

# Music of the Baroque Orchestra

Jane Glover, Music Director

## Violin 1

Kathleen Brauer,  
*Elliott Golub Honorary  
Concertmaster Chair*

Kevin Case,  
*assistant  
concertmaster*  
Teresa Fream  
Michael Shelton  
Karin Andreasen

## Violin 2

Sharon Polifrone,  
*principal*  
Ann Palen  
Rika Seko  
Paul Vanderwerf

## Viola

Elizabeth Hagen  
*principal*  
Terri Van Valkinburgh  
Claudia Lasareff-  
Mironoff

## Cello

Barbara Haffner,  
*principal*  
Judy Stone

## Bass

Collins Trier

## Flute

Mary Stolper, *principal*  
Alyce Johnson

## Oboe

Anne Bach, *principal*  
Erica Anderson

## Clarinet

Daniel Won, *principal*  
Carmen Izzo

## Bassoon

William Buchman,  
*principal*  
Lewis Kirk

## Horn

Jonathan Boen, *principal*  
Samuel Hamzem

## Percussion

Doug Waddell

## Theorbo

John Lenti

## Harpichord & Organ

Stephen Alltop

# The Grand Tour

Harry Bicket, conductor & harpsichord

Carl Grapentine, narrator

**Sunday, March 3, 2019, 3:00 PM**

North Shore Center for the Performing Arts, Skokie

**Wednesday, March 6, 2019, 7:30 PM**

Harris Theater for Music and Dance, Chicago

**Concerto grosso in B-flat Major,  
op. 3, no. 2, HWV 313**

**George Frideric Handel  
(1685–1759)**

Vivace

Largo

Allegro

[no tempo marking]

[no tempo marking]

**Concerto grosso in D Major, op. 6, no. 4**

**Arcangelo Corelli  
(1653–1713)**

Adagio—Allegro

Adagio—Vivace

Allegro

**Concerto grosso in D Minor (*La Follia*)  
after Corelli, op. 5, no. 12**

**Francesco Geminiani  
(1687–1762)**

Theme

Variations

**INTERMISSION**

**Concerto grosso à più instrumenti  
in D Major, op. 5, no. 6**

**Evaristo Felice Dall'Abaco  
(1675-1742)**

Allegro  
Aria cantabile  
Ciaccona: Allegro e spiccato  
Rondeau: Allegro  
Allegro

**Suite from *Les Boreades***

**Jean-Philippe Rameau  
(1683-1764)**

Ouverture  
Menuet  
Allegro  
Rondeau vif  
Gavotte vive—Gavotte II  
Contredanse en rondeau  
Air andante et gracieux  
Entr'acte, suite des Vents  
Entrée d'Abaris, Polimnie, les Muses, Zéphirs, Saisons, les Heures  
et les Arts  
Gavotte pour les Heures et les Zephirs  
Rigaudon  
Contredanse

## Biographies



Internationally renowned as an opera and concert conductor of distinction, **Harry Bicket** is especially noted for his interpretation of Baroque and Classical repertoire and in 2007 became Artistic Director of The English Concert, one of the UK's finest period orchestras. He became Chief Conductor of Santa Fe Opera in 2013 and from 2018 assumes the Music Directorship. Productions at Santa Fe in recent seasons have included *Fidelio*, *La finta giardiniera*, *Romeo et Juliette*, *Alcina*, and *Candide*. He last appeared with Music of the Baroque in 2003.

Plans for the 2018/19 season include return visits to Metropolitan Opera (*The Magic Flute*), Lyric Opera of Chicago (*Ariodante*), Cleveland Orchestra, and Santa Fe Opera (*Così fan tutte* and Strauss' *Four Last Songs* with Renee Fleming). Plans with The English Concert include his own arrangements of Mozart works for mechanical clockwork organ, Bach cantatas for Advent, and Wayne Eagling's *Remembrance* ballet, set to Handel's Ode to St Cecilia's Day, at the English National Ballet Theatre. The orchestra continues their Handel opera series with performances of *Semele* in Europe and the United States including Theatre de Champs Elysées, Barbican Centre, and Carnegie Hall.

Other recent engagements include his debut with RTE National Symphony Orchestra of Ireland, Lyric Opera of Chicago (*Orphée et Eurydice*), Metropolitan Opera (*Le nozze di Figaro*), Royal Northern Sinfonia, Los Angeles Chamber Orchestra, Cincinnati Symphony, and with The English Concert, European and U.S. performances of *Rinaldo* and recording work.

On the opera stage, Harry Bicket has appeared at Houston Grand Opera, Canadian Opera Company, Atlanta Opera, Liceu Opera Barcelona, L'Orchestre National Bordeaux Aquitaine, and Theater an der Wien. Previous engagements also include staged opera with Minnesota Opera, Opera Australia, Scottish Opera, New York City Opera, Royal Danish Opera, Glimmerglass Festival, New Israeli Opera, Aldeburgh Festival, Edinburgh Festival, Spoleto Festival, English National Opera, Welsh National Opera, Opera North, and Los Angeles Opera.

In North America, Harry Bicket has conducted the Los Angeles Philharmonic, San Francisco Symphony, Detroit Symphony Orchestra, Houston Symphony, Seattle Symphony, St. Paul Chamber Orchestra, Minnesota Orchestra, Boston Symphony Orchestra, and the New York Philharmonic. European engagements include the Oslo Philharmonic, Royal Liverpool Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, BBC Scottish Symphony Orchestra, Orchestre Philharmonique de Monte Carlo, Bayerische Rundfunk, Scottish Chamber Orchestra, and Orchestre Philharmonique de Radio France.

Recordings include releases with The English Concert for Virgin Classics, Chandos, and Harmonia Mundi and five recordings with the Orchestra of the Age of Enlightenment, including Handel opera arias with Renée Fleming (Decca) and Ian Bostridge (EMI) and selections from Handel's *Theodora*, *Serse*, and *La Lucrezia* with Lorraine Hunt Lieberson (Avie), which was nominated for a Grammy Award. His Gramophone Award-nominated CDs include "Il tenero momento" with Susan Graham, featuring arias by Mozart and Gluck (Erato).



**Carl Grapentine** recently retired after a 46-year career in classical music radio. He was the host of the Morning Program on 98.7WFMT for almost 25 years, and also served as the morning host of WQRS, the classical music station in Detroit, for 13 years. He will give the preconcert lectures for Music of the Baroque's "Hot Coffee—Bach and Haydn" on March 31 and April 1.

Carl Grapentine presents pre-concert lectures for the Chicago Symphony Orchestra and other ensembles. He also hosts concerts for numerous community orchestras and bands. He was the host for the nationally-syndicated broadcast concerts of the Montreal Symphony Orchestra and he hosts the National Concert Band Festival in Indianapolis each spring.

An alumnus of the University of Michigan School of Music, Carl Grapentine has been the "stadium voice" of the University of Michigan Marching Band since 1970—his voice being heard on national telecasts of 16 Rose Bowls and numerous other bowl games. In 2006 he also assumed the responsibilities of game announcer at Michigan Stadium.

An accomplished conductor and singer, Carl Grapentine has many years of experience as a church music director. He has also sung the national anthem for professional and collegiate sporting events at Wrigley Field, old and new Comiskey Park (now Guaranteed Rate Field), Tiger Stadium, the Pontiac Silverdome, and the University of Michigan's Crisler Center.

# Program Notes

Learning about Renaissance art or ancient Roman architecture today is as simple as a Google search. In the 17th and 18th centuries, however, it was the Grand Tour—extensive travel, often lasting months or even years—that provided a hands-on education for British nobles and kept them from falling victim to “the brutalities of the Bottle and the Table.” All Grand Tourists, as they were called, were accompanied by tutors or “bear-leaders” who “watch[ed] over the morals and religion of pupil[s],” lest they be “shaken from the basis and levelled with the dust before the end of the peregrination.” It was expected that Tourists would return with a broader view of the world—a greater command of foreign languages, more refined tastes and manners, and a sense of self-reliance. At the same time that horizons were expanded, most destinations did not compare favorably. Oliver Goldsmith wrote of Paris in *The Vicar of Wakefield*,

To a person of great fortune, in the heyday of life, Paris may be preferable even to London; but to one of my age and walk in life, it is, and was ten years ago, the least agreeable place I have seen in France. Walking the streets is extremely dangerous, riding in them very expensive...The city of Paris becomes a melancholy residence for a stranger who neither plays at cards, dice, or deals in the principal manufacture of the city: ready-made love.

Venice was “a city for beavers” (Arthur Young, 1792), Rome “vile in its origin, barbarous in its institutions, a casual association of robbers and of outcasts.” Edward Gibbon declared Naples to be “a country of fiddlers and poets, whores and scoundrels.” Travel may have made Grand Tourists worldlier, but it also reaffirmed for many that there’s simply no place like home.

## **HANDEL Concerto grosso in B-flat Major, op. 3, no. 2, HWV 313** **CORELLI Concerto grosso, op 6, no. 4**

Most Grand Tours departed from Dover, England, and the pinnacle of the experience was Italy. As author Samuel Johnson wrote, “A man who has not been in Italy is always conscious of an inferiority, from his not having seen what it is expected a man should see. The grand object of travelling is the Mediterranean.” George Frideric Handel’s career follows this itinerary in reverse—after spending several years in Italy, he eventually went to London where he worked for the rest of his life. For musicians, travel to Italy was particularly essential. Many of today’s well-known musical forms, including the concerto, concerto grosso, and cantata, took root in the country—and while these forms generally grew organically, Arcangelo Corelli is often given credit for developing the concerto grosso (a concerto for a group of soloists).

Born in 1653, Corelli was an extraordinary violinist as well as a composer. After studying violin with masters in Bologna, he moved to Rome, where in 1689 he became first violinist and director of music to the newly appointed Cardinal Ottoboni, who regularly presented concerts in his lavish palace. Corelli ultimately became known as one of the greatest composers of his time, and was among the first to earn such a reputation based solely on instrumental

music. One of his most famous collections is his opus 6 set of twelve concerti grossi, published a year after his death in 1714. Corelli's concerto grosso is essentially an expansion of the trio sonata, a multi-movement work often written for two violins and continuo. The op. 6 concertos add a ripieno, or small ensemble, to this grouping, weaving them together in a sort of musical tapestry. The works were immediately popular upon reaching England; historian Roger North later dubbed them the "bread of life."

Ever the consummate businessman, Handel penned his own well-known opus 6 collection of "Grand Concerti" in 1739, clearly seeking to link his works to Corelli's. His publisher John Walsh had a similar idea five years earlier, issuing a set of Handel pieces which he designated the "Opus 3" collection. It is likely that Handel had little to do with this publication. Hoping to make money, Walsh culled together existing compositions, assembled them into multi-movement works, and foisted upon them the designation of "concerto." Regardless of whether Handel actually conceptualized them in this form, the works are nevertheless a rich display of his prowess with instrumental music. Comprised of five movements, the B-flat Major Concerto uses material from Handel's 1716 Brockes Passion in the first and third.

### **GEMINIANI Concerto grosso No. 12 in D Minor (*La follia*) after Corelli, op. 5, no. 12**

Born in Lucca in December 1687, Francesco Geminiani displayed considerable aptitude for the violin at an early age. After studying in Lucca and with Corelli in Rome, he was named concertmaster of the famous Opera orchestra in Naples. All was not rosy, however. As Charles Burney reported, "he was soon discovered to be so wild and unsteady a timist, that instead of regulating and conducting the band, he threw it into confusion; as none of the performers were able to follow him in his tempo rubato, and other unexpected accelerations and relaxations of measure." In 1714 he moved to London, where the rage for Corelli's music was in full swing, and quickly cultivated fame as Corelli's student and eventually a virtuoso in his own right.

In 1726 and 1729, Geminiani published two sets of concertos that are essentially arrangements of Corelli's op. 5 sonatas. While Geminiani may have hoped to harness Corelli's fame, he may have had another motivation as well. Corelli's *La Follia* variations were not only extremely popular, they were highly prized by their creator; Corelli was reported to have told Geminiani of "the Satisfaction he took in composing it, and the Value he set upon it." In transforming Corelli's solo piece into a work for orchestra, Geminiani both heightens its remarkable theatricality and pays homage to a respected mentor.

### **DALL'ABACO Concerto in D Major, op. 5, no. 6**

Tourists complained of the lack of creature comforts in Italy, but they were in for an even ruder awakening, according to Charles Burney: "To Travel with a Veturrino, a Procaccia, or a Corriere, through the worst Italian roads is ease and luxury compared with what is suffered in Germany." Munich was a slightly different story, however. As one traveler exuded, "The splendor and beauty of

its buildings, both public and private, surpassed anything in Germany,” and the palace furniture was “rich beyond imagination.” It was in this setting that composer Evaristo Felice Dall’Abaco worked most of his life for Maximilian II Emmanuel, Elector of Bavaria. Born in Verona in 1675, Dall’Abaco was the son of the famous guitarist Damiano Dall’Abaco, and is thought to have studied cello and violin with Giuseppe Torelli. Following a brief career as a violinist in Modena, Dall’Abaco joined Maximilian’s court in 1704. After Maximilian’s defeat at the Battle of Blenheim just a few months later, the court—along with the entire orchestra—fled to Brussels, followed by stays in Mons (1706) and Compiègne (1709). While Dall’Abaco’s music is deeply indebted to fellow Italians Vivaldi and Corelli, this forced travel gave him the opportunity to become acquainted with the styles of the Low Countries and France as well. The Concerto in D Major, op. 5, no. 6, illustrates the multilingual musical voice that evolved as a result of Dall’Abaco’s unique situation. The opening Allegro is reminiscent of Corelli’s op. 6 collection, while the middle movements are more French in tone. The lustily rustic Allegro with which the concerto concludes has its own distinctive sound.

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

Though influenced by the music scene in Germany and Italy, dance and descriptive music were extremely important in France—a fact that was evident to Tourists. Joseph Shaw attended “several Operas, whose musick pleased not my ears, and is much inferior to the English and Italian, but their dancing is superior.” Dance was more than a social activity—it was a form of communication. As one dance treatise explains, “dancing is a kind of mute rhetoric by which the orator, without uttering a word, can make himself understood by his movements and persuade the spectators that he is gallant and worthy to be acclaimed, admired, and loved.” And music also had the power to paint pictures: as French Baroque scholar James Anthony notes, by the beginning of the eighteenth century, “descriptive or programmatic music...had been virtually elevated to an aesthetic dogma.” Undergirding all of this was a fierce belief in the importance of a uniquely French music, an idea generating frequent heated debates.

Perhaps the most significant French Baroque composer is Jean-Philippe Rameau. While today we credit him with the invention of modern tonality, Rameau was famous in his day for his operas. Unlike Italian opera, French opera of the period includes a great deal of descriptive and dance music, both of which are represented well in this suite from *Les Boreades*. Composed in the early 1760s, *Les Boreades* tells the story of Alphise, queen of ancient Bactria, who leaves her throne to marry the man she loves, the unknown Abaris, rather than choose Calisis or Borilée, sons of wind god Borée. When the gods learn of Alphise’s defiance, they express their anger in an onslaught of horrible weather. The tide turns when we learn Abaris is, in fact, the son of a nymph related to the wind god. All celebrate with song and dance. Rameau’s talent for rapturous melody, driving rhythms, and rich color is on display throughout. Particularly noteworthy is the “suite des Vents,” in which the weather comes to life in scurrying strings and winds, a pulsing bass line, and a wind machine.