



HOPKINS CENTER  
FOR THE ARTS

presents

# THE ENGLISH CONCERT

with Harry Bicket *conductor*

## Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the artists.

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Funded in part by the NEA Access to Artistic Excellence, the Sidney Stoneman 1933 Fund, the Donna Bascom 1973 and Paul Biddelman Fund, the Frank L. Harrington 1924 Fund No. 3, Gift of Linda and Frederick A. Roesch '60, T'61, P'88, P'90 and Hopkins Center Members.

**Friday, January 31, 2014 | 8 pm**

Spaulding Auditorium | Dartmouth College

# PROGRAM

Suite in D Major TWV 55: F3

Overture  
Rondeau  
Sarabande  
Menuet avec le Trio, Trio pour les Hautbois  
La Badinerie  
Gigue  
Rejouissance, Trio pour les Hautbois  
Fanfare

Georg Philipp Telemann (1681-1767)

Orchestral Suite No. 2 in B minor, BWV 1067

Overture  
Rondeau  
Sarabande  
Bourree 1  
Bourree 2  
Polonaise  
Menuet  
Badinerie

Johann Sebastian Bach (1685-1750)

Trumpet Concerto in D Major

Adagio  
Allegro  
Grave  
Allegro

Georg Philipp Telemann (1681-1767)

• **INTERMISSION** •

Concerto for Oboe d'Amore in A Major

Allegro  
Larghetto  
Allegro ma non tanto

Johann Sebastian Bach (1685-1750)

Suite from *Les Boréades*

Overture  
Rondeau vif (La troupe volage)  
Gavotte vive  
Contredanse en rondeau  
Air andante et gracieux  
Entr'acte, Suite des vents  
Entre d' Abaris  
Premier rigaudon  
Contredanse 1 et 2

John-Philippe Rameau (1683-1764)

# PROGRAM NOTES

## *Suite in D Major TWV 55: F3*

### *Trumpet Concerto in D Major*

#### **Georg Philipp Telemann (1681-1767)**

One of the most prolific composers of the eighteenth century, Georg Philipp Telemann had been destined by his family for a respectable middle-class career in the church or law; but despite being forbidden to play music, his precocious talent for it would not be repressed and was even encouraged by his teachers at gymnasium and university. Indeed, it was while a law student at the University in Leipzig that Telemann obtained his first professional experience as a musician, composing sacred music for its leading churches, founding a collegium musicum with forty student players and singers, and working as music director at a local opera house. These activities prepared him for the increasingly prestigious posts that he would accept as *Kapellmeister* at ducal courts and churches, and as city music director in Frankfurt and Hamburg. He developed a close relationship with Johann Sebastian Bach and stood as godfather to Bach's son Carl Philipp Emanuel, who would ultimately succeed him as music director in Hamburg after Telemann's death in 1768.

Telemann composed abundantly in many genres and styles, fusing French dance rhythms, Italian melodic idioms and German counterpoint into a sophisticated musical language that was nonetheless popular with concert audiences and buyers of printed music. He wrote around 125 orchestral suites and about the same number of concertos for solo and multiple instruments. Though it is not easy to date Telemann's works precisely, both the D Major suite and the trumpet concerto on this evening's program likely originated either during his tenure as *Kapellmeister* to Duke Johann Wilhelm of Saxe-Eisenach from 1708-1711, or after he became city music director at Frankfurt in spring 1712; in

both positions he composed for fine ensembles that met a constant demand for musical entertainment for all occasions. The suite follows the French style and structure that Telemann successfully exploited and popularized in Germany, opening with an imposing French overture and unfolding a series of well-defined dance movements, as well as discreetly playful character pieces such as the *Badinerie* (banter or jesting), and festive programmatic pieces such as the *Réjouissance* (rejoicing) and closing Fanfare. Telemann's concertos normally featured four movements, and in his concerto for trumpet—among the first such works to be written in Germany—the soloist dominates the opening Adagio, cedes the solemn B minor Grave to the strings and basso continuo, and is reunited with the ensemble in a brilliant finale.

## ***Orchestral Suite No. 2 in B minor, BWV 1067***

### ***Concerto for Oboe d'Amore in A Major***

#### **Johann Sebastian Bach (1685-1750)**

In 1729 J. S. Bach, whose compositional tasks had for six years been dominated by the production of cantatas and other music for church services, became director of Leipzig's collegium musicum, thus extending his range of creative endeavor to include secular instrumental music for small and large ensembles. The collegium, a group of professional musicians and university students, had been founded by his friend Telemann in 1702 to give weekly public concerts; while such societies played an important role in many towns during this period, the Leipzig collegium had an especially fine reputation. In Bach's time the collegium's regular concerts took place on Wednesdays from 4 to 6 pm outdoors during the summer, and in the winter were held from 8 to 10 pm on Fridays in Gottfried Zimmermann's coffee house. Among the pieces that Bach wrote for the collegium were four orchestral suites, BWV 1066-1069; like Telemann's, the suite in B minor opens with a majestic French overture that contrasts

# PROGRAM NOTES CONTINUED

stately dotted rhythms with a swift fugal section, followed by rondeau and sarabande movements. Bach includes other dance movements at the heart of the work, offering not only a traditional minuet but also a pair of bourrées and a polonaise. Finally Bach turns to the *Badinerie* as a vehicle for the solo flute player to shine in the sparkling virtuosity suitable for a grand finale.

The convivial public concerts of the collegium musicum afforded Bach the opportunity not only to compose new works but to revise old ones that he judged worthy of revival. The well known harpsichord concertos that he and his sons performed at collegium concerts were all re-worked from earlier concertos for other instruments; among them, the *Concerto in A Major*, BWV 1055, was based on a concerto for oboe d'amore that Bach had written as a young employee at the court of Cöthen in the early 1720s. In order to reconstruct the work as a solo wind concerto, musicologist Wilfried Fischer simplified the highly elaborated keyboard part to reveal the clean melodic lines of the original. While the concerto opens with a most engaging Allegro, the emotional centerpiece of the work is certainly the Larghetto with the soloist's eloquent voice arching over a mournfully descending bass line. A dance-like sense of joy and festivity is restored in the culminating Allegro.

## ***Suite from Les Boreades***

### **John-Philippe Rameau (1683-1764)**

Jean-Philippe Rameau, who came to be regarded in his own time as both the greatest and most controversial of composers for the French stage, actually began his career in opera at an astonishingly late age; as he himself wrote, "I have attended the theater since I was twelve, yet I first worked for the [Paris] Opéra only at fifty, and even then I did not think myself capable." Born in Dijon, Rameau began to earn a living as

an organist and at age 39 settled in Paris, where the publication of his *Treatise of Harmony*—a monumental work that laid the foundation for modern tonal harmony—earned him his first public attention. He composed numerous pieces for harpsichord, but only in 1733 did the Académie Royale de Musique finally accept one of his operas; the première of *Hippolyte et Aricie* caused a great stir and brought Rameau acclaim from those who admired its progressive departures from conventions established by Lully, and disapproval from conservatives who heard in its dissonances and expressive fervor an attack on French tradition.

Over the next two decades Rameau would produce a string of successful stage works, but by 1763, when he composed *Les Boréades*, his last tragédie en musique, he was ill and semi-retired. It is not clear why he wrote this five-act opera, which though rehearsed seems not to have been produced in his lifetime nor staged at any point in the eighteenth century; we know only that after Rameau's death in 1764 his manuscripts were preserved by a colleague, and a concert including music from *Les Boréades* was performed at Lille in 1770. The opera finally received its full première only in 1982. The drama centers upon the character of Alphise, Queen of Bactria, and her beloved, Abaris. She has spurned tradition by refusing to marry a Boréad, or descendant of Borée, god of the North Wind. Her wedding to Abaris is literally stormed by the furious Borée, who abducts Alphise and invites a robust challenge from Abaris. During Abaris's attempt to rescue his bride, a deus ex machina in the form of Apollo descends to announce that Abaris is his son by a Boréad nymph, and thus all impediments to the marriage are swept away. Obviously this plot line encouraged many musical allusions to the winds (*Suite des vents*) and the wind-borne (*La troupe volage*), as well as the courtly dances appropriate to royalty and

# PROGRAM NOTES CONTINUED

romance. In this suite we also hear some of the colorful orchestral writing for which Rameau was celebrated, such as evocative hunting calls and the newly invented clarinets paired with horns in the Overture, and a piccolo that depicts the light

west wind in the Gavotte of Hours and Zephyrs. Rameau's gift for shaping elegant melodies and taut dance rhythms is evident throughout.

Kathryn L. Libin ©2014

## ABOUT THE ARTISTS

**The English Concert** is among the finest chamber orchestras in the world, with an unsurpassed reputation for inspiring performances of baroque and classical music in the concert hall and on CD. Based in London, the orchestra presents an annual season there, in addition to extensive touring. Created by Trevor Pinnock in 1973, The English Concert appointed Harry Bicket as its Artistic Director in 2007 and has toured with him to Europe, the US, the Middle and Far East. Bicket is renowned for his work with singers, and The English Concert vocal collaborators in recent seasons include Mark Padmore, Ian Bostridge, Vesselina Kasarova, Lucy Crowe, Elizabeth Watts, Carolyn Sampson, Danielle de Niese, Andreas Scholl and Sarah Connolly.

The English Concert enjoys a strong relationship with audiences in North America, having recently performed in Los Angeles, Chicago, Toronto, Boston, Ann Arbor and New York. Following the success of Handel's *Radamisto* in New York, Carnegie Hall has commissioned one Handel opera each season from The English Concert. *Radamisto* will be followed by *Theodora* in 2014, which will also tour to the West Coast of the US as well as Théâtre des Champs Élysées Paris and The Barbican London. Future seasons will see performances of Handel's *Alcina* and *Orlando*.

The English Concert's discography includes more than one hundred recordings with Trevor Pinnock for Deutsche Grammophon Archiv, and

a series of critically acclaimed CDs for Harmonia Mundi with violinist Andrew Manze. Recordings with Harry Bicket have been widely praised, including Lucy Crowe's debut solo recital, *Il caro Sassone*. EMI Classics recently released *Sound the Trumpet*, a recording of Baroque music for trumpet with Alison Balsom and The English Concert directed by Trevor Pinnock. A new recording with music by Handel and mezzo soprano Alice Coote is due for release in 2014.

The English Concert works with several distinguished guest directors, including violinist Fabio Biondi and harpsichordists Laurence Cummings and Kenneth Weiss. The English Concert last performed at the Hopkins Center in 2004.

**Harry Bicket conductor**, renowned as an opera and concert conductor, is especially noted for his interpretation of baroque and classical repertoire and became Artistic Director of The English Concert in 2007. He was recently appointed Chief Conductor of Santa Fe Opera and takes up the post in October 2013.

Opera plans for the 13/14 season include Liceu Opera, Barcelona (*Agrippina*), Canadian Opera Company (*Hercules*) and leading Santa Fe Opera Company's first performances of Beethoven's *Fidelio*. Extensive commitments with the English Concert in their fortieth anniversary season include concert performances of Handel's *Theodora at the Barbican*, Theatre de Champs

# ABOUT THE ARTISTS CONTINUED

Elysées and Carnegie Hall (as well as on tour around the US) and Wigmore Hall performances featuring Sally Matthews and Lucy Crowe.

Highlights of recent seasons include concerts, recordings and touring with The English Concert including a Wigmore Hall residency with Ian Bostridge and appearances at both the 2009 and

2012 BBC Proms. Opera at the Metropolitan (*Rodelinda, Cesare, Clemenza di Tito*), Chicago Lyric (*Rinaldo, Hercules*), Canadian (*Orfeo*) and Bordeaux Operas (*Alcina*). Guest conducting includes Chicago and Tokyo Symphony Orchestras, Los Angeles and St Paul Chamber orchestras.

# CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, The English Concert participates in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit [hop.dartmouth.edu/online/outreach](http://hop.dartmouth.edu/online/outreach).

# THE ENGLISH CONCERT

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Therese Timoney  
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With your loyal and generous support, the Hopkins Center ignites a passion for the arts on campus and throughout our Upper Valley region. This year, membership contributions help to make possible the presentation of some of the most illustrious artists in our calendar—like The English Concert. Membership gifts also support our extensive outreach and arts education programs, bringing the arts off-stage, into our classrooms and communities. We are so grateful to all of our Members—thanks to you, the Hop shines brighter than ever as a vital center for artistic inspiration, discovery and passion! *\*as of January 15, 2014.*

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