

## KVMR program

August 20, 2017

<i>Sonata XXI (1615)</i>	Giovanni Gabrieli (1556–1612)
<i>Sonata for Two Flutes</i> <i>Allegro - Larghetto - Allegro</i>	Antonio Vivaldi (1678–1741)
<i>Ghaetta</i>	14th Century, Anonymous
<i>Je me complains piteusement</i> <i>Venecie, mundi splendor</i> <i>O in Italia</i>	Guillaume Dufay (1397–1474) Johannes Ciconia (1373–1411) <i>Jacopo da Bologna (1340 – 1386)</i>
<i>2nd Ricercar</i>	Domenico Gabrieli (1660–1690)
<i>Prelude from Suite I in D minor</i>	Elisabeth-Claude Jacquet de la Guerre (1665–1729)
<i>Sonata Prima</i>	Giovanni Battista Fontana (1571 – 1630)
<i>Hélas mon bien</i> <i>Helas</i>	Jacob Obrecht ( 1450–1505) Heinrich Isaac (1450-1517)
<i>Sonata in D minor, Op2, n2</i> <i>Adagio - Allegro - Largo – Allegro</i>	Benedetto Marcello (1686–1739)
<i>In Crystal Towers</i>	William Byrd (1543–1623)
<i>Sonata in C Major, K159</i>	Domenico Scarlatti (1685–1757)
<i>Passacalle</i> <i>Aria Decima terza Sopra Questa Bella Sirena</i>	Andrea Falconieri (1585/6 – 1656) Marco Uccellini (c1603–1680)
<i>Il ballerino</i> <i>Donna da vostri sguardi</i> <i>L'invaghito</i>	Giovanni Gastoldi (1556–1622) Luca Marenzio (1553–1599) Giovanni Gastoldi (1556–1622)
<i>Instrumental fugue 2</i>	Johann Walter (1496–1570)
<i>Sonata in Imitation of Birds</i> <i>Adagio – Allegro – Grave – Allegro</i>	William Williams (1677 – 1704)

*Canterbury Trio: Pilgrymes Fantasye*

Glen Shannon (1966-)

*Trio Sonata in G minor*

Georg Philipp Telemann (1681 – 1767)

*Affettuoso – Vivace – Andante – Presto*

*Quartettino*

Alessandro Scarlatti (1660–1725)

*Adagio - Minuet – Allegro*

## Notes

Baroque and Beyond was founded in 2002 by Kathryn Canan, Robin Houston, and Marta Belen. Since then we have many fine early music performers join us to play music of many periods, stretching back to medieval music and occasionally adding contemporary music written for our instruments. Most of us perform in many other ensembles and genres. Alexandra, Nancy, and Kathryn all welcome new students.

The opening **Gabrieli** sonata was written for three violins, and we are playing in on three alto recorders. It was common in early music, especially for treble instruments like violin, flute, recorder, and cornetto, to play music written for other instruments or voice.

The **Vivaldi** sonata is written for two flutes. Kathryn is playing the first part on a one-keyed transverse flute made of grenadilla, a copy of a late 18<sup>th</sup> century flute made by Carlo Palanca in Torino. Mark is playing the second part on a voice flute, similar to a tenor recorder but in D instead of in C.

**Ghaetta** is an Italian istampitta, a dance from a medieval Tuscan musical manuscript dating from the late fourteenth or early fifteenth century. Similar to a rondeau, it has several sections but keeps returning to the same music at the end of each section. Kathryn is playing it on a soprano recorder of earlier style than the baroque style used in elementary school. It is plainer and straighter with a slight flare at the end giving the low notes more power.

**Dufay, Ciconia, and Jacopo** represent early polyphony, with harmonies of fourths and fifths. We're using matching Renaissance recorders made by Thomas Prescott in New Hampshire. Renaissance music was often played in consorts of like instruments of different sizes, like a modern string quartet. These pieces were all vocal pieces which we are playing on alto, tenor, and bass recorders.

Alexandra's **Gabrieli** ricercar comes from the same root as the word "research". It is an exploration of the instruments that can be played freely and expressively.

**Elisabeth-Claude Jacquet de la Guerre** was a child prodigy, born into a family of musicians and instrument makers in Paris. She was educated in the French court and performed on harpsichord for Louis XIV. The prelude from the first Harpsichord Suite is unmeasured in the the first part, much like the unmeasured preludes of her predecessor Louis Couperin (1626-1661).

**Giovanni Battista Fontana** composed this set of six early sonatas for violin or cornetto, but they work well for soprano recorder as well. These sonatas have short sections of varying character and meter. Later in the baroque period, the sonata form expanded into longer, separate movements.

The two **Helas** pieces, by Obrecht and Isaac, are from the Odhecaton, the first book of music published with moveable type in 1501 by Ottaviano Petrucci in Venice. It contains a treasure trove of secular instrumental music in 3-5 parts. We're playing these on our Prescott Renaissance recorders.

The Venetian composer **Benedetto Marcello** managed to be extremely prolific while occupied by a day job as a lawyer and member of the Venetian Council of Forty. He is a younger contemporary of Vivaldi.

**William Byrd** was a prolific English composer of both secular and sacred music during Shakespeare's time. In *Crystal Towers* comes from his collection *Psalms, Songs, and Sonnets*. Three tenor Renaissance recorders are used for this vocal piece which is full of imitation.

We have two Scarlattis on this program, father and son. **Domenico Scarlatti** is the son, who wrote at least 562 sonatas for keyboard, including those for harpsichord, organ, clavichord, and the early fortepiano. The one being performed today was probably written in Spain, due to its Phrygian mode in the left hand in the second half of the short sonata.

**Andreas Falconieri's Passacalle** is our version of music for walking meditation. The term derives from the Spanish *pasar* (to walk) and *calle* (street). The musical form is a set of variations over a repeating bass line. **Uccellini's Bella Serena** is also a set of variations, but these are based on an Italian dance tune which the cello plays as an introduction. We follow that with another set of Italian dances on our Renaissance recorders.

**Johann Walter** was a German composer, one of the early composers for the Lutheran church. This piece is a mesmerizing canon for three voices, like "Row Row Row Your Boat" on steroids.

The guy with the "what were his parents thinking" name **William Williams** wrote this charming sonata for two recorders. The English name for what every other language calls a flute, recorder, comes from its use in recording bird calls.

Going beyond the baroque in the other direction, we always enjoy playing music composed by our friend **Glen Shannon**. Glen lives in El Cerrito, CA, and tends to compose neo-baroque works with a nod to jazz. He has most recently published eight volumes of duets for various combinations of SATB recorders. Canterbury Trio won second place in the 2003 composition contest sponsored by the Chicago chapter of the American Recorder Society.

Finally, we return to our "home" period of the high baroque with a **Telemann** trio sonata. Telemann is perhaps the most prolific composer in music history with more than 3000 compositions; we suspect he is still hiding out in an attic somewhere churning out sonatas.

We end with a delightful piece of chamber music by **Scarlatti** the Elder, a piece that allows beautiful interplay among the three alto recorders.