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## A Message from the Executive Director



Dear Friends,

Welcome to "Double Trouble," the second concert of our 50th season. We are thrilled with the response we received for our performance of Vivaldi's *Four Seasons* last month, and are delighted to continue our theme of Baroque strings tonight with concertos for two violins by Bach and Vivaldi, led by our co-assistant concertmasters Kathleen Brauer and Kevin Case. They are joined by members of the ensemble in an intimate and organic

formation—just eleven string players and harpsichord—which results in music-making at its most distilled and refined.

Please also check out Jen More's pre-concert lecture which is available at [baroque.org/virtual](http://baroque.org/virtual) and in our Friday newsletters. This is a great way to prepare for the concert or to learn more about the Baroque period—feel free to recommend it to your friends, too! Although the pandemic has brought hardship and tragic loss to so many, it has also given us the opportunity to communicate with you more, and I trust that Jen's thoughtful guide to the music will enhance your experience and enjoyment of the performance.

Next month we look forward to the return of our music director, Dame Jane Glover, for her first concerts with MOB since "Rival Divas" last February. As many of you know, Jane has written books on both Mozart and Handel and we are looking forward to her presenting works by these two giants of the Baroque and Classical eras. It will also be a pleasure to welcome the outstanding American-Israeli pianist Inon Barnatan, making his MOB debut with Mozart's Piano Concerto No.14. Be sure to join us for this spectacular performance—there will be a special surprise at the end of the concert (it's a surprise, so I can't say what it is)!

I want to thank you for your continued support and dedication to MOB, particularly when we have not been able to invite you back to the concert hall. The concert experience is all about performing live in front of our audience and while we are happy to bring you the music through this virtual medium, we are counting down the days when we can be together again, enjoying the great canon of Baroque works with you live and in person.

Declan McGovern  
Executive Director

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BRAVO! We applaud and gratefully acknowledge the following individuals, corporations, foundations, and government agencies that made gifts to Music of the Baroque between January 15, 2020 and February 15, 2021. This list reflects gifts made to the Annual Sustaining Fund and Gala Benefit. We regret that space limitations prevent us from listing the many thoughtful contributors who made gifts of less than \$75. For our complete list of contributors, visit [baroque.org/support/acknowledgements](http://baroque.org/support/acknowledgements).

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*concertmaster*

Kevin Case,  
*co-assistant*  
*concertmaster*

Teresa Fream  
Rika Seko

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*principal*  
Judy Stone

### Bass

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### Harpichord

Stephen Alltop

### Violin 2

Ann Palen,  
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Paul Vanderwerf

### Viola

Elizabeth Hagen,  
*principal*  
Terri van Valkinburgh

## Double Trouble—Bach, Vivaldi & More

Kathleen Brauer, co-director and soloist

Kevin Case, co-director and soloist

**Sunday, February 28, 2021, 7:30 PM CST**

North Shore Center for the Performing Arts, Skokie

### Concerto grosso in F Major, op. 6, no. 2

**Arcangelo Corelli**  
**(1653-1713)**

Vivace—Allegro—Adagio—Vivace—Allegro—Largo andante  
Allegro  
Grave—Andante largo  
Allegro

### Concerto for 2 Violins in A Minor, RV 522

**Antonio Vivaldi**  
**(1678-1741)**

Allegro  
Larghetto e spiritoso  
Allegro

Kevin Case, violin  
Kathleen Brauer, violin

### Concerto grosso in E Minor, op. 6, no. 3, HWV 321

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

Larghetto  
Andante  
Allegro  
Polonaise  
Allegro, ma non troppo

### Concerto for 2 Violins in D Major, BWV 1043

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

Vivace  
Largo ma non tanto  
Allegro

Kathleen Brauer, violin  
Kevin Case, violin

## Biographies



Music of the Baroque co-assistant concertmaster Kathleen Brauer made her solo debut with the Milwaukee Symphony Orchestra at the age of 15. She earned a Bachelor's degree with high honors in violin performance from the University of Michigan and a Master of Music from Yale University. She is a member of the first violin sections of Lyric Opera of Chicago and The Santa Fe Opera, and was previously a member of the New Haven Symphony and assistant concertmaster of Michigan Opera Theater in Detroit.

Kathleen Brauer has performed with numerous chamber ensembles, including Rembrandt Chamber Musicians, Fulcrum Point New Music Project, Pintele Piano Trio, and Ensemble Modern. She has appeared at the Aspen, Norfolk, Bowdoin, Hampden-Sydney, and Kolkata International music festivals, and is an annual guest at the Santa Fe Chamber Music Festival. Kathleen Brauer is also a member of the Chicago Philharmonic, and recently performed and gave master classes with a Chicago Philharmonic string quartet at the Academy of Music in Krakow.



Music of the Baroque co-assistant concertmaster Kevin Case performs frequently in Chicago as a soloist, chamber musician, and concertmaster. He has also served as concertmaster of the Midwest Mozart Festival and its predecessor, the Woodstock Mozart Festival, since 2012.

Kevin Case received a Bachelor of Music from the Eastman School of Music, where he was teaching assistant to the renowned violinist Zvi Zeitlin.

Immediately after concluding his studies at Eastman, he became one of the youngest concertmasters of a major orchestra in the United States when he won the position of concertmaster of the Memphis Symphony Orchestra. He later served as concertmaster of the Grant Park Orchestra and the Dallas Opera.

Kevin Case has been featured as a soloist with orchestras throughout North America. As an active chamber musician, he has performed at numerous festivals in the United States and Europe, collaborating with top artists including Robert deMaine, Sydney Harth, and Glenn Dicterow.



## Program Notes

In his *Syntagma Musicum*, the composer and theorist Praetorius traces the genesis of “concerto” to *concertare*, or “to contend or compete.” Although the etymology of the genre evokes images of instruments locked in heated duels, Praetorius goes on to explain that some listeners regarded the concerto as a form of “harmonious contention.” To Praetorius, the nuance was vital. Although the concerto highlights difference, both between sonorities, such as the violin and oboe, and between solo and ensemble as well, it also relies heavily upon unity. Its participants share significant amounts of musical material, alternating between orchestral repeats (called *ritornelli*) and solo passages. The result—a network of carefully-woven textures and melodic repetition—is far from combative. As one scholar notes, “More than one eighteenth-century writer compares the texture in a concerto with chiaroscuro in a painting, but none speaks of strife or competition among the participants.” Instead of a fight, a more fitting metaphor for the Baroque concerto might be intimate—even artful—conversation between equal partners.

Along with the development of the concerto, the music on this program touches on a few other important themes in the Baroque era. Thanks to recordings and the internet, one click of a computer mouse grants us access to an infinite amount of music. In the eighteenth century, however, music had to be written down in order to circulate far beyond live performance. Innovations in music printing made it increasingly possible for composers to disseminate their compositions across Europe. The concertos by Arcangelo Corelli, Antonio Vivaldi, and George Frideric Handel all came from printed collections that greatly influenced their peers. Sales of printed music also point towards another shift that began in the eighteenth century: the possibility of earning a living as a composer without being tied to private patrons. While Corelli, Vivaldi, and Bach were connected for the most part to specific institutions, Handel built his career in part on opera, oratorios, and even the precursor of the public orchestra concert.

### CORELLI Concerto grosso in F Major, op. 6, no. 2

Born in Italy in 1653, Arcangelo Corelli was an extraordinary violinist and composer. After studying violin with masters in Bologna, Corelli moved to Rome—and in 1689, became the first violinist and director of music to the newly appointed Cardinal Pietro Ottoboni. The cardinal required ensembles for many different purposes, and Corelli served essentially as a one-man department of artistic administration, finding performers, arranging for transportation, rehearsing and conducting, making sure they were paid—and, of course, composing music. And the Cardinal wasn’t Corelli’s only employer. From the early 1680s until the first decade of the eighteenth century, the composer led nearly every documented performance in Rome of an ensemble consisting of more than ten musicians. Ultimately, Corelli established himself among his peers as a pioneer in instrumental music and one of the greatest musicians of his time. As contemporary critic Giovanni Mario Crescimbeni describes,

He was the first to introduce Rome to ensembles of so large a number of instruments and diversity that it was almost impossible to believe that he could get them to play together without fear of discord, especially since wind instruments were combined with strings, and the total nearly often exceeding a hundred.

Corelli was successful, but life as a musician in Rome wasn’t always easy. The opera houses and theaters that provided work were the first venues to be shut down if political turmoil or natural disasters occurred, leaving wealthy private patrons as the only source of employment. Musicians were also considered in most circles to be servants, although a fortunate few—Corelli among them—were able to break out of this mold.

In spite of Corelli’s importance, a relatively small number of his compositions exist today. Even though he is usually credited with inventing the grand concerto, or concerto grosso, the only examples we have of his today come from the twelve grand concertos contained in his op. 6 collection, which themselves were published after his death in 1714. What does exist, however, is clear evidence that this music had a profound impact on Corelli’s contemporaries and later generations of composers. German composer and Corelli student Georg Muffat, writing in 1701, eloquently summarizes his teacher’s influence in the foreword to his own collection of instrumental concertos:

These concertos, suited neither to the church (because of the ballet airs and airs of other sorts which they include) nor for dancing (because of other interwoven conceits, now slow and serious, now gay and nimble, and composed only for the express refreshment of the ear), may be performed most appropriately in connection with entertainments given by great princes and lords, for receptions of distinguished guests, and at state banquets, serenades, and assemblies of musical amateurs and virtuosi. The idea of this ingenious mixture first occurred to me some time ago in Rome... where I heard, with great pleasure and astonishment, several concertos of this sort, composed by the gifted Signor Arcangelo Corelli, and beautifully performed with the utmost accuracy by a great number of instrumental players.

Fundamental to the concerto grosso is the contrast between the soloist group, called the *concertino*, and the full orchestra, or *ripieno*. (In the op. 6 collection, all of the concertos use a soloist group consisting of two violins and violoncello.) The first eight concertos in Corelli’s collection are sonatas *da chiesa*, or “church sonatas,” a term that loosely refers to a multi-movement instrumental work with no dance movements (no minuets or giges, for example). While the name originated from their occasional use during church services, many “church sonatas” were simply written as entertainment and served no liturgical function. Corelli’s Concerto grosso in F Major, op. 6, no. 2, illustrates nicely the principle of sharp contrasts so fundamental to the Baroque aesthetic—especially the distinction between solo and ensemble and slow-fast

tempos. The first movement, for example, holds within it enough contrast that it almost becomes counterproductive to label it its own distinct section. A fanfare-like opening leads into an imitative Allegro, interrupted by a minor-mode Adagio before the introduction and Allegro return in a different key. The movement ends with a Largo andante that flirts with the minor mode. The next movement, marked Allegro, starts in an imitative style and evolves into exchanges between the solo group and the orchestra. The final movement begins with a slow, minor mode introduction, marked Grave, before ceding to the sprightly concluding Allegro.

### VIVALDI Concerto for 2 Violins in A Minor, RV 522

If Corelli was one of the concerto's pioneers, Antonio Vivaldi took the genre to the next level. Born in Venice, Vivaldi was educated in music as a child, but his first career was the priesthood. Ordained in 1703, his vocation—coupled with his striking red hair—earned him the moniker “il prete rosso,” or the “Red Priest.” Music ultimately called more loudly than the divine, however, and Vivaldi's picturesque nickname was soon the only vestige of his priestly duties. Around 1704, he began his association with the Ospedale della Pietà, a Venetian school for orphaned, abandoned, illegitimate, and indigent girls that specialized in musical training. In addition to room, board, and an excellent education in music, the Pietà offered a creative outlet for women at a time of little opportunity for female musicians. The students were well respected: according to one scholar, “The ‘stars’ of the Pietà . . . ranked with the foremost virtuosi of their time in the opinion of connoisseurs.” They also played many different instruments. “[They] play the violin, the recorder, the organ, the oboe, the cello, the bassoon,” one eighteenth-century writer observed, “in fact, there is no instrument large enough to frighten them.” The young musicians always needed new music, and much of Vivaldi's compositional output was devoted to these talented performers.

While Vivaldi was well-known as the result of his work with the Pietà, it was his first published set of concertos that established his reputation throughout Europe. Issued in 1711 and subtitled “L'estro armónico,” which loosely translates as “The Harmonic Fancy,” the collection was reprinted in London as *Vivaldi's most Celebrated Concertos* and in Paris as *Les Troharmónico*. The eighth concerto in the set, the Concerto for 2 Violins in A Minor is written in the three-movement form that became standard. In comparison to Corelli's concerto grosso, in which the solo group is interwoven with the orchestra, Vivaldi's Concerto in A Minor showcases the soloists much more prominently—another feature that points in the direction of the genre's development. In the opening Allegro, a strong opening theme in the orchestra paves the way for the soloists, who sometimes play in imitation and sometimes as melody and accompaniment for one another. The soloists come completely to the fore in the ensuing Larghetto e spiritoso, their lyrical statements bookended by unison statements in the orchestra that form almost a passacaglia-like repeating bass line (although not played in the bass). The orchestra again kicks off the concluding Allegro, its stepwise theme contrasting brilliantly with glittering sections for the solo violin.

### HANDEL Concerto grosso in E Minor, op. 6, no. 3, HWV 321

George Frideric Handel was on the cutting edge of an innovation that revolutionized the classical music industry: the public concert. During the time Handel was in London, these events increasingly became part of the musical landscape—but not as we think of them today, as indicated by this description by a French audience member after a visit to Hickford's concert room in the mid-1720s:

We heard [a concert] which took place in a low room, decorated throughout but with dirty paint, which is usually a dance-hall; there is a platform at one end that you climb a few steps to get on to, and that is where the musicians are placed. They played some sonatas and sang English and German ballads: you pay 5 shillings for these inferior concerts. We attended another concert on the first floor of a coffee-house, where the violins from the opera house play every Thursday. They were all Germans, who play very well but rather inexpressively; one of them played the German flute excellently. We also saw a clergyman playing the cello.

Handel's sublime collection of “Twelve Grand Concertos,” op. 6, was likely among the repertoire performed regularly in these settings. Written in the fall of 1739 in the span of about a month, they are perhaps the best known of Handel's instrumental works. The composer may have had Corelli's famous op. 6 set in mind while working on his own collection. Corelli's concerti were good role models; the older composer's works were instantly popular when published in England in 1714, and historian Roger North later went so far as to dub them the “bread of life.” Along with sharing an opus number (in Handel's case, possibly added as a savvy marketing tactic), both collections seem to have been conceived as organized sets and, with the exception of Handel's seventh concerto, exhibit the same scoring: a *concertino* (solo group) of two violins and cello, plus *ripieno* strings and continuo. Handel's concerti grossi are also formally similar to Corelli's, using the more old-fashioned series of dances as opposed to Vivaldi's Italianate three-movement form that was increasingly in favor.

In spite of these superficial similarities, Handel's op. 6 works exhibit a unique dramatic sensibility—something that the E Minor concerto illustrates well. Rather than stopping at the sharp contrasts typical of Baroque concertos, a sense of dramatic progression is present throughout all five movements of the work. The piece opens with a brief Larghetto, its dotted rhythms and plaintive interjections of the soloists generating a somber and slightly pensive mood. The imitative Andante that follows emerges hesitantly from the first movement, proceeding in cautious imitation. In the brilliant Allegro, the soloists take center stage. The concerto culminates in an unabashedly joyful Polonaise, a stylized instrumental form that originated alongside courtly dance. The concluding Allegro offers a sort of resolution, retaining some of the character of the previous movement, but tempered slightly by its minor mode.



# NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE

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## J.S. BACH Concerto for 2 Violins in D Minor, BWV 1043

We know little about the composition of the Concerto for 2 Violins, or “the Bach double,” as it is often called. Leading Bach scholar Christoph Wolff has proposed that Bach wrote the work while in Leipzig, but most scholars agree that like most of Bach’s string music, the concerto probably dates from Bach’s tenure at Cöthen. Bach was offered the position of Kapellmeister at Cöthen in December 1717, when he was just 32. Although the Duke of Weimar was reluctant to lose the composer—in fact, when Bach tried to resign, he held him under arrest for an entire month—the position at Cöthen was irresistible. Bach would be the second highest-paid court employee, and his wife Maria Barbara would be a salaried singer as well. Tragedy struck about three years after the move; his wife died, leaving him a single father. (About a year later, Bach married Anna Magdalena, the daughter of the town trumpeter.)

Although we usually think of Bach as a keyboard player, his first paid music post was as a violinist, and by all reports, he was relatively accomplished. As his son Carl Philipp Emanuel wrote,

From his youth up to fairly old age he played the violin purely and with a penetrating tone and thus kept the orchestra in top form, much better than he could have from the harpsichord. He completely understood the possibilities of all stringed instruments.

The double concerto is an excellent example of Bach’s facility with strings. The violins hold the stage in all three movements, the part writing striking the perfect balance between extroverted showmanship and idiomatic ease. The two solo parts fit together effortlessly, and their musical dialogue becomes the focal point of the entire piece. While the orchestra emerges occasionally to challenge the soloists, it serves primarily as the accompaniment—and in the second movement, the ensemble essentially plays the continuo part, providing understated support for the plaintive, heart wrenching melodies of the solo violins. The concerto’s pervasive imitation is particularly noteworthy. In the resolute first movement, the lyrical second, and the frantic third movement, the violinists incessantly trade phrases back and forth; indeed, the two parts only truly differ in terms of their range.

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