



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Early Music Ensemble

Elizabeth Farr, music director and harpsichord

7:30 p.m., Friday, Nov. 10, 2017
Grusin Music Hall
Imig Music Building

Be engaged. Be inspired. Be here.

Be Boulder.

Program

Orchestral Music from Tafel-Musik, Book I

Ouverture: Lentement, Vite, Lentement
Réjouissance
Rondeau
Loure
Passeped
Air, un peu vivement
Gigue
Conclusion

Georg Philipp Telemann
(1681–1767)

*Joshua Hall and Joanna Hope Toohey, flute soloists
Lindsie Katz and Marisa Ishikawa, violin soloists
Gabriel Ramos, cello soloist*

Early Music String Orchestra

*Lindsie Katz · Alice Sprinkle · Jonathan Galle
Breana McCullough · Marisa Ishikawa · Gabriel Ramos
Kristin Olson · Elisabeth Murphy · Brett Armstrong*

— Intermission —

Two Motets

Lauda Sion salvatorem
Regina coeli laetare

Francois Couperin
(1668–1733)

*Mary Elisabeth Kettlewell
Christine Honein*

Brandenburg Concerto IV in G major, BWV 1049

I. Allegro
II. Andante
III. Presto

Johann Sebastian Bach
(1685–1750)

*Lindsie Katz, solo violin
Joshua Hall and Joanna Hope Toohey, solo flutes
Early Music String Orchestra*

Program Notes

Telemann's **Tafel-Musik** was composed in 1732. The title of the three-volume set appears in two languages, and the list of subscribers reveals that at least one-fourth of the copies were sold outside of Germany. The title literally means "table music" and may refer to its possible use as house music or banquet music.

Certainly the scope of the collection could qualify it for an aristocratic gathering or entertainment. Each of the three volumes contain six works in the same order: an overture in the French style which initiates a suite of dances for string orchestra and two wind players, a quartet, a concerto in the Italian style for two or three soloists and string orchestra, a trio sonata, a solo sonata, and a conclusion for the same forces used in the overture and suite. In the orchestral music it is interesting that basso-continuo function is reserved for the full ensemble "tuttis."

The Overture consists of a slower section employing dotted rhythms in alternation with a lively imitative section. The six dance movements of the Suite display both French and Italian characteristics with occasional moments of strong German counterpoint. The music has rhythmic appeal, broad sweeping melodies, and delightful musical conversations between the instrumentalists. Each dance has its own clear affect or mood. The Réjouissance, in three, is energetic and exuberant. The Rondeau, in four is more relaxed and alternates a 12-bar theme using the rhythmic organization of a Gavotte, with solo sections. The Loure is a rhythmic cousin of the Gigue, with dotted rhythms in common between the two that sound either noble or snappy, dependent on the tempo of each dance. The Passepied has a rolling, forward motion that is composed in three but felt in one. Hemiola is notated in the french manner, in double bars. The Air is meant as melody and song, suave but not too slow. The Conclusion is nearly a concerto movement for the two flutes. Its energy and sparkle make it a fitting finale for an evening of entertainment. One particularly interesting event is an 8-bar section in which the bass instruments and violas play a dialogue in quasi 6/8 meter against the upper instruments playing in the notated 3/4 meter of the movement. This occurs twice, and the roles are reversed the second time. It is all a matter of emphasis, and the passage creates the feeling of a large dinner party in which the guests are engaged in conversations in small groups—all talking at the same time!

Francois Couperin, *le grand*, was part of a family that boasted famous musicians in several generations. He was known as an organist harpsichordist, teacher and court composer, eventually gaining the position of "ordinaire de la musique de la chambre du roi pour le clavecin."

His **Motets** were composed in the late 1690's, in between the organ masses and sacred psalm versets. The influence in the motets is the instrumental idioms of the Italian trio sonata, a popular style in France. *Regina coeli laetare* is quite difficult in the singing of the independent lines, with central recitatives—as if he were experimenting within the range of possibilities. *Lauda Sion salvatorem* is for the feast of the most holy sacrament. In a more vocal style, it also features the voices in solo sections extolling Jesus as the true bread of heaven.

Translations:

Lauda Sion salvatorem—Praise your Savior, O Zion, Praise your leader and your shepherd in hymns and canticles. May our praise issue forth full and loud, may the rejoicing of our souls be joyful and magnificent. Behold, the bread of angels has become the food of the wayfarer, indeed the bread of children which must not be thrown to the dogs. Good shepherd, True bread, Jesus have mercy on us. Feed us, sustain us, enable us to enjoy the good things in the land of the living. Praise your Savior O Zion...

Regina coeli laetare—Queen of Heaven, be joyful, Alleluia. Because he whom you were found worthy to bear has risen again, as foretold. Alleluia. Alleluia, pray for us to God, Alleluia.

The **six Brandenburg concertos** came to be named as such because they were dedicated by Bach to Christian Ludwig, Margrave of Brandenburg in March 1721. But the concertos were composed at different times and assembled for the gift. Although Vivaldi was writing concertos for a variety of soloists and solo combinations in innovative ways at the same time, Bach shows an even greater genius in this.

The **fourth Brandenburg concerto** features solo violin and two recorders (we will use flutes). Normally in the concerto of a concerto grosso, a cello functions as the basso continuo for two violins. Here the solo violin takes on that role on occasion for the flute players, and at other times each—violin or flutes—is treated as the soloist/s in a demanding solo concerto. The second movement is more traditional, with interplay between tutti and soloists. The third movement is fugal, and we hear the theme and accompanying material playfully passed from one instrument or instrumental part to another. Overall, the affect of the concerto is influenced by the characteristic sound of the recorders (flutes): sparkling, cheerful, and buoyant, or serene and melodious.

Notes by Elizabeth Farr

Ekstrand Competition Finals

2 p.m., Sunday, Nov. 12
Grusin Music Hall

In the College of Music's premier graduate student performance competition, CU's top master's and doctoral students compete for a \$2,000 grand prize in the Bruce Ekstrand Memorial Graduate Student Performance Competition, named for former Vice Chancellor for Academic Affairs Bruce Ekstrand.



CU PERFORMING ARTS
music

Upcoming Events at the College of Music

**University Choir and
University Singers**
7:30 p.m., Sunday, Nov. 12
Grusin Music Hall

Chamber Brass Concert
7:30 p.m., Monday, Nov. 13
Grusin Music Hall

Thompson Jazz Combos
7:30 p.m., Monday, Nov. 13
Old Main Chapel

Symphonic Band
7:30 p.m., Wednesday, Nov. 15
Macky Auditorium

Wind Symphony
7:30 p.m., Thursday, Nov. 16
Macky Auditorium

Chamber Music Showcase
7:30 p.m., Friday, Nov. 17
Grusin Music Hall

Latin Jazz Ensemble
7:30 p.m., Monday, Nov. 27
Grusin Music Hall

CU Symphony Orchestra
7:30 p.m., Thursday, Nov. 30
Macky Auditorium

**Concert Band and
Campus Orchestra**
7:30 p.m., Monday, Dec. 11
Grusin Music Hall

Fall Commencement
11 a.m. Thursday, Dec. 21
Grusin Music Hall

Learn more at colorado.edu/music

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