

Orchestra Seattle and the Seattle Chamber Singers  
George Shangrow, music director  
*present*

# Music from the High Baroque Courts

Vivaldi: Chamber Concerto, RV 107  
Bach: Violin Sontata, BWV 1017  
Telemann: Suite in B $\flat$  from *Tafelmusik*  
Handel: Sinfonia from *Belshazzar*  
Bach: Violin Concerto, BWV 1041  
Handel: Concerto Grosso, Op. 6, No. 11

*featuring*  
Fritz Klein and Deb Kirkland, violins  
Orchestra Seattle  
George Shangrow, conductor and harpsichord

Sunday, March 8, 1998 ♦ 3:00 PM  
Shorecrest Performing Arts Center

# OS ❖ SCS

Orchestra Seattle ❖ Seattle Chamber Singers  
George Shangrow, Conductor and Music Director  
29<sup>th</sup> Season

## PROGRAM

### Chamber Concerto in g minor, RV 107

Allegro  
Largo  
Allegro

Sarah Balian, oboe      Kirsten James-McNamara, flute  
Fritz Klein, violin      Jeff Eldridge, bassoon  
Julie Reed, cello      George Shangrow, harpsichord

Antonio Vivaldi  
(1678-1741)

### Sonata No. 4 for Violin in c minor, BWV 1017

Siciliano (Largo)  
Allegro  
Adagio  
Allegro

Fritz Klein, violin      George Shangrow, harpsichord

Johann Sebastian Bach  
(1685-1750)

### Suite in B $\flat$ from *Tafelmusik* III

Ouverture      Flaterie  
Bergère      Badinage  
Allegresse      Menuet  
Postillons      Conclusion

Leif-Ivar Pedersen and Deb Kirkland, violins  
Julie Reed, cello

Georg Phillip Telemann  
(1681-1767)

## INTERMISSION

### Sinfonia from *Belshazzar*

George Frideric Handel  
(1685-1759)

### Concerto for Violin in a minor, BWV 1041

[Allegro]  
Andante  
Allegro Assai

Deb Kirkland, violin

Johann Sebastian Bach  
(1685-1750)

### Concerto Grosso in A major, Op. 6, No. 11

Andante larghetto, e staccato  
Allegro - Largo, e staccato  
Andante  
Allegro

Deb Kirkland and Leif-Ivar Pedersen, violins  
Matthew Wyant, cello

George Frideric Handel  
(1685-1759)

## ❖ Acknowledgements

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## ❖ Program Notes

The sheer number of concertos Vivaldi produced during his lifetime is staggering: well over 500, including 230 for the violin! The majority of these – roughly 350 – were cast for a solo instrument and orchestra with continuo, but Vivaldi also composed nearly 60 string concertos (without soloist), about 40 double concertos, and at least 30 ensemble concertos employing three or more soloists. Nearly all of these works are arranged in a fast-slow-fast pattern. The outer movements were typically in ritornello form – in which a refrain for full orchestra is alternated with virtuoso passages featuring the solo instrument(s) – while the slow movement was often a repeated binary form. In addition to the hundreds of concertos with orchestral accompaniment, Vivaldi also wrote about two dozen “chamber concertos” in which the soloists unite to play the *tutti* ritornello passages. Among these, at least three were composed for the combination of flute, oboe, violin and bassoon.

Bach’s compositions for solo violin are at the core of the instrument’s repertoire. Most familiar are the unaccompanied sonatas and partitas, as well as the two solo concertos (in a minor and E major) and the double concerto in d minor, but Bach also wrote a series of six sonatas for violin and keyboard. Composed between 1718 and 1722, they are in typical Baroque sonata form, with four movements in a slow-fast-slow-fast pattern; the *siciliano* of the c minor sonata foreshadows the famous violin solo in the *St. Matthew Passion*.

While the a minor violin concerto follows the same general pattern as those of Vivaldi, Bach was less interested in virtuoso passagework for the solo instrument than in making a sublime musical statement. Composed around the same time as the sonatas (while Bach was employed at Anhalt-Cöthen) the piece was later reworked as a keyboard concerto. Most striking is the somber (despite its major key) slow movement, with a *semi-ostinato* bass figure centered around a single repeated note.

Between 1725 and 1740, Telemann published 43 volumes of his music under his own imprint; an entire cycle of 72 sacred cantatas constituted a single publication in this series, as did the three-part *Tafelmusik*, consisting of 18 separate compositions. A term in use since the 16<sup>th</sup> century, *Tafelmusik* denoted music specially written for performances at feasts; in the 18<sup>th</sup> century the form gave way to the divertimento and the serenade. Telemann composed three “productions” of *Tafelmusik*, each consisting of an overture and suite, a quartet, a concerto, a trio sonata, a solo sonata and a “conclusion”.



One of the subscribers to Telemann’s *Tafelmusik* was none other than Handel, who busied himself during the summer of 1774 writing the oratorio *Hercules* (given its Seattle premiere by OS/SCS last month), completing it on August 21. He rested but a single day before beginning another oratorio, *Belshazzar*, completing that on October 23. Writing at such a quick pace often compelled Handel to recycle material, not only his own (as did Vivaldi and Bach), but also the music of other composers. While the overture to *Hercules* shows stylistic similarities to the first movement of Telemann’s B $\flat$  *Tafelmusik* suite, the second-act sinfonia from *Belshazzar* (depicting messengers scurrying off to summon the wise men) bears more than a passing resemblance to the fourth movement.

Together with Bach’s Brandenburg Concerti, the Concerti Grossi, Op. 6, of Handel represent the peak of the Baroque concerto form. Written in a single burst of energy during October of 1739, the twelve concertos – each featuring two solo violins and cello contrasted against the full ensemble – were often performed between acts of the composer’s oratorios. One of the largest in scope of the twelve, the A major concerto is yet another example of Handel’s penchant for recycling his own music, as it is based in part on an earlier organ concerto.

## ❖ Orchestra Seattle

**Harpichord**  
George Shangrow

**Violin**  
Dajana Akrapovic-Hobson  
Deb Kirkland  
Fritz Klein  
Gregor Nitsche  
Susan Dunn Ovens  
Leif-Ivar Pedersen  
*principal*  
Janet Showalter

**Viola**  
Beatrice Dolf  
Saundrah Humphrey  
*principal*  
Jim Lurie

**Cello**  
Julie Reed  
*principal*  
Matthew Wyant

**Bass**  
Jo Hansen

**Flute**  
Kirsten James-McNamara

**Oboe**  
Sarah Balian  
*principal*  
Jeff Churchill

**Bassoon**  
Jeff Eldridge

## ❖ Administration

**Board of Directors**  
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Andrew Danilchik, Librarian  
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## ❖ Upcoming Performances

**Handel: *Brookes Passion***  
April 10, 7:30 PM, University Christian Church

**Orchestra Winds: Grainger & Hindemith**  
Date, time and location to be announced

**Seattle Young Artists Music Festival**  
May 3, 3:00 PM, Nathan Eckstein Middle School

**Handel: *Theodora***  
June 7, 7:00 PM, University Christian Church

**OS ❖ SCS**

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