

The Junior Baroque Music Festival concludes its weekend of education in the Baroque with this concert, Best of Baroque. The theme for 2010 is "Handel in London" (1717-1759) and for the most part our selections illustrate Handel's contribution to this flashy political and artistic moment in history. The Hanoverian King George II had a vision to make London the center of all events, including the 1748 Peace Treaty of Aix-la-Chapelle, which Horace Walpole complained "*does not give the least joy; the stocks do not rise, and the merchants are unsatisfied.*" The King imported grandiose opera from Naples and scenic designs from France; British publishing houses claimed the rights to European compositions. Thus Pergolesi's *Stabat Mater* was published and performed in London frequently. The King strained the royal coffers to the point of public rebellion. Handel was asked to provide entertainment for the grumbling masses, first in the *Water Music*, in many operas, in *Music for the Royal Fireworks*, and finally in the *Messiah*. This period was the High Baroque, the pinnacle of artistry.

To lead our festival participants through this baroque grandeur, and to more fully appreciate the notes and phrases and rhythms we have been practicing, musicians from the Aulos Ensemble and other baroque artists have led masterclasses in voice, piano, flute, oboe, violin, viola, cello, horn, bassoon and trumpet.

These artists are performing side by side with our festival participants, giving a view of the real world of music making, a taste of the Olympics of baroque music. We thank them.

Arthur Haas, *harpsichord/piano*

Paul Hopkins, *horn*

Christopher Krueger, *flute/recorder*

Myron Lutzke, *cello*

Linda Quan, *violin/viola*

Marc Schachman, *oboe*

Andrew Schwartz, *bassoon*

John Thiessen, *trumpet*

Teresa Wakim, *voice*

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Handel in London

Best of Baroque Concert



Junior Baroque
MUSIC FESTIVAL

Sunday, March 28, 2010



George Friedrich Handel (1685-1759) and Johann Sebastian Bach (1685-1750)

Handel's *Suite in g minor* (1720) is much more than a standard-issue set of stylized dance movements. In all his early suites Handel shows his independence from the stricter German and French models. For instance, the central Sarabande, marked *Andante con moto*, is an incredibly simple and affecting series of three- and four-voice chords with the melody as the top voice. Bach's *French Suites* (1720) show little of the French influence (solemnity) and more of the sprightly German dance forms. Two years later, Bach composed his first book of preludes and fugues, *The Well-Tempered Clavier*, for the musical education of his young pupils. These are among the finest examples of artistic gems which range in structure from freely stated melodic fragments to strict counterpoint.



Giovanni Battista Pergolesi (1701-1736)

Pergolesi's *Stabat Mater* (1736) for soprano, alto, and string ensemble is his best-known sacred work. It was commissioned by the monks of the brotherhood of San Luigi di Palazzo in Naples as a replacement for the rather old-fashioned one by Alessandro Scarlatti. The opening duet "Stabat Mater" demonstrates Pergolesi's mastery of the Italian baroque style of leaning vocal suspensions which perfectly show the sorrow of the Mother Mary at the foot of the cross. The second duet, "Fac, ut ardeat cor meum," is set as a fugato, becoming a conversation between the listener and the Virgin Mother. The *Stabat Mater* brings new emotions to the field of sacred music. Pergolesi evokes the grief of the Virgin with restraint, gracefulness and harmonic proportion. The work remained popular, becoming the most frequently printed work of the 18th century, and was arranged by a number of other composers, including Johann Sebastian Bach, who used it as the basis for his psalm *Tilge, Höchster, meine Sünden*.

Best of Baroque

Program

- I. Handel's *Suite #7 in g minor* and related baroque works
Piano masterclass under the leadership of Arthur Haas
- II. Two solos chosen from the masterclasses (to be announced)
- III. Two vocal duets from Pergolesi's *Stabat Mater* with string accompaniment
"Stabat Mater dolorosa"
"Fac, ut ardeat cor meum"
Vocal masterclass under the direction of Teresa Wakim
- IV. Two solos chosen from the masterclasses (to be announced)

Intermission – 20 minutes

- V. Handel's *Music for the Royal Fireworks*
 1. Overture
 2. Bourrée
 3. La Paix (The Peace)
 4. La Réjouissance (The Celebration)
 5. Menuet I
 6. Menuet II



George Friedrich Handel (1685-1759)

Music for the Royal Fireworks HWV 351

King George II of England ordered a fireworks display in Green Park next to the Royal Residence to celebrate the Treaty of Peace in 1748 and agreed to have his fireworks accompanied by Mr. Handel's music, as long as the music had a "warlike" or "martial" character. The original band called for 40 trumpets, 20 French horns, 16 oboes, 16 bassoons, 8 military timpani, 12 side-drums to accompany the blasts from the fireworks. Softening the bombast, Handel wrote in strings and flutes and reduced the unworkable numbers of brass to the fury of the Ordnance Master. At the performance on April 27, 1749, it rained, the fireworks set the stage set on fire, but the music played on with great success. The grandiose overture, the longest Handel had ever written, is in French style – slow, quick, slow. The dances that follow are in lively Italian or French style, their numerous repeats suggest the audience of thousands (12,000 by one report) actually danced in the park. The instrumentalists as well had a grand time trading off bits of melody, even playing a triple antiphony between horns, trumpets, and oboes. Then, in the middle of the suite, Handel slipped in a gentle duet between horns and flutes in a nostalgic siciliana rhythm and called it *La Paix*, or Peace. No one was fooled by the King's pompous publicity stunt, not Handel, not the public. Peace was never built out of fireworks. The music, however, has had a long life in performance.