

BAROQUE MUSIC ACROSS EUROPE

Friday, October 19 at 7:30pm, St. Michael & All Angels, Albuquerque

Saturday, October 20 at 8pm, Loretto Chapel

Sunday, October 21 at 6pm, Loretto Chapel

THE SANTA FE PRO MUSICA BAROQUE ENSEMBLE

STEPHEN REDFIELD and **KERRI LAY**, *violin*, **THOMAS O'CONNOR** and **MARY ANN SHORE**, *oboe*,
CAROL REDMAN and **CHARLY DROBECK**, *flute*, **DENNIS GODBURN**, *bassoon*,
CHASE MORRISON, *cello*, **KATHLEEN MCINTOSH**, *harpsichord*

WILHELM FRIEDEMANN BACH

SONATA NO. 2 IN G MAJOR FOR TWO FLUTES

Allegro ma non troppo

Cantabile

Alla breve

Gigue

JOHANN FRIEDRICH FASCH

QUARTET IN G MINOR FOR TWO OBOES, BASSOON & B.C.

Largo

Allegro

Largo

Allegro

GEORGE FRIDERIC HANDEL

TRIO SONATA IN F MAJOR, OP. 2 No. 4 FOR TWO VIOLINS & B.C.

Larghetto

Allegro

Adagio

Allegro

Allegro

Intermission

ARCANGELO CORELLI

SONATA IN D MINOR, OP. 5 No. 12 "LA FOLIA" FOR VIOLIN & B.C.

FRANÇOIS COUPERIN

CONCERT "DANS LE GOÛT THÉÂTRAL"

Ouverture

Grande Ritournéle

Noblement

Air Tendre

Air Léger

Loure

Air Animé

Sarabande

Air Legér

Air Tendre

Air de Baccantes



One of the most significant musical developments of the Baroque period (1600-1750) was the emergence of an independent instrumental music. Previously, the Renaissance era favored vocal music with instrumental music used primarily for dance or as an accompaniment to vocal music. The age of the great violin makers of Italy — Andrea Amati (1510-1578), Antonio Stradivari (1644-1737) and the Guarneri family — gave rise to virtuoso violinists (Corelli, Vivaldi) who created a great body of string music, opening the doors to an explosion of instrumental music. “An entirely new conception of sonority fascinated the musicians of the Baroque era, and, aided by the considerably improved musical instruments [think violins], they started to create a new literature which grew by leaps and bounds.” (Paul Henry Lang)

WILHELM FRIEDEMANN BACH (1710-1784)

The musical training of Wilhelm Friedemann Bach was carefully supervised by his father, J. S. Bach. For most of his career W. F. Bach was an organist in Dresden and Halle. He spent his last decade in Berlin, where he enjoyed the patronage of Anna Amalie, Princess of Prussia. Bach never assembled a list of his compositions, none of his works were published during his lifetime, and many have disappeared. W. F. Bach was a gifted but eccentric musician whose works provide “just the right ingredients to set the pulse racing, fresh ideas, and striking changes of key....” (1774 newspaper review)

JOHANN FRIEDRICH FASCH (1688-1758)

Fasch was educated in Leipzig and later employed as a musician in various courts in eastern Germany and the Czech Republic. In 1722 he accepted the position of music director at the court of the Prince of Anhalt-Zerbst,

where he remained until his death. Since he was employed by the court, his compositions belonged to his employer and thus were not published, a standard situation in eighteenth-century Europe. As a result, much of his music has been lost.

Fasch’s compositions fused a variety of musical forms, styles and national trends. Influenced by the Italian virtuoso style, he often included concertante sections in his music. He also combined French dance-like movements with the old-fashioned strict Germanic contrapuntal style and the “modern” homophonic style.

GEORGE FRIDERIC HANDEL (1685-1759)

Although Handel received his musical training in his native Germany, he also studied for three years in Italy (1707-1710) where he associated with a cosmopolitan group of musicians and nobles. He later reminisced that during his years in Italy he had composed “like a fiend.” Most of his instrumental chamber music comes from this period. He returned to Germany in 1710 to work for the Elector of Hanover, and in 1714 his employer was proclaimed King George I of England. Handel followed the king to England where he remained for the rest of his life. On becoming an English citizen, he changed his name to an English spelling, wrote his most famous works in English for English audiences and, as a national treasure, was buried in Westminster Abby.

ARCANGELO CORELLI (1653-1713)

Born into a wealthy family, Corelli started his career in Rome playing in various orchestras and then entered the service of the most glamorous patron of the time, the exiled Queen Christina of Sweden. He remained in Rome for the rest of his life.

Corelli was very influential in northern Europe. He published five collections of trio sonatas that have remained in print for over 300 years. Sonata No. 12, the famous *La Folia*, belongs to a tradition of variations on a standardized chord sequence that has its origins in a wild sixteenth-century Portuguese dance. Over the course of three centuries, more than 150 composers have incorporated *La Folia* in their works.

FRANÇOIS COUPERIN (1668-1733)

Similar to the great Bach family in Germany, the Couperin name had been associated with musical activities in Paris for almost 200 years. In 1693 Couperin was appointed to a position within the court of Louis XIV as composer, performer, and music teacher to the royal children. Considering his renown and influence it is unfortunate that so little is known of Couperin’s life. No letters survive, a regrettable fact since Couperin carried on a long correspondence with J. S. Bach.

In the 1720s, Couperin published fourteen instrumental works, which he called *Concerts*, each beginning with an introductory movement and continuing with dances and character pieces. Instrumentation was mostly left to the performers. Couperin tells us that his eighth concert is “in theatrical taste” (*Dans le goût théâtral*). The eleven short movements recreate a *divertissement*, or entertainment, similar to those from French stage works.