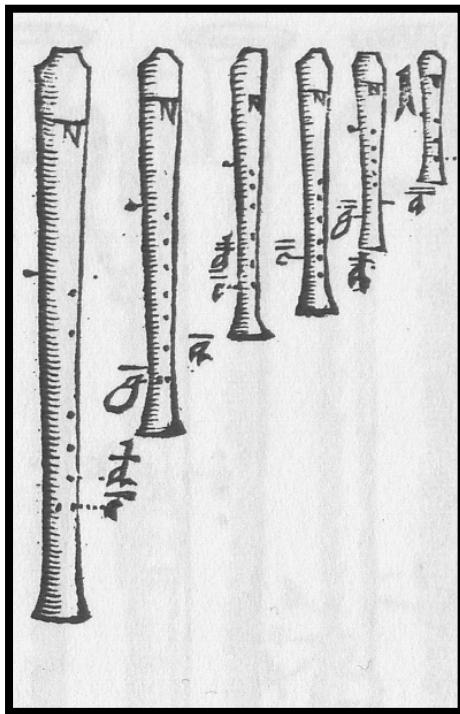


The BYU-Idaho Department of Music
presents

UNIVERSITY BAROQUE ENSEMBLE



JUNE 20, 2024
7:30 PM
BARRUS CONCERT HALL

PROGRAM

Concerto Grosso Op. 6 No. 1 Arcangelo Corelli
1653 - 1713

- I. Largo - Allegro - Adagio - Allegro - Adagio - Allegro
- II. Largo - Allegro
- III. Largo
- IV. Allegro
- V. Allegro

Haylee Johnson, Sarah Campbell, violin
Emily Caballero Green, violoncello

Concerto in A Minor for Alto Recorder Alessandro Scarlatti
1660 - 1725

- I. Allegro
- II. Largo
- III. Fuga [Allegro]
- IV. Largo
- V. Allegro

Elin Marquez, alto recorder

Concerto Grosso Op. 6 No. 7 George Frideric Händel
1685 - 1759

- I. Largo - Allegro
- II. Largo
- III. Andante
- IV. Hornpipe [Allegro]

Nicole Graham, Natasha Davis, violin
Paloma Urquiza, violoncello

Recorder Concerto in F Major RV442 Antonio Vivaldi
1678 - 1741

- I. Allegro non molto
- II. Largo e catabile
- III. Allegro

Elin Marquez, alto recorder

Concerto Grosso "La Folia" Francisco Geminiani
1687 - 1762

Nicole Graham, Natasha Davis, violin
Lewis Garner, violoncello

PERSONNEL

University Baroque Ensemble, Dr. Robert Tueller, Director

Violin I

Nicole Graham
Haylee Johnson

Violin II

Sarah Campbell
Natasha Davis

Viola

Naomi Smith
Sophia Davies-Ahmed

Violoncello

Lewis Garner
Emily Caballero Green
Paloma Urquiza

Violone

Elizabeth Edwards

Harpsichord/Organ

Dr. Tueller

NOTES

The **University Baroque Ensemble** presents 17th and 18th century music with an emphasis on appropriate style and performance practice. In the last several decades, musicians have increasingly focused on how music may have sounded in its own time period. A wealth of historical information exists on the performance conventions of the time. From these writings we learn about stylistic considerations such as articulation differences of the bow; how un-indicated dynamic changes could be applied; embellishment and ornamentation; tempos and the sparing use of vibrato.

A more direct way to approach baroque music is by using instruments patterned after 17th and 18th century examples. The University Baroque Ensemble performs on early instruments crafted from 18th century models. While visually resembling their modern counterparts, the string instruments of the time used different fittings and bows, resulting in a much lighter and more transparent sound. Plain sheep gut was the preferred material for strings until the early 20th century. The gut strings produce a softer, sweeter, and more colorful sound, compared to the modern steel string. Even though metal string technology was used in harpsichords and other instruments of the time, violinists preferred gut for its sound quality, accepting the negative effects of temperature and humidity changes on tuning and stability – particularly felt in our desert climate.

Baroque string instruments use a flatter neck and bridge angle resulting in less string tension. This produces a gentler, more resonant sound, which reacts in a reverberant performance venue. You may also notice several obvious visual differences in baroque instruments -- the lack of endpin for cello and the lack of chin and shoulder rest for violins and violas.

Our ensemble uses a set of baroque bows patterned after existing historic examples from the early 18th century. These bows are lighter, shorter, and have a slight outward curve resulting in characteristic baroque articulation -- a strong, quick down bow and a light, softer up bow, meant to emphasize the inequalities of strong and weak beats.

In addition to the instruments of the violin family the performance features a solo alto recorder. This family of instrument comes in a variety of sizes and ranges featuring box wood construction, open hole fingering and a slightly conical bore resulting in it's characteristic sweet, flute-like tone. The construction allows for a quick response and an ability to produce a wide variety of articulations.

Basso Continuo refers to the preferred harmonic accompaniment used throughout the baroque era. From a printed bass line with a few harmonic clues indicated as numerical "figures," musicians improvised chordal accompaniments which best fit the unique qualities of their instruments and supported the upper solo lines -- similar to the way a modern jazz rhythm section will "comp" behind a vocal or saxophone solo. This single bass line could include a colorful variety of both melodic and chord playing instruments.

Tonight's basso continuo section includes:

- Harpsichord, featuring plucked brass and steel strings across a light wood frame resulting in a delicate, transparent tone which contrasts with the strong iron frame and hammered tone of the modern piano.
- Baroque style portative organ, using a mechanical "tracker" mechanism instead of electronics to route air to each pipe.
- Violone, the largest member of the viola da gamba family, featuring six strings, frets, and a deep tuning in fourths.

Elin Marquez is a Canadian American recorder player and music librarian born in Driggs, Idaho. She was raised in Idaho and Bloomington, Indiana. Elin received her Bachelor's Degree in Early Music - Recorder Performance from the Early Music Institute of Indiana University's Jacobs School of Music, studying with Eva Legene and Han Tol. She received her Master's Degree in Library Science with specializations in Music and Rare Books and Manuscripts, also from Indiana University.

In addition to performing, Elin has worked extensively in the Indiana University Cook Music Library and special collections Lilly Library as a student. She was Head Librarian of the Victoria Conservatory of Music Library in Victoria, BC, Canada from 2013-2018 and Music Librarian of the Idaho Falls Symphony from 2019 (after moving back to Idaho to be married) until the spring of 2024. She continues to perform and enjoys time with her husband and young son.