

SANTA FE PRO MUSICA BACH FESTIVAL

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Additional Support provided by the Bach Festival Contributors Circle

PROGRAM II – BACH AND HIS CIRCLE

Friday, February 22 at 7:30pm, St. Michael and All Angels, Albuquerque

Sunday, February 24 at 6pm, Loretto Chapel

WILBERT HAZELZET, *baroque flute*

JAAP TER LINDEN, *cello*

JACQUES OGG, *harpsichord*

FRANCESCO MARIA VERACINI

SONATA IN E MINOR FOR FLUTE AND BASSO CONTINUO

Largo/Allegro/Largo

Larghetto

Pastorale

Giga

ANTONIO VIVALDI

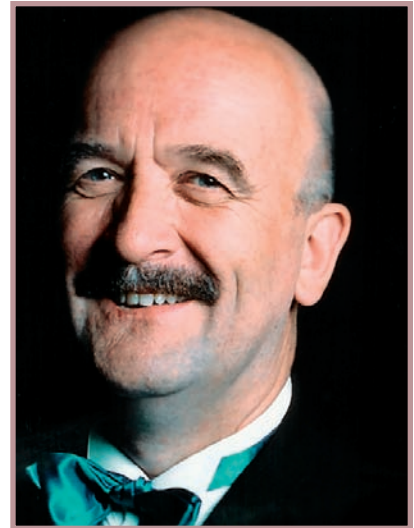
SONATA VI IN B-FLAT MAJOR FOR CELLO AND BASSO CONTINUO

Andante

Allemanda

Largo

Allegro



FRANÇOIS COUPERIN

CONCERT IX IN E MAJOR "RITRATTO DELL'AMORE"

(FROM 'CONCERTS NOUVEAUX') FOR FLUTE AND BASSO CONTINUO

Prélude Le Charme

Allemande L'Enjoüement

Courante Les Graces

Le Je-ne-sçais-quoy

La Vivacité

Sarabande La Fierté

La Douceur

Menuets L'etcoetera

Intermission

JOHANN SEBASTIAN BACH

SONATA IN B MINOR FOR FLUTE AND HARPSICHORD, BWV 1030

Andante

Largo e dolce

Presto

JEAN-MARIE LECLAIR

SONATA No. 5 IN G MAJOR FOR FLUTE AND BASSO CONTINUO

Andante

Allegro ma poco

Gavotta (Gratoso)

Allegro assai

Concert Sponsor:
Walter and Kate Wall Ganz

Lodging Partner:



Much of the history of Baroque music is portrayed as a clash between French and Italian styles, a conflict that would ultimately resolve itself in the international or mixed style of the late Baroque. On the one hand we have the extroverted Italian style, grounded in vocal expression (Italian opera) and instrumental virtuosity (Vivaldi). On the other hand we have the precious French dances and character pieces full of delicate mannerisms and stylized gestures. Even as Europe imported French dances, fashions, architecture (many country estates were modeled on Versailles), and promoted French as the language for intellectuals, French music remained mysteriously incomprehensible.

ITALIAN INFLUENCES

Bach's two oldest sons testified, "Vivaldi's concertos for the violin served our father as a guide. He so often heard them praised that he conceived the idea of arranging them all for his clavier." In 1714 Bach made keyboard transcriptions from more than twenty Italian concertos, from various composers, including Vivaldi. From the Italian *sinfonia* Bach adopted the sequence of movements: fast, slow, fast. From Vivaldi he learned how to organize musical material through the use of repeated orchestral sections; and in slow movements, he learned to use long singing melodies underpinned by repeated bass figures.

FRENCH INFLUENCES

As a teenager, Bach studied at St. Michael's School in Lüneburg, a prestigious academic and musical environment that served commoners. The school also included an academy for young noblemen, the Ritter-Academie, where the students learned, in addition to classical studies, the French language, dances and etiquette. "Thus was Bach brought into first-hand contact with genuine French musical style and manners of performance"

(Christoph Wolff, *Bach*, 2000). Throughout his life Bach kept up with the French model, and his library contained many works by French composers.

FRANCESCO MARIA VERACINI (1690-1768)

The English music historian Charles Burney (1726-1814) wrote, "Veracini and Vivaldi, both happening to be gifted with more fancy and more hand than their neighbors, were thought insane; as Francis Bacon, for superior science, was thought a magician, and Galileo a heretic." Veracini was in his day one of the most sought after musicians in Europe. His extravagant music, matched by his equally extravagant manner, is characterized by exuberance and surprise. Born to a musical family in Italy, Veracini became a virtuoso violinist who was celebrated across Europe: from London to Venice, Dusseldorf, Dresden, back to London, and finally to Florence where he was appointed Music Director of the churches of San Pancrazio and San Gaetano.

ANTONIO VIVALDI (1678-1741)

Vivaldi was a virtuoso violinist and innovator of the concerto form, composing more than 500 concertos for various combinations of instruments. He was *maestro di violino* at the Pio Ospedale della Pietá in Venice whose purpose was to educate children who were abandoned or orphaned (the wealthy often sent their illegitimate children there). The students received musical education and the most talented became members of the Ospedale's renowned orchestra. Much of Vivaldi's music was written for the members of the orchestra.

FRANÇOIS COUPERIN (1668-1733)

Couperin was court composer to Louis XIV (1638-1715). He wrote four volumes of harpsichord music,

containing over 230 pieces that can be played on harpsichord or performed as small chamber works. Many of these pieces have picturesque titles and have been likened to miniature tone poems. Couperin's piece *Ritratto dell'Amore* with its Italian title and French movements is a reconciliation of the two national styles, and illuminates the traits of a person in love.

JOHANN SEBASTIAN BACH (1685-1750)

The *Sonata in B Minor* (1736) has been called "the greatest flute sonata in existence" (Philipp Spita). "The work's opening is a 'universe-from-nothing moment': the harpsichord's flow of sixteenth notes steals in one note ahead of the flute's upbeat eighth note, as if the music has been silently in progress beforehand. However, once the two complementary lines are under way, there is no stopping the flow of invention. (Philippa Davies). The second movement is like a luscious improvisatory Italian aria that counters the intellectual spirit of the first movement. And the Presto finale opens with a fugue that stalls at a half-close, after which the material totally reinvents itself and becomes an intricate, syncopated gigue.

JEAN-MARIE LECLAIR (1683-1764)

Leclair was a dancer and ballet master, and then violinist and composer at the court of Louis XV (1710-1774). He did much to expand the expressive and technical resources of his instrument and is considered the founder of the French school of violin playing. Forty-eight sonatas, combining both the Italian and French styles, form the bulk of his instrumental output; nine of these he specified as playable also on the flute.