

THE TALLAHASSEE BACH PARLEY

and the

FLORIDA STATE UNIVERSITY
School of Music

present



featuring

"The Four Seasons"

by Antonio Vivaldi

with

Stanley Ritchie, Baroque Violin

Saturday, September 26, 1998

8:00 p.m.

Opperman Music Hall

PROGRAM

Concerto I "La Primavera" (F.1/22 [PV241])

Antonio Vivaldi
(1678-1741)

Allegro

Largo

Allegro, Danza Pastorale

Stanley Ritchie, violin

"La Primavera" (Spring)

Spring has arrived, and joyously the birds
now welcome her return with festive song,
and streamlets, by soft airs caressed, are heard
to murmur sweetly as they course along.

And now, upon the flower-strewn grass subsiding,
with leafy branches rustling overhead,
the goatherder sleeps, his faithful dog beside him.

Casting their inky mantle over heaven,
thunderstorms, her chosen heralds, roar;
when they have died away to silence, then
the birds take up their charming songs once more.

By festive sound of rustic bagpipes led,
nymphs and shepherds dance beneath the shining
canopy of spring with sprightly tread.

Concerto II "L'Estate" (F.1/23 [PV 336])

Vivaldi

Allegro non molto

Adagio/Presto

Presto, Tempo impetuoso d'Estate

Stanley Ritchie, violin

"L'Estate" (Summer)

Beneath the blazing sun's relentless heat
men and flocks are sweltering, pines are seared;
the cuckoo's voice is raised, and soon the sweet
songs of the turtle dove and finch are heard.

His limbs are now from restful ease unbound
by fear of lightning's flash and thunder's roar
and flies and bluebottles that buzz around.

Soft breezes stir the air, but the contentious
north wind sweeps them suddenly aside;
the weeping shepherd trembles at the menace
of violent storm and what it may betide.

Alas, right well has he read Nature's lore:
that heavens growl and flash and hail-stones pound
the ripened corn that proudly stood before.

Sextet in C Major

Johann Christian Bach
(1735-1782)

Allegro

Larghetto

Rondo Allegro

George Riordan, Baroque oboe
Karen Clarke, Baroque violin
Eckhart Richter, Baroque cello
Karyl Louwenaar Lueck, fortepiano
Richard Seraphinoff, Viola Roth, natural horns

INTERMISSION

Concerto doppio a Cembalo concertato, Fortepiano concertato,
accompagnati da due Corni, due Flauti,
due Violini, Violetta e Basso

Allegro di molto

Larghetto

Presto

Carl Philipp Emanuel Bach
(1714-1788)

Daniel Pyle, harpsichord
Karyl Louwenaar Lueck, fortepiano

Concerto III "L'Autunno" (F1/24 [PV 257])

Allegro, Ballo e Canto de Villanelli

Adagio, Ubriachi dormienti

Allegro, la caccia

Vivaldi

Stanley Ritchie, violin

"L'Autunno" (Autumn)

With song and dance the peasant celebrates
the harvest safely gathered in his barns;
Bacchus' flowing bowl intoxicates
and many a reveller sinks in Morpheus' arms.

The singing and the dancing die away
as cooling breezes fan the balmy air;
the summons of the season all obey:
to yield to sweet repose without a care.

At dawn the hunters, ready for the chase,
emerge with horns and guns and dogs and cries;
the prey breaks cover, they now pursue apace.

The din of guns and dogs now terrifies
the wounded brute, who for a little space
tries wearily to flee but, harried, dies.

Concerto IV "L'Inverno" (F/1/25 [PV 442])

Allegro non molto

Largo

Allegro

Vivaldi

Stanley Ritchie, violin

"L'Inverno" (Winter)

To shiver frozen mid the frosty snow
in unrelenting winds that bite and sting,
to stamp one's icy feet, run to and fro,
one's teeth for bitter chill a-chattering;

To muse contentedly beside the hearth
while those outside are drenched by pouring rain;
with cautious step to tread the icy path
and try to keep one's feet with might and main;

To turn abruptly, slip, crash on the ground
and, rising, hasten on across the ice
until it cracks and splinters all around;

To hear the winds burst with ferocious might
their prison gates and clash with martial sound--
this is the winter, such are its delights.

The Atlanta Baroque Orchestra

Lyle Nordstrom, *Artistic Coordinator*

Violin

Karen Clarke, co-concertmistress
Jeanne Johnson-Watkins, co-concertmistress
Jennifer Dalmas
Ute Marks
Shawn Pagliarini
Valerie Prebys

Oboe

George Riordan

Flutes

Catherine Bull
Janice Joyce

Viola

Melissa Brewer
Scott Cole

Natural Horns

Richard Seraphinoff
Viola Roth

Violoncello

Eckhart Richter
Dorothy Rocklin

Harpsichord

Daniel Pyle

Bass

Melanie Punter

Fortepiano

Karyl Louwenaar Lueck

Theorbo

Lyle Nordstrom

THE ATLANTA BAROQUE ORCHESTRA was founded by a group of musicians who felt the need for a permanent historical instrument orchestra in the Southeast. The benefits of having such a group available are enormous, not only to perform its own concerts, but to be available for choirs in the area for the wonderful cantatas, oratorios, operas and passions of the seventeenth and eighteenth centuries. The colors of the historical instruments, as well as the varieties of articulations and transparency of sound that are possible only with these instruments, allow voices and instruments to blend into a unified, yet clear, sound that is very difficult to achieve on modern instruments. Playing at Baroque pitch (a half step below modern pitch) produces freer-sounding string instruments and more mellow wind colors. It also allows greater flexibility and enhances a singer's ability to enunciate the voice. The orchestra has also received generous support from the Atlanta Early Music Alliance. Further tax-free donations to the orchestra can be made through the Alliance at 620 Clear Lake Terrace, Roswell, GA 30076. The orchestra is still in founding stages and there is a great need for board members who are interested in and willing to support this exciting new venture. Please contact Lyle Nordstrom or Catherine Bull after the concert if you are interested, or call Lyle Nordstrom at 770-507-1121.

THE ARTISTS

STANLEY RITCHIE is a faculty member at Indiana University, reflecting his position as one of the world's leading exponents of Baroque and Classical violin. He has specialized in early violin following a career as associate concertmaster of the Metropolitan Opera Company and first violinist of the Philadelphia Quartet. He is a founding member of The Aston Magna Academy, Duo Geminiani, and Three Parts Upon A Ground, and has collaborated with many early music specialists including Malcolm Bilson, Anner Bylsma, Christopher Hogwood and Roger Norrington, recording with the Harmonia Mundi, Focus, Nonesuch, and L'Oiseau Lyre labels.

KARYL LOUWENAAR LUECK has been a faculty member at Florida State University since 1972 where she teaches harpsichord and piano. She received the B.M. degree from Wheaton College (Illinois), the M.M. degree from the University of Illinois and the D.M.A. degree from the Eastman School of Music. As a solo and ensemble recitalist, she has performed extensively throughout the United States and in West Germany, appearing frequently as harpsichordist and fortepianist. Dr. Louwenaar recorded for CRI and is the editor of a publication in Yale University's Collegium Musicum series. She is active in the Southeastern Historical Keyboard Society and the Tallahassee Bach Parley, and has received grants from the National Endowment for the Arts, the State of Florida, FSU and the German government.

DANIEL PYLE is a frequent performer with many regional ensembles, including the Alabama Symphony Orchestra (with whom he did all six Brandenburg Concerti), Atlanta Virtuosi, the Georgia Sinfonia, the Albany Symphony Orchestra (performing the Poulenc Organ concerto), and most recently with Orchestra Atlanta in the 5th Brandenburg concerto. His recording of English virginal music on a lautenwerk is scheduled for release on the Gasparo label this month. He is on the faculty of Clayton College & State University, and is organist/choirmaster at Atlanta First United Methodist Church.

KAREN CLARKE has performed as soloist and chamber and orchestral musician throughout the continent, having held positions and recorded with such groups as the Baltimore Symphony Orchestra, Smithsonian Chamber Orchestra, and the Apollo Ensemble. As a member of the Rogeri Trio, Ms. Clarke performed in 21 states and served a residency at Yale University. Currently Professor of Violin at the Florida State University School of Music, Ms. Clarke also serves as concertmaster of the Tallahassee Symphony Orchestra and performs with Baroque Southeast.

GEORGE RIORDAN has performed with New York-based period instrument ensembles such as the Apollo Ensemble, the Grande Bande, the Eighteenth-Century Ensemble and Zephyr's Choice Baroque Wind Band, as well as the Philadelphia Classical Orchestra and the ABO. He serves as Assistant Dean in the School of Music at Florida State University, where he performs with the faculty ensemble Baroque Southeast.

VIOLA ROTH was born in California and grew up in North Carolina, where she began studying the horn with Jack Masarie at UNC-Greensboro. While pursuing Master's degrees in Musicology and Library Science at Indiana University, she continued with the horn under Philip Farkas, Meir Rimon, and Michael Hatfield, and added the natural horn with Richard Seraphinoff. She has performed as soloist at numerous horn workshops, and with several period instrument orchestras around the country, including Basically Bach and The City Musick in Chicago, and Genessee Baroque Players and the Grande Bande of New York. Ms. Roth is also an editor and publisher of books and music for the horn, and has presented papers on various aspects of performance practices and the historical and social contexts of European musical traditions and developments.

ECKHART RICHTER majored in theory and studied composition with Paul Hindemith and Quincy Porter at Yale University where he also obtained his master in cello performance under Luigi Silva. He obtained his doctorate in cello performance at Florida State University. A former member of the Houston and National Symphony orchestras, he has appeared as soloist and chamber music player on the United States public broadcasting and educational television network. He taught cello and chamber music as coordinator of the string area for the Georgia State University School of Music from 1973-95.

RICHARD SERAPHINOFF, a faculty member at Indiana University, was the winner of the 1981 Heidenleben Horn Competition and the 1984 Irwin Bodky Award. He is a regular performer with many early music ensembles around the country including the Boston Early Music Festival Orchestra, the Grande Bande of New York, and the Chicago City Musick. Rick Seraphinoff is well known not only for his playing of and writings about the natural horn, but also for his skill as an instrument maker, an art he teaches at the Indiana University.

JEANNE JOHNSON-WATKINS received her training at Indiana University and New England Conservatory, where she studied with James Buswell and Stanley Ritchie. For the past three years, Jeanne served as the orchestra director and violin teacher at Clayton College and State University. She is the violinist with Skylight Players and Merry Band, and recently toured Spain with the Canadian Baroque orchestra Tafelmusik.

LYLE NORDSTOM is former Music Department head of Clayton College and State University in Morrow, Georgia, and continuing head of the Early Music program there. He is founder and co-director of "The Musicians of Swanee Alley," the well-known Elizabethan music ensemble with whom he has recorded on the Virgin Classics, Harmonia Mundi and Focus labels. His arrangements of music for that ensemble were used in the MGM movie, "Rob Roy." He has performed throughout North America and Europe and on a number of recordings, published articles on lute-related subjects, and written a book on the 16th-century wire-strung Bandora. In addition, he has taught lute at the Indiana University Early Music Institute and Oberlin Conservatory, and, until this past summer, served as President of the Atlanta Early Music Alliance Board. Nordstrom also has many years of experience as a choral and opera conductor.

ABOUT THE PROGRAM

"The Four Seasons" concerti of Vivaldi are among his most popular works. Though a great deal of his output was written for his own ensemble, the famous girls' orchestra of the "Ospedale della Pietà" in Venice, where he was employed as violin teacher and "maestro dei concerti" on and off from 1703-1718, the "quattro stagioni" were part of a larger publication entitled "Il Cimento dell'Armonia e dell'Inventione." When Vivaldi published this collection in 1725, he dedicated them to the Bohemian Count Wenzeslaus von Morzin, claiming to be the count's maestro in Italia. Each of the concerti is preceded by a sonnet describing the season to be depicted, thereby serving as a kind of poetic springboard for the composition. Within the score itself are letters corresponding to each line of the poem which mark the programmatic intent of each section. By paying close attention, the listener can hear each musical picture. In addition to the pictorialism, the listener can also follow the organizational form of the fast movements, all of which are in "ritornello" form. In ritornello form, varied restatements, in different keys, of a ritornello (refrain), usually scored for the full ensemble, alternate with modulatory "episodes" of a more free thematic character which feature the solo violin. The refrain is usually a basic thematic statement. For example, in "Spring," the orchestra ritornello heralds the return of Spring. In some movements the ideas

overlap. Again in "Spring," the second movement has three layers, the rustling leaves (violins), the barking dog (violas) and the sleeping shepherd (solo violin).

The sons of J. S. Bach were far more famous in their lifetime than their father. For instance, when the young Mozart travelled to London, he studied with Johann Christian Bach, who had become established as the most influential composer of the city and was also reported to have been the first person to perform a solo on piano in public. J. C. Bach's style was quite different from his father's and he refined the easily understood salon style more truly than any other composer of the 18th century. The music in the Sextet reflects this "galant" style, one that was in fashion during the second half of the 18th century. Its scoring is unique but the piece was popular enough for his brother in Bückeburg, Johann Christoph Friedrich to have copied it, causing some confusion as to authorship. The basic quartet of oboe, violin, cello and keyboard provides the primary musical material and the horns enrich the texture in the outer two movements. The first movement is a reworking of a sonata for harp, violin and cello which Bach wrote for the Welsh harpist, Edward Jones, around 1774. The rippling keyboard accompaniment is a vestige of that original harp part. The second movement is really an operatic aria for the oboe where the violin, cello and piano serve as the accompanying orchestra. The last movement is a vivacious Rondo finale.

Carl Philipp Emanuel Bach, J. C.'s older half brother, was the most famous and most prolific of Bach's sons. Holding positions in Hamburg and Berlin (with Frederick the Great), he was widely esteemed not only as a composer, but also a keyboard player and theorist. He stands as the chief representative of the north German "empfindsamer Stil" (sensitive style), a style whose sudden contrasts are almost the direct opposite of J. C.'s more mellifluous "galant" style. The double concerto for harpsichord and fortepiano, written in 1788, reflects his keyboard focus. At this point in music history, the pianoforte was already supplanting the older harpsichord as the "keyboard of choice." However, C.P.E. was also the master of the harpsichord and clavichord and this concerto might carry a little nostalgia for older times. Nevertheless, the combination carries certain problems. The strengths of the two instruments are quite different and Bach solves this in a colorful and ingenious way. In a usual concerto, the contrast is between the orchestra and solo. In this concerto there is also a great deal of contrast between the two keyboard instruments. The harpsichord, with its easy facility, has more to say in the quick first movement, while in the second the piano is given a chance to display its more melodious nature. The last movement is given more to the piano. In a sense, the three movements are a "summary" of the history of the strengths and popularity of these two instruments, whose fortunes were moving in opposite directions at the mid-point of the 18th century, in the transition from Baroque to Classic. The cantilena of the Larghetto with its finely-chiseled ornamentation is almost Baroque, while the abrupt dynamic contrasts and harmonic changes, as well as the free and colorful treatment of the winds in the outer movements, reflect the style of the later 18th century.

Lyle Nordstrom

EARLY MUSIC PERFORMANCES Tallahassee, Florida

1998

| | | | | |
|------|-------------|---------------------------|---------|-----|
| Sun. | October 25 | Tallahassee Bach Parley √ | 3:00 pm | FPC |
| Sun. | November 22 | Baroque Ensemble | 8:00 pm | OMH |
| Mon. | November 23 | Early Music Ensemble | 8:00 pm | OMH |
| Wed. | December 2 | Cantores Musicae Antique | 8:00 pm | STM |

1999

| | | | | |
|--------|-------------|--|----------|-----|
| Fri. | January 22 | Kaleidoscope Chamber Music Series: Baroque Southeast Ω G. Riordan, oboe; K. Clarke, violin M. Punter, bass; K.L. Lueck, harpsichord | 8:00 pm | OMH |
| Sat. | February 13 | Tallahassee Bach Parley: German Kaffeehaus √ | 3:00 pm | TAC |
| Tues. | February 16 | Baroque Ensemble | 8:00 pm | OMH |
| Sun. | March 21 | Palladian Ensemble-Guest Artist Recital √ | 4:00 pm | OMH |
| Thurs. | April 8 | Cantores Musicae Antique | 8:00 pm | TBA |
| Sun. | April 18 | Early Music Concert | 8:00 pm | OMH |
| Thurs. | April 22 | Baroque Ensemble Concert | 8:00 pm | OMH |
| Sun. | May 16 | Tallahassee Bach Parley: Kids-Go-For-B'roque √ | 12:00 pm | OMH |

OMH- Opperman Music Hall, Kuersteiner Music Building
 STM- St. Thomas Moore Co-Cathedral, corner. of Woodward and Tennessee Sts.
 TAC- Tallahassee Antique Car Museum, 3600 Mahan Drive
 FPC- First Presbyterian Church, corner of Adams and Park

Ω **KALEIDOSCOPE CHAMBER MUSIC SERIES Ticket Info.: \$30 for 6 concerts;**
 Series Tickets 644-4744; single tickets 644-6500; e-mail: griordan@mailers.fsu.edu

√ **TALLAHASSEE BACH PARLEY Ticket Info.: 386-3812**

Florida State University provides accommodation for persons with disabilities. Please notify the School of Music at (850) 644-3424 at least five working days prior to a musical event if accommodation for a disability or if this publication in alternative format is needed.