
Temple Israel, 5105 N. El Dorado St.
Stockton, California

Program

Sonata No. 10 in D Minor
George Frideric Handel (1685-1759)
Andante
Allegro
Largo,
Vivace

Sonata in G Minor for Oboe and Continuo
Carl Philipp Emanuel Bach (1714-1788)
Adagio
Allegro
Vivace

Sonata No. 5 in F Major
Jan Dimas Zelenka (1679-1745)
Allegro
Adagio
Allegro

Intermission

Trio Sonata in C Major, BWV 1037
Johann Sebastian Bach (1685-1750)
Adagio
Alla breve
Largo
Gigue: Presto

Pieces en Concert No. 5 for Harpsichord, Violin and Cello
Jean-Philippe Rameau
Lento
Vivace
Adagio
Allegro

Quartet in G Minor
Georg Philipp Telemann (1681-1767)
Lento
Vivace
Adagio
Allegro

Program Notes

Sonata No. 10 in D Minor
George Frideric Handel

The Sonata in D Minor is a truly succinct masterpiece. In not more than a few minutes a wide range of musical modes is conveyed --- majesty, passionate expression, gentleness and joy --- all within four brief movements.

The first movement combines energetic dotted rhythms with a soulfoul aria for the oboe. The second and fourth movements are both marvels of contrapuntal writing as the instruments exchange themes. This work was written with a cellist in mind, which explains the lovely cello writing in the peaceful third movement.

Sonata in G Minor for Oboe and Continuo
Carl Philipp Emanuel Bach

C.P.E. Bach excelled in music which expressed the Sturm und Drang spirit of the Classic Era. It is full of excesses, giving his music the quality of fantasy, and it is this quality that marks his greatest music.

The Sonata in G Minor is an example of his works written to order; they reflect the restraint of Frederick II's baroque taste, despite their great skill and expressive worth.

Prominence is given to the virtuoso solo part, and the work follows the older form of slow, fast, fast, with all three movements in the home key. C.P.E. Bach wrote 15 such solo and continuo sonatas, all of which remained in manuscript at the time of his death, thus suggesting royal ownership.

Sonata No. 5 in F Major
Jan Dimas Zelenka

Zelenka was the most important Czech contemporary of Bach. He was said to have a brooding, melancholy nature and often complained bitterly against the world about him.

His smaller instrumental works are a mixture of strict, elaborate counterpoint, Italian formal construction, and free of Czech national popular elements. His larger orchestral works resemble the Italian concerto grosso and the French suite.

Trio Sonata in C Major
Johann Sebastian Bach

For a man with such knowledge and understanding of all instruments, Bach was extraordinarily unmindful of his wind writing: he largely disregarded the players' need to breathe and to rest their lips.

Among the few duo and trio sonatas credited to Bach, only two are authentic trio sonatas; the rest are unauthenticated or doubtful, including the one we are hearing this afternoon, which may be the work of Bach's pupil Johann Gottlieb Goldberg.

Goldberg's few extant compositions show a varying musical styles, from a style very close to Bach to one far more gallant and to an ambitious modern style. His music reflects a love for syncopation, for wide-ranging melodies and especially for chromaticism.

Pieces en Concert No. 5
for Harpsichord, Violin and Cello
Jean-Philippe Rameau

Rameau is said to be the creator of the modern science of harmony. Great as his innovations were in the music of the theatre, his achievements in chamber music were no less considerable.

The suites for three instruments and their form, which we are hearing this afternoon, eventually led to the concerto in three movements. In these works the harpsichord does not merely play from a figured bass, but it gives out themes and holds a dialogue with the other instruments.

Quartet in G Minor
Georg Philipp Telemann

At a time when Bach's substantial output was not exceptional, Telemann was one of the most prolific composers of his day. One of his specialties was a kind of sonata he usually called a quartet, a work for three solo instruments and continuo. These pieces are especially successful in their conversational style among the instruments. The Telemann quartet we will hear this afternoon is in the standard Baroque sonata plan, with four movements in the order slow-fast-slow-fast.

Musical Offering
Kathleen Lenski, *violin*
Allan Vogel, *oboe*
David Speltz, *cello*
Kenneth Munday, *bassoon*
Owen Burdick, *harpsichord*

Musical Offering, one of the nation's pre-eminent Baroque ensembles, is named for one of Johann Sebastian Bach's final compositions.

Its five musicians are artists-in-residence at the California Institute of the Arts and sought after soloists in their own right. The ensemble has toured throughout America since its 1977 debut at the Music Center in Los Angeles, where it is based.

Musical Offering is currently performing for chamber music societies in Toronto, Houston and San Antonio and at the universities of Maryland and California (at Santa Barbara). This season it also is playing re-engagements at the Casals and Oregon Bach festivals.

The group has performed frequently in New York and at Carnegie Hall there, at the Library of Congress in Washington, D.C., on the Minnesota Orchestra's "Great Performers" series, at the New England Bach Festival, and at Stanford, Purdue and Northwestern universities. It also appears in major chamber music series in Chicago, Cleveland, Buffalo, Dallas, San Francisco, La Jolla and San Diego.

"Performing with enormous vigor and assertiveness," said The Washington Post, "these musicians deliver a performance that is as faithful a rendering of an essential Baroque style as one is likely to hear these days."

Friends of Chamber Music
P.O. Box 4874
Stockton, California 95204

Friends of Chamber Music 1988-89 Season
Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music

Franz Liszt Budapest Chamber Orchestra
Tuesday, October 18, 8 p.m., Long Theatre, UOP

Guarneri String Quartet
Thursday, November 3, 8 p.m., Long Theatre, UOP
Underwritten in part by a generous grant from the City of Stockton

Coull String Quartet
Sunday, February 5, 3 p.m., Faye Spanos Concert Hall, UOP

Musical Offering
Sunday, March 5, 3 p.m., Temple Israel, 5105 N. El Dorado St.

The Bowdoin Trio
Sunday, April 30, 3 p.m., Faye Spanos Concert Hall, UOP
Underwritten in part with funds provided by the Western States Arts Federation, California Arts Council and National Endowment for the Arts

To Our Audience

Use of cameras and recording devices, and smoking in the lobby and auditorium, are prohibited.

Latecomers will not be seated until a suitable break.

Please disengage pagers and electronic watches.

UOP students are admitted free on space availability.
Piano provided by the UOP Conservatory of Music.

Programs are subject to change without notice.

Tickets

UOP Box Office: Long Theatre, 1040 Stadium Drive, Stockton, California 95211, 209/946-2474, Monday-Friday 10:00 a.m. to 5:30 p.m., Saturday 10:00 a.m. to 2:00 p.m.

Ticketron: 1/486-7469

Single $12 ($4 Children), Season $40

Advance tickets may be purchased with Visa, MasterCard or personal checks at the box office until two hours prior to the performance, at which time ticket sales are cash only.

Friends of Chamber Music Board of Directors

Executive Officers
Mary Jensen, *President*
Jeanne Morando, *Vice President*
Frank Dick, *Treasurer*
Dr. Beth Mason, *Secretary*

Members
Betty Beckler
Bob Blair
Irene Borelli
Martha Caves
Mary Chamberlain
Tom Colwell
Joan Hannay
Dr. Mel Jacobson
Dr. James Katberg
Ira Lehn
Helen McCrary
Vince Perrin
Don Peterson
Dr. Sidney Turoff
Kathe Underwood

Honorary Members
Ilse Perl Stone
Marjorie Williams

Past Presidents
Dr. Robert Adams
Alfred Rageth
Marjorie Williams
Tasha Stadtner
Dr. Wilfred Mitchell
Virginia Short McLaughlin
Helen McCrary
Mary Chamberlain
Kathe Underwood

Founder
Walter H. Perl, 1956

Contributors to the Sustaining Fund October, 1988

Benefactors
Florence Makino Memorial Fund
Stockton Savings & Loan Assn

Patrons
Mary D. Chamberlain
Thomas W. Colwell
Dr. Dennis Del Paine
Arthur and Lucy Heiser
Alberta Lewallen
Jeanne Morando

Donors
Bagatelle
Dr. & Mrs. Richard Balch
Robert & Dolly Blair
Irene Borelli
Mr. & Mrs. Robert Dings
Eleanore Frank
Dr. & Mrs. M. Gillis
Stuart Jacobs/Kellie Craig
Mary Jensen
Madeleine Lynch
Robert & Helen McCrary
George Raab
James & Marge Riddles
Muriel Roy
Alma Shipkey
Dr. Margaret Smith
Dr. & Mrs. David Stadtner
Ilse Perl Stone
Dr. & Mrs. Lucas Underwood
Mr. & Mrs. Jack Vogel
Mrs. Ernest Weys
Williams, Gray & Ceresa
Harold Willis

Sponsors
Robert Calcagno
Dr. Rex Cooper
Thea Froehlich
Henry Gregory
Edward & Joan Hannay
Phillip McLaughlin
Ira Lehn
Jim Levine
George & Marian Malloy
David Miller
Mr. & Mrs. John Nomellini
Marian Norman
Joseph Phillips
Vince Perrin
Don Peterson
Ralph & Mary Ellen Prime
Merle Reese
Reuben Rivera, OD
Elizabeth Spelts
Sidney & Bernice Turoff
Dr. Calvin Wegner
Raymond Wheeler Jr.
Nancy Zane

Friends
David & Susan Akin
Anthony Angelo
Marietta Atherton
Ruth Axlund
Annonymous
Anna Bernadicou
Janet Bonner
Mary Bookman
Leo & Muriel Breton
George Buckbee
Mr. & Mrs. Harry Campbell
Mr. & Mrs. Robert Chargin
H. N. Crecelius
Mr. & Mrs. Gerald Cundiff
Sharon Dell'Osso
Stanely & Virginia Gallagher
Fay Goleman
Dr. William Gorham
Nathan Gould
Madelyn Green
Doris Hand
Dr. & Mrs. Robert Hart
Mr. & Mrs. Vernon Hellwig
Arthur & Thelma Holton
Dr. & Mrs. John Irish
Marian Jacobs
Mr. & Mrs. Joe Kaeslin
Mr. & Mrs. Barry Lehrich
Mike & Cathy Lewis
Lynn Lyon
Alila Martin
Dr. Beth Mason
John & Beverly McCarthy
Mr. & Mrs. Leslie Medford Jr.
Dorsey Meyer Sr.
Mr. & Mrs. Glen Mortenson
Clyde Nielsen
Naomi Papini
Geraldine Peterson
Margaret Phariss
Irva Rageth
Harry Rosen
House of Shaw
Mrs. Arthur B. R. Smith
Dr. Earl Taylor
Mr. & Mrs. Kenneth Thorkildson
Jeanne Mills Towns
M. K. Troke
The Twitchells
James & Demeter W
Dr. & Mrs. Jerold Yecies

Friends of Chamber Music is grateful to ***Michelle Manos Inc.*** *for the design and production of the 1988-1989 printed program, to* ***American Savings and Loan Association*** *for the printing of the program, to* ***Stockton Savings and Loan Association*** *for the printing of our tickets, and to the* ***Ramada Inn*** *for special courtesies to our artists.*