



School of Music

THE UNIVERSITY OF UTAH

Faculty Concert



Spotlight Concert

“An Evening of Baroque Music”

Pamela Palmer Jones, harpsichord

Cheryl Hart, soprano

Lisa Chaufy and Kim Grundvig, recorders

Leslie J. Richards, viola da gamba

Sunday, October 4, 2009
Libby Gardner Concert Hall
7:00 p.m.

Program

(Please hold applause until the end of each section. Also, please turn off all electronic devices that could disrupt the concert.)

My Ladye Nevill's Ground
(My Ladye Nevill's Virginal Book)

William Byrd
(c. 1540-1623)

Sonata Op. 2, No. 9
Allemanda: Largo
Tempo di Sarabanda: Largo
Giga: Allegro

Arcangelo Corelli
(1653-1713)

Three selections from *The Fitzwilliam Virginal Book*
Tregian's Ground

William Byrd

Pavana Dolorosa Tregian

Peter Philips
(c. 1560-1628)

The King's Hunt

John Bull
(c. 1562-1628)

Nell dolce dell'oblio

Georg Friedrich Handel
(1685-1759)

Trio Sonata in C Major
Grave-Vivace
Andante
Xantippe
Lucretia
Corinna
Clelia
Dido

Georg Philipp Telemann
(1681-1767)

Program notes

William Byrd (c. 1540 - 1623) was one of the most highly regarded English composers of all time. He was also a practicing Catholic, an offense punishable by law in England during this time. Apparently Queen Elizabeth turned a blind eye to Byrd's non-conformity, and she considered him to be one of the finest musicians in her Chapel Royal. The first piece on tonight's program, *My Ladye Nevells grownde*, is the first in a 1591 keyboard collection known as "My Ladye Nevells Booke," named after the patron to whom it was dedicated.

Arcangelo Corelli (1653-1713), the first composer to derive his fame entirely from instrumental composition, was a very successful violinist, teacher, and director of instrumental ensembles. He was living in Rome in 1685, when the Trio Sonata Op. 2, No. 9 was published. Opus 2 consists of 12 trio sonatas, for 2 violins (here transcribed for 2 recorders) and continuo (viola da gamba and harpsichord). This opus consists entirely of trio sonatas *da camera*, which, in contrast to the sonatas *da chiesa* (of the church) of opp. 1 and 3, tend to use lighthearted, profane forms and dances. Thus Trio Sonata Op. 2, No. 9 consists of three standard instrumental movements: an Allemande, a Sarabande, and a Gigue, all very popular Baroque dances. Corelli's opening *Allemanda* is a serious dance of moderate tempo with ample counterpoint. The second movement, *Tempo di Sarabanda*, is an example of the type of sarabande which was more common in Italy, with a slightly faster tempo—though Corelli marks it *Largo*—and a meter with one strong accent for each triple group. The *Giga* is a quick concluding movement with repeated triplet figures.

The next three works are taken from the largest collection of English keyboard music ever assembled, "The Fitzwilliam Virginal Book." This collection was copied by hand by a man named Francis Tregian Jr. while he was confined in England's Fleet Prison sometime between 1610 and 1617. His father, Francis Tregian Sr., was the first English aristocrat to be punished severely to the full extent of the law for being a practicing Catholic in Elizabethan England. In the 1570s, he had gone to court to plead the Catholic cause before Queen Elizabeth, but fled after she made amorous advances toward him. As punishment, his lands and titles were confiscated, his priest living on his estate was executed, and Tregian was thrown into prison for 26 years. His wife later chose to join him in prison, and 8 children were born to them under these circumstances. His eldest son, Francis Jr., was smuggled out of England, educated in France, and later worked in Rome for two Cardinals. As a grown man, Francis Jr. returned to England in 1606 in an effort to reclaim his family's prestige and property, and was later committed to prison because he had accumulated great debts in the process.

As fellow recusant English Catholics, William Byrd, Peter Philips (c. 1560-1628) and John Bull (c. 1562-1628) all had personal or professional connections to each other. It is possible that Francis Tregian Jr. also knew these three men personally. *Tregians Ground*, by William Byrd, is in a serious mode, and calls to mind the sufferings of the Tregian family. Composer Peter Philips had fled England for the continent, where he could practice his religion without fear of persecution. He had a very successful career in the Spanish Netherlands. He wrote the *Pavana Dolorosa Tregian* during a time when he was unjustly accused of being a spy by Elizabeth's foreign agents, and was himself thrown into prison for a time. John Bull fled England around 1610 for the Netherlands, in part to escape religious persecution. His keyboard music is known for its virtuosity, which is demonstrated in this arrangement of a popular song, *The King's Hunt*.

The cantata is a composite vocal form of the Baroque period, which emerged from the earlier monodic style of song shortly after 1600. Composers employed several short contrasting movements—arias, duets, recitatives, and/or choruses. The music supported a narrative text, religious or secular. The cantata and the instrumental canzona—several short contrasting movements with ritornellos—followed a similar development, each appearing under numerous names and forms. After 1700 both genres became standardized. The 18th Century cantata was most often a sequence of two or three da capo arias with recitatives. The canzona evolved into the sonata da chiesa and sonata da camera. This evening's cantata, *Nel dolce dell' oblio* by Georg Friedrich Handel, has two da capo arias with recitatives. The instrumentation is common among Baroque composers, but Handel wrote only this work with this particular instrumentation.

Recitative:

Nel dolce dell' oblio benche' riposi
la mia Filli adorata veglia coi pensier suoi
e in quelle quiete Amor non cessa mai
con varie forme la sua pace turbar
mentre ella dorme

Aria:

Giacche' il sonno a lei dipinge
la sembianza del suo bene
Nella quiete ne pur finge
d'abbracciar le sue catene

Recitative:

Così fida ella vive
al cuor che adora
e nell' ombra respira
la luce di quell' sol
per cui sospira

In sweet oblivion, although resting,
my adored Phyllis is watchful in her thoughts,
and in this stillness, Cupid never ceases
with changing shapes her peace to disturb
while she sleeps.

Since Sleep to her depicts
the semblance of her lover,
In the stillness about her she pretends
To embrace his chains

Thus faithful she lives,
to the heart that adores her
and in the shadow she breathes
Light from that Sun
for whom she sighs

Aria: Ha l'inganno is suo diletto
se i pensier mossi d'affeto
stimano ver cio che non sanno
ma se poi si risveglia
un tal errore il pensier ridice a noi
ha l'inganno il suo dolore

Deceit has his delight
if thoughts move affections
to take for Truth what they know not,
but if then, one awakens,
such an error Thought reveals to us,
then Deceit has his pain.

Georg Philipp Telemann (1681-1767), the most prolific composer of his time, was widely regarded as Germany's leading composer during the first half of the 18th century. Telemann published his Trio Sonata in C Major in *Der getreue Music-Meister* (*The Faithful Music-Master*), a music periodical that came out every two weeks in Hamburg, during the years 1728-29. The complete 25-issue run includes seventy chamber and solo works primarily for what were then household instruments, such as the viola da gamba, violin, flute, or recorder.

After an overture with French stylings (Grave-Vivace), and a scene-setting Andante, Telemann gives to the remaining movements of the trio sonata played tonight the names of famous Greek and Roman women. The character of each movement is intended to agree with the alleged character traits of the woman it portrays, represented most often in the highest musical part. While most of these women are based on historical figures, to the educated public of Telemann's time they would also have represented legendary archetypes.

Xantippe (*Xanthippe*) was the wife of Socrates. She has had the reputation through history—deserved or not—of being a woman of high spirit at best, a nagging wife at worst. The movement's tempo, syncopations, melodic angularity, and aggressive leaps would seem to express this quality.

Lucretia, a Roman woman of high standing, tragically stabbed herself publicly after her rape by the son of Lucius Tarquinius Superbus, the last King of Rome. This event, dated 509 B.C., set in motion a string of events that led to the founding of the Roman Republic. The movement has a very melancholic and lamenting quality, and the recorder parts include poignant musical sighs.

Corinna was a Greek lyric poet traditionally seen as a rival of Pindar (c. 500 B.C.), who called her a sow for having beat him five times at poetry competitions. Most current scholars, however, think she lived several hundred years later than Pindar. She wrote on the subject of local myths in a simple style in her local dialect. This movement has a light, carefree quality.

Clelia (*Cloelia*) was a semi-mythological heroine of early Roman history, who was given as a hostage to Etruscan invaders, but made an escape back to Rome by swimming across the Tiber. She returned to her captors in exchange for other hostages and was admired for her bravery, portrayed by the fanfare-like gestures in this movement.

Dido, Queen of Carthage, fell in love with Aeneas, whose descendants founded Rome. She committed suicide when, at Jupiter's command, he abandoned her. The movement alternates slow plaintive *Triste* ("Sorrowful") passages with frenzied *Disperato* ("Despairing") passages.

Performer Biographies:

Pamela Jones teaches the graduate performance practice seminar, and is also the coordinator for Musicianship and Keyboarding at the University of Utah. She is also an adjunct professor at Salt Lake Community College. Previously she was Professor of Piano at Harper College, and adjunct professor of Music at The College of Lake County, both located in Chicago. She received a D.M.A. degree in Piano Performance from the University of Utah, and Master of Fine Arts degree in Historical Performance Practice from UCLA. She was also awarded a graduate full fellowship to study performance practice at The Royal College of Music in London, England, and was awarded an ARCM Performer's Diploma from the RCM.

Cheryl Hart is co-director of the University of Utah Early Music Ensemble, with Mary Johnson. She teaches Vocal Technique at Westminster College. She holds a Master's degree in Vocal Performance from the University of Utah. This summer Ms. Hart sang with the Utah Arts Festival Orchestra and last year with the University Philharmonia in performances of *Specific Gravity: Four Poems of Katharine Coles* by composer/husband Steven Roens.

Lisa Chaufy began her musical studies as a flutist in Rhode Island and discovered early music and the recorder while an undergraduate at Wellesley College. After graduating with a degree in music and medieval/renaissance studies, Lisa studied musicology at the University of California, Berkeley. Recent performances include Monteverdi's *Vespro della Beata Vergine* with The University of Utah Singers; and Charpentier's *Judicium Salomonis* with the Choir of the Cathedral of the Madeleine. Lisa regularly performs with The University of Utah Early Music Ensemble and the Sine Nomine Consort. She is a manager of The University of Utah's digital repository, USpace, at the J. Willard Marriott Library.

Kim Grundvig holds degrees in music and English from the University of Utah, and a professional certification from the New York Institute of Photography. She studied oboe with Robert Stephenson, flute with Lisa Byrnes, and also studied German at Christian Albrechts Universität in Kiel, Germany. Kim has performed in numerous bands, orchestras, and small ensembles throughout the Salt Lake Valley. She began playing recorder in 2004, and has played with several early music ensembles, including Le Pain Perdu, The University of Utah Early Music Ensemble, and Sine Nomine Consort. She is currently studying German and Russian at the University of Utah.

Leslie Richards holds degrees in viola performance from Brigham Young University (B.M.) and the University of Michigan (M.M.), and is currently a second-year doctoral student in viola performance at The University of Utah. She is a frequent substitute with the Utah Symphony and other local ensembles. Throughout her music career, Leslie has sought out opportunities to study and perform early music. She began playing the viola da gamba last fall as part of the university's Early Music Ensemble.

We would like to thank Mary Johnson for her expert coaching in preparation for this concert.