

A CULTURAL GEM OF



THE WESTERN SUBURBS

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ANTONIO CALDARA

Sinfonia in C

JOHANN PACHELBEL

Canon in D and Gigue

GEORG PHILLIP TELEMANN

Concerto for Three Violins

J.S. BACH

Brandenburg Concerto No. 3 in G

JEAN-PHILIPPE RAMEAU

Overture to Naïs

This program is sponsored in part by Irmgard and Keith Olson

Antonio Caldara – Sinfonia in C

Antonio Caldara (1670 – 1736) is an excellent example of how the political winds of change can affect the life of a composer. Born in Venice, the son of a violinist, Caldara learned several instruments as a youth and became a musician in the famed St. Mark's Cathedral there. In 1699 he was appointed *maestro di cappella* to the Duke of Mantua. Unfortunately, the Duke chose the losing side in the War of Spanish Succession (1702) and the two fled from the approaching Habsburgs. Eventually, Caldara ended up in Rome, and as the enemy approached again, he doubled back and went (ironically) to Barcelona, where one of his compositions helped celebrate the return of Charles III, the victorious Habsburg monarch. Caldara's operas helped his reputation grow among the Habsburgs. He moved back to Rome, following Handel as *maestro* for benevolent Prince Ruspoli. His career flourished there, but when he heard Charles III was to be crowned Holy Roman Emperor in Vienna, Caldara reconnected with him. It took several years, but ultimately, he was appointed *Vice-Kapellmeister* of the emperor's court in 1716, and lived as such until his death.

The Sinfonia in C major was written during his time in Vienna. Sinfonias like this typically served as an overture to an opera or oratorio. In Caldara's time, a sinfonia often

contained three movements and was suitable to be played apart from the dramatic work they were written for. Set for oboes, bassoons, trumpets, timpani, strings and keyboard, the first movement begins majestically and dramatically. Pairs of bassoons, trumpets, oboes and violins are featured within the orchestra. The second movement, for reduced orchestra, is slow and in A minor, and contains many dotted figures, which give it its poignant character. The full orchestra returns in the rollicking finale. Haydn certainly knew and was influenced by Caldara's sinfonias such as this.

Johann Pachelbel – Canon in D

Relative to Caldara's peripatetic career, Johann Pachelbel stayed largely in south central Germany, though he rivaled him in the number of positions he took. Pachelbel was born in Nuremberg in 1653. He showed exceptional talent in both academics and the organ, and after completing his education, was appointed in 1673 the deputy organist at St. Stephens Cathedral in Vienna, where Haydn later became a chorister. Positions followed in Eisenach and Erfurt, Germany, where Pachelbel became friends with J. S. Bach's father (Johann Ambrosius) and tutored his older brother, Johann Christoph. Pachelbel took an organist position at the Württemberg court in Stuttgart, moving to one in Gotha when the warring French troops approached. In 1694, he traveled to Ohrdruf for the wedding of his former student, Johann Christoph Bach, where he likely met the nine-year-old Johann Sebastian. Pachelbel returned to Nuremberg to replace the deceased St. Sebaldus organist Georg Caspar Wecker, and there he remained until his own death in 1702, at the age of 52.

Often thought of as the quintessential Classical one-hit-wonder, Pachelbel actually composed hundreds of works for organ and for choir, many for his church position in Erfurt. While he wrote relatively few chamber works, it is one, *Canon and Gigue for 3 Violins and Basso Continuo*, that has made him famous today. Its construction is fairly straightforward: three canonic lines over a recurring 8-note bassline. A canon is a device in which multiple lines of music enter in turn, each repeating what the first did, sort of like a musical follow-the-leader. The bassline, or "ground bass", lays a foundation over which the canonic lines (played by the violins) form the harmonies we know so well. The work was not published until 1919 and was not well-known until Jean-François Paillard's orchestra recorded it in 1968.

Georg Phillip Telemann – Concerto for Three Violins

Not just another German church/court composer, Telemann had an entrepreneurial bent. Given elementary keyboard lessons when he was 10, Telemann's interest was ignited, and he taught himself several wind and string instruments, and though he was strongly dissuaded from it, composition. He went to Leipzig in 1701 intending to study law, but was swept up in the musical life of the town. He composed profusely there, cantatas for the churches, operas for the opera house, and instrumental music for the *collegium musicum* he established there. Telemann never looked back. He took kapellmeister posts in Sorau and in Eisenach, where he met J. S. Bach working in nearby Weimar and became godfather to his second son, C. P. E. Bach. In 1712 he moved to Frankfurt, where he first started publishing his works, and finally in 1721 to Hamburg, where he became cantor of the Johanneum school and music director at the five main churches in Hamburg, led the local collegium musicum and wrote operas for the opera house. He published the first German music journal, which included much contemporary music (including his) and thus became known throughout Europe. In all, Telemann composed well over 3000 works, much of which was lost.

In 1733, Telemann published three volumes of "Table Music", music for banquets and feasts, which contain a plethora of genres for a wide range of instruments. His Concerto for 3 Violins comes from Volume 2. It is Italianate in style, with three movements: fast-slow-fast. Many of the figures are reminiscent of Vivaldi's music. The first movement is ritornello in form, with episodes that feature the solo violins together and alone. The forlorn second movement is meant to evoke poignant emotions from its listeners. The finale is filled with many delightful string effects that show Telemann's knowledge of the instrument and of the tastes of the public.

Johann Sebastian Bach – Brandenburg Concerto No. 3

J. S. Bach, the youngest child in a musical family, probably learned violin, harpsichord and some theory from his father. Both his parents died when he was nine, and he moved in with his older brother, Johann Christoph (Pachelbel's pupil) in Ohrdruf. He studied there and later at Lüneburg. As Bach's organ skills became recognized, he ascended through church positions in Arnstadt, Mühlhausen, court positions at Weimar and Anhalt-Köthen, and lastly at St. Thomas Church in Leipzig. He wasn't always the easiest person to please, and when in Arnstadt, he was so dissatisfied with the choir, that he took a leave of four weeks, that turned out to be four months, during which he walked 280 miles from southern Germany to Lübeck in northern Germany to hear Dietrich Buxtehude play organ. Years later, when Bach pushed too hard to leave his Weimar post to assume a better one in Köthen, his employer Duke Wilhelm had him imprisoned for a month in 1717. In Köthen, however, Bach was happy with Prince Leopold, who understood music and wanted his palace filled with music and musicians. When the Prince's wife died and he married a woman who disliked music, Bach sensed it was time to leave again.

The six Brandenburg Concertos served as an application to the court of the Margrave of Brandenburg for a possible position there, but nothing came of it. It is likely that these concertos, sent in 1721, were written over the previous years, and No. 3 probably dates back to his Weimar years, as it bears similarities to the Italian style that Bach studied while there. It was written for separate parts for 3 violins, 3 violas, 3 cellos and continuo, and is in three movements: fast – slow – fast. The second movement contains only a two-chord cadence; Maestro Alltop will precede this with a harpsichord cadenza. The first and third movements are ritornello in form, so the music you hear at the start returns periodically throughout the movement.

Jean-Philippe Rameau – Overture to Naïs

The finale concert of the program is the Overture to the opera Naïs by Jean-Philippe Rameau, certainly among the most original composers of the 18th century. Not much is known about his youth, other than he born in Dijon, France in 1683, was taught music at a very early age by his organist father, and was much more interested in music than school studies. Their hopes dashed for his career in law, Rameau's parents sent him to study in Milan, but he left after a few months to play violin in a traveling theater troupe. Through the following 20 years, he held various organist posts in southern France, including replacing his father at St. Etienne in Dijon. Before moving to Paris for good in 1723, Rameau had published his first set of works for keyboard and a theoretical treatise, *Traité de l'harmonie*, that introduced principles still studied in music theory classes today. But it was his opera and ballet writing that brought his greatest fame. In 1731, he met and received patronage from a wealthy financier and became the conductor of the patron's orchestra. Years of successful operas and ballets brought his work to the attention of King Louis XV, who made Rameau his composer-in-residence in 1745. Future revolutionary Jean-Jacques Rousseau, who was anti-Versailles and also an amateur musician, openly criticized in print Rameau's music, in what was to be known as the "War of the Buffoons."

With a large orchestra at his disposal, Rameau was able to embody many novel devices in his music to convey his unique expression. The Overture to Naïs presents a musical depiction of the program for this opera: "The theatre represents the Heavens. On Earth we see the Titans & the Giants, who pile mountains one on top of another so as to be able to scale the Heavens. Hey are led by Discord & War. In the Heavens we see Jupiter armed with thunderbolts surrounded by the gods of Heaven. The overture evokes the din of war, depicting the cries & the tumultuous activity of the Titans & the Giants."

The Elmhurst Symphony is pleased to be joined for this program by:



A resident of Chicago, Schrader performs regularly with Music of the Baroque, the Newberry Consort, and Bach Week in Evanston. He has also appeared with The Chicago Chamber Musicians, Contempo (f.k.a. the Contemporary Chamber Players), the Chicago Baroque Ensemble, and The City Musick. He is a frequent guest on WFMT's "Live From WFMT" series of broadcast in-studio performances and a founding member of Baroque Band, Chicago's period-instrument orchestra.



Jasmine Lin began violin studies at age four. Since then she has appeared as soloist with orchestras including the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, Evergreen Symphony of Taiwan, and National Symphony Orchestra of Taiwan, and in recital in Chicago, New York, Nova Scotia, Rio de Janeiro, Montevideo, and Taipei.

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The Elmhurst Symphony would like to express our deep felt gratitude to the Elmhurst Christian Reformed Church and its staff for their continued support.

