



SFCM Baroque Orchestra

Corey Jamason and **Elisabeth Reed**,
directors

Featuring:
Jennifer Meller, *dancer*
Jayne Diliberto, *soprano*
Kyle Tingzon, *countertenor*

Sunday, October 31, 2021, 2:00 PM
Caroline H. Hume Concert Hall

Program

Concerto in A Minor for Strings and Continuo

Antonio Vivaldi

I. Allegro

(1678–1741)

II. Largo

III. Allegro

Suite in G Major, Z. 770

Henry Purcell

and selections from *The Fairy-Queen*, Z. 629

(1659–1695)

(Overture)

Air

Bourée

Menuet

Air

Jig

Hornpipe

Rondeau

Jig

Chaconne

Concerto in D Major for Strings and Continuo,

Arcangelo Corelli

Op. 6, No. 4

(1653–1713)

I. Adagio - Allegro

II. Adagio

III. Vivace

IV. Allegro - Allegro

Pauline Kempf and Ryan Cheng, *violins*

Rocío López Sánchez, *cello*

- Intermission -

*Cameras, recording equipment, food and drink are not permitted in Conservatory performance halls.
Please turn off all cell phones and other electronic equipment before the performance begins.*

Program

‘Dans nos champs l’amour de Flore’ André Cardinal Destouches
from *Callirhoé* (1672–1749)

Jayne Diliberto, *soprano*
Jennifer Meller, *dancer*
Marc Schachman, *baroque oboe*

- Brief Pause -

Vergnügte Ruh, beliebte Seelenlust! Johann Sebastian Bach
from *Vergnügte Ruh, beliebte Seelenlus*, BWV 170 (1685–1750)

Kyle Tingzon, *countertenor*

Concerto in B Minor for Four Violins and Strings, RV 580 A. Vivaldi
I. Allegro
II. Largo
III. Allegro

Ryan Cheng, Pauline Kempf, Idunn Lohne,
and Annemarie Schubert, *violins*

The SFCM Baroque Orchestra welcomes special guests Marc Schachman, baroque oboe, Farley Pearce, violone and SFCM faculty member Jennifer Meller, dancer. The ensemble wishes to thank Professors Elizabeth Blumenstock, Carla Moore and Marcie Stapp, and SFCM staff members Abbey Springer, Sydney Apel, John Jaworski and Ann-Marie Daniels for their assistance with this program.
Thank you!

SFCM Baroque Orchestra

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Kathy Roberts Perl, *harpsichord tuning and preparation*

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Ryan Cheng (concertmaster)

Jessica Folson

Pauline Kempf (concertmaster)

Idunn Lohne

Jennifer Redondas

Annemarie Schubert

Viola:

Paulina Flores

Cello:

Octavia Mujica

Rocío López Sánchez (principal)

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Artist Profile

Jennifer Meller is a musician and dancer, and enjoys exploring connections between the two disciplines. She founded The San Francisco Renaissance Dancers in 2012 as the affiliate dance company of the San Francisco Renaissance Voices, is the Director of Creative Development for the New York Baroque Dance Company, and in 2020 became the Artistic Director of long-standing west-coast historical dance company Dance Through Time. Jennifer is passionate about building community and growing the presence of historical dance in the Bay Area. To that end, she works with early music ensembles in the Bay Area to create performances, reconstruct ancient operas, teach classes and organize workshops and events centered around early dance and music. Ms. Meller has taught master classes in Renaissance and Baroque dance at UC Davis, UC Berkeley, St. Mary's College, Dominican University, College of the Pacific, and Shawl-Anderson Dance Center. She collaborates on innovative music and dance programs with the Educational Department of the Philharmonia Baroque Orchestra & Chorale, and enjoys working with children every summer at the San Francisco Early Music Society's Music Discovery Workshop. Jennifer currently teaches weekly classes in Baroque dance through ODC online in San Francisco and is thrilled to have been invited to teach Baroque Dance at the San Francisco Conservatory of Music.

Program Notes

Concerto for Strings in A Minor, RV 161

Antonio Vivaldi

Born: March 4, 1678; Venice, Republic of Venice (Italy).

Died: July 28, 1741; Vienna, Austria.

Instrumentation: Strings and continuo

Vivaldi emerged from the humble household of a barber and violinist from Brescia to become one of the most influential Italian composers of the Baroque era. For most of his career he served as a *mansionario* (house priest), as well as violin master at the Ospedale della Pietà, a significant girls orphanage in Venice. There he was responsible for teaching music students and composing works for them. This dual purpose position would remain the most important professional role for Vivaldi's career. An accomplished violinist himself, the genre of the violin concerto came naturally to Vivaldi. Of the nearly 500 concerti he composed, almost half are written for this instrument.

Vivaldi's concerti tend to be constructed in a three-movement form that follows a fast-slow-fast pattern. This formal shape became widely influential during his time and remains typical in concerti composed now. It is demonstrated by the Concerto in B Minor for Four Violins as well as the Concerto in A Minor for Strings. Both comprise first and third movements in Allegro, surrounding a middle movement in the much slower Largo.

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The Concerto for Strings in A Minor opens with a full orchestral tutti. In contrast to the first movement of the B Minor Concerto, the first and second violins are scored to play exactly the same part, rather than being highlighted individually. Despite this, the tutti violins are still the solo voice with their line being the most active and energetic throughout. It isn't until the second movement, Largo, that the violins are split into the traditional first and second violin sections. This Largo is short, serving as a moment to breathe before the final Allegro sweeps in without any break. Again, the first and second violin parts are the same as in the first movement. Of the three movements, this Allegro contains the most conversational material amongst the instruments, passing motivic gestures back and forth from the cellos and left hand of the harpsichord to the violins.

Chantel Charis, M.M. '23

Program Notes

Suite for Strings, Z.770 (c. 1681)

Henry Purcell

Born: September 10, 1659; Westminster, London, England

Died: November 21, 1695; Westminster, London

Instrumentation: Strings and continuo

Henry Purcell's output was astronomical, surpassing the prolificacy of Mozart, who died at around the same age. Suite for Strings is curiously representative of that output; four of the six movements appear elsewhere in his catalogue; in incidental music, theater music, popular song— and yet the suite is none of those things. It was also unfinished, much like Purcell's career which was cut short by his untimely death at the age of 36.

Purcell was born in the waning months of the English Commonwealth, shortly before the restoration of the monarchy and ascent of Charles II as king. Around 1668, he entered into royal service as a choirboy of the Chapel Royal. By this time his father had died and young Purcell was left in the charge of his uncle, also a court musician. Less than a decade later an 18-year-old Purcell would replace Matthew Locke as composer for the Twenty-four Violins, a court band inspired by the famous Vingt-quatre violons of the French court and encouraged by Charles II, who had returned from his exile with a penchant for French music.

It is almost certain that Suite for Strings was intended for that very ensemble. Curiously, it is one of only three purely instrumental works known to exist from Purcell's tenure as composer for the Twenty-four Violins. Its origins are also singularly muddled. The Overture and Bourée are the only two movements exclusive to the work. The first Air appears in the suite for The Gordian Knot Unty'd with a small revision. Purcell wrote this same revision into

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the margins of the Suite for Strings manuscript, but it was only published in the other suite. The Minuet appears in the suite for the play, *Distressed Innocence*. When compiling his second volume of *The Works of Henry Purcell*, musicologist Thurston Dart borrowed another movement from the same play to fill a space that Purcell left between the Minuet and the Jigg in the original manuscript. Dart's addition of a second Air appears to have remained in all subsequent printings of the suite— but prior to the 1960's they had no association. The Jigg's bass line, also the melody of "Hey, boys, up go we", appears as a ritornello in Purcell's "Ye tuneful muses".

Suite for Strings borrowed from abroad as well. It is clear that early in his career Purcell began to shed the idioms instilled by Christopher Gibbons for those of the French Style and especially of Jean-Baptiste Lully, Purcell's counterpart at the Versailles court. Lully's use of dotted rhythms, chordal writing, and occasional voice-doubling in the bass are present throughout Suite for Strings. The Fairy Queen, of which a couple of movements will also be heard this afternoon, though still prominently French in style, pulls inspiration from several regions. The composer's interests would later shift again as evidenced by his Italianate writing in Sonatas of III. Parts and Ten Sonatas in Four Parts; indicating his interest in the contrapuntal complexities that had begun to emerge from Italy in the late 17th century.

Purcell would succumb to sudden illness on the 21st of November, 1695. Five days later, on the evening of the 26th, his funeral was held at Westminster Abbey. In the presence of its chapter and choir, as well as the choir of the Chapel Royal, he was interred in a place of honor, near the Abbey's organ. He is among the most important composers of the 17th century and the most widely remembered English composer of his era.

Samuel C. Nedel, B.M. '22

Program Notes

Concerto No. 4 in D Major, Op. 6 (1714)

Arcangelo Corelli

Born: February 17, 1653; Fusignano, Ravenna, Italy

Died: January 8, 1713; Rome, Italy

Instrumentation: Concertino strings with orchestra

Arcangelo Corelli's impact and notoriety as a composer stemmed in significant part to his success as a curator. It was not uncommon for composers of the era to be selective in what reached the wider public, but Corelli was especially discretionary. His catalogue boasts a total of six opuses, each a collection of twelve instrumental works. However, these numbers are deceptive; they represent the curation of a much larger, unpublished output. The Italian composer's published works are also unique in that they are exclusively comprised of instrumental music. He was the first composer to attain wide-spread fame with such a catalogue and the first to achieve enormous success through music publishing. His influence on form, style, and technique reverberated through Europe in his lifetime and long after.

Corelli was born in Fusignano, near Ravenna, Italy to a family of prosperous landowners. In his early 20's he would end up in Rome where he settled and built a career as a violinist, teacher, instrumental music director, and composer. His works would allow him to exercise all of these facets simultaneously; writing them with the intention of performing in and leading them, often accompanied by his students— most notably the virtuoso Matteo Fornari, his favorite pupil and closest friend, who would almost always play the second violin part.

Perhaps the most notable of Corelli's six collections is his last,

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the twelve concerti grossi, Opus 6. These established a new organization of the concerto; an ensemble of two violins and cello known as the concertino and a tutti orchestra ensemble of violin, viola, contrabass, and continuo known as the ripieno. Further, they represent his decades of public performance and likely more than a hundred concerti composed in his lifetime, distilled into just a dozen. Concerto No. 4, which premiered in or before 1712, is distinct in its use of the church sonata layout (slow-fast-slow-fast) and for its bright sound, exemplary of Corelli's cantabile style. A short, majestic adagio opens the concerto, anticipating the instantly recognizable first allegro, rich with frolicking, contrapuntal texture between the violins. The second adagio provides a moment of respite and contrasts the previous movement with meditative chromaticism. The concluding fast section is extended; beginning with a spirited vivace, followed by a two-part allegro. As the conclusion of the piece approaches, the lively sixteenth-note texture of the first allegro returns, whisking us to the final cadence.

Corelli retired from public life at the end of 1708, after which his time was largely occupied with revising and refining his concerti grossi. Publication arrangements were settled in April 1712 with the Amsterdam publisher, Estienne Roger. As the year concluded Corelli moved to a small apartment owned by his brother. He would write his will on January 5, 1713, leaving his violins, manuscripts, and the advance copies of his Opus 6 to Matteo Fornari, who had rarely been absent from Corelli's side—in performance or life—in twenty-five years. Corelli died three days later on January 8th, just over a month shy of his 60th birthday. His concerti grossi were published posthumously, in 1714.

Samuel C. Nedel, B.M. '22

Program Notes

Air from Callirhoé (1712)

André Cardinal Destouches

Born: April 6, 1672, Paris.

Died: February 1749, Paris.

Instrumentation: Voice, oboe, bass violin

The French Baroque composer André Cardinal Destouches is distinguished for being one of a small number of composers in Louis XIV's court permitted to write operas. Destouches happened to be well-liked by Louis XIV, who said he was the only composer he enjoyed since Jean-Baptiste Lully (1632-1687), who had served as his court composer and stood as the towering figure in French Baroque opera.

Destouches's *Callirhoé*, which premiered December 27, 1712, is considered one of his most mature and notable compositions. *Callirhoé* is a *Tragédie en musique*, the distinctively French operatic genre established by Lully, and like most other works in this genre, is based on a subject from classical mythology. It tells the story of Coresus—a priest of Bacchus, the Roman God of Wine. Coresus has unrequited love for Callirhoe, which so outrages Coresus, he asks Bacchus to take revenge. However, Bacchus's revenge creates widespread chaos throughout the land. The only way for Coresus to reverse what he has done is to sacrifice Callirhoe or someone willing to stand in her place. In the end, Coresus takes responsibility and sacrifices himself.

Of the Baroque dance demonstration by Jennifer Meller that this performance will accompany, Jennifer explains:

“This dance is a solo adaptation of *La Muszette a deux*, a 1713 choreography by Paris Opera dancer and ballet master

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Louis-Guillaume Pécour. Like many choreographers of the period, Pécour set his characteristically charming but tricky steps to a tune from a recently premiered opera and it could have been intended for professional dancers, dance teachers, and those wanting to impress in the ballroom or at court. The four-page dance notation lists Marie-Catherine Guiot and Françoise Prévost as the performers; names that appear together on five choreographed duets by Pécour. Françoise Prévost is known for her self-choreographed solo, *Les Caracteres de la Danse* and Pécour created some of the most highly regarded Baroque dances today including *L'Aimable Vainquer*, *Entrée d'Appolon* and *Chaconne de Phaeton*. The dance occurs in a pastoral Arcadian setting customary for a musette, and the dancer plays a follower of Pan. Playful and earthy with a touch of mischief, she uses her enchanted lyre to beckon all to forget their troubles and pursue the pleasures of uncomplicated love.”

The dance pairs appropriately with this particular air for its pastoral setting and mythological subject matter. The simplicity of its rhythm, and its sweet, lilting melodic line suits establishes a pastoral style suited to its text, which is sung to Flora, the Roman goddess of flowers and fertility. The lyrics praise her and thank her for the refuge of nature. Destouches was known for a graceful, easy-going compositional style—a quality evident in this air with its memorable, charming melody.

Monica Slater and Camryn Finn, M.M. ‘23

Program Notes

Vergnügte Ruh, beliebte Seelenlust, BWV 170 (1726)

Johann Sebastian Bach

Born: March 21st, 1685; Eisenach, Germany.

Died: July 28th, 1750; Leipzig, Germany.

Instrumentation: Alto, oboe d'amore, strings, and continuo

Johann Sebastian Bach's religious dedication was evident throughout his musical career: he spent the majority of it working as composer, conductor, chorus master, and music teacher at various church institutions across Europe. The best-known of these was the Thomaskirche in Leipzig, where he served as Kantor from 1723 until his death.

Through the 1720s, Bach composed a large number of cantatas to be performed in his churches. "Vergnügte Ruh, beliebte Seelenlust" was composed in 1726. It is a Communion cantata comprising two recitatives and three arias for alto. A later cantata of this period, the piece differs from its predecessors by the inclusion of obbligato organ and exclusion of an instrumental sinfonia.

The first aria of the piece, sharing the name "Vergnügte Ruh, beliebte Seelenlust" ("Delightful repose, favoured longing of the soul"), encourages people to resist sin and temptation. It is cast in an adjusted da capo form, in which two sections based on the same A material but not completely identical surround a contrasting B section. The A section begins with a serene instrumental introduction in D Major. The entrance of the vocal theme accentuates this melody, its statements yielding to repetitions of the instrumental segment. This peaceful exchange continues with little interruption due to the elision of cadence points and phrases.

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This placid A section contrasts with the chromatic sonorities of the short B section. The vocal line is more exposed and has a wider range with larger leaps. The text specifically explores the lasting impact the mercy and glory of God have in the singer's heart. Here chromaticism seeps in, foreshadowing the lurking temptation expanded upon in the later arias.

The aria concludes with a short variation of the A section that blends its theme with the extended range of the B section. Their triumphant combination heightens the overall celebration of the religious sentiment.

Monica Slater and Camryn Finn, M.M. '23

Program Notes

Concerto No. 10 in B Minor, Opus 3 (1711)

Antonio Vivaldi

Born: March 4, 1678; Venice, Republic of Venice (Italy).

Died: July 28, 1741; Vienna, Austria.

Instrumentation: Strings and continuo

The Concerto No. 10 in B Minor for Four Violins belongs to his seminal Opus 3 collection of twelve concerti titled *L'estro armonico*, published in 1711. These were Vivaldi's first published concerti, and thanks to the publisher Estienne Roger, they were also his most popular works in many regions of Europe. Estienne's faith in the Op. 3 works prompted him to fund the publication himself, and his modern style of printing made the parts more appealing than those of the previous publishers with whom Vivaldi had collaborated. These concerti were dedicated to the music loving Grand Prince of Tuscany, Ferdinando de' Medici. Within this set of twelve concerti are works that were composed specifically for this publication and others that were written earlier.

The first movement of this concerto opens with a theme that cascades from the first solo violin to the other soloists. By the fifth measure, all four are playing the opening motive together. As the music unfolds amongst the soloists, the third violin takes over the second violin's entrance, exchanging trills and restating the opening. Meanwhile, the second and fourth solo violins converse with each other, passing florid sixteenth notes seamlessly. The third violin is the first to play entirely on their own, accompanied by the cellos and harpsichord. Sprinkled throughout each solo are interjections of all four violins playing tutti with the orchestra.

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Next, the fourth violin enters, repeating similar material to the third violin, but instead takes the orchestra through a beautiful sequencing effect. This Allegro movement continues in this style, inviting the listener to notice the intricate weavings of all four violin solos throughout.

In the Largo, Vivaldi creates a rich sense of suspense by stacking the entrances of the solo violinists atop one another, sustaining each voice before the next. Within the Largo is a Larghetto section, which requires the music to become slightly faster. All four soloists play sixteenth and thirty-second notes together, creating a suspenseful and shimmering atmosphere, one which leads to a cadence uniting them all. The opening Largo material is briefly restated before the final Allegro is started immediately. This finale begins confidently with all four violins in rhythmic unison before splitting into two pairs of two solo violins. Each of the four violins has more of an opportunity to play truly soloistic passages in this movement in contrast to the first movement. Overall, there is more harmonic motion than the first two movements, pushing the momentum of the music forward and holding vigor in the sound.

Chantel Charis, M.M. '23

Text and Translations

‘Dans nos champs l’amour de Flore’
from *Callirhoé*

André Cardinal Destouches
(1672-1749)

In our fields the love of Flora
makes its new gifts hatch.
Quiet charming place to stay,
be an asylum of the temple of love,
that blesses us, that we are constantly hurrying to enter the
court: God of lovers,
Your power rewards our torments.

Vergnügte Ruh, beliebte Seelenlust!
From BWV 170

Johann Sebastian Bach
(1685-1750)

Contented peace, beloved delight of the soul,
you cannot be found among the sins of hell,
but only where there is heavenly harmony;
You alone strengthen the weak breast.
For this reason nothing but the gifts of virtue
should have any place in my heart.`

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