

The BYU-Idaho Department of Music
presents

UNIVERSITY BAROQUE ENSEMBLE



MARCH 7, 2024, 7:30 PM
BARRUS CONCERT HALL

PROGRAM

Sonata VIII from

Sacro-Profanus Concertus Musicus (1662)Johann Heinrich Schmelzer
c. 1620 - 1680

Battalia (1673)Heinrich Ignaz Franz von Biber
1644 - 1704

- I. Sonata
- II. Die liederliche Gesellschaft von allerley Humor
- III. Der Mars
- IV. Presto
- V. Aria
- VI. Die Schlacht
- VII. Lamento verwundeten Musketirer

Concerto for Two Violas TWV 52:G3Georg Philip Telemann
1781 - 1767

- I. Aver douceur
- II. Gaÿ
- III. Largo
- IV. Vivement

Naomi Smith, Mia Richards, viola

FechtschuleSchmelzer

- I. Aria I
- II. Aria II
- III. Sarabande
- IV. Courante
- V. Fechtschule
- VI. Bader Aria

Burlesque de QuixoteTelemann

- I. Overture
- II. Le reveil de Quixotte
- III. Son attaque des moulins a vent
- IV. Les soupirs amoreaux apres la Princesse Dulcinee
- V. Sanche Panche berné
- VI. Le galope de Rosinante—Celui d'âne—Le galope de Rosinante
- VII. Le couché de Quixotte Air

PERSONNEL

University Baroque Ensemble, Dr. Robert Tueller, Director

Violin I

Nicole Graham
Haylee Johnson
Junior Tovar

Viola

Mia Richards
Naomi Smith

Violone

Brianna Schmidt

Violin II

Rebekah Loveridge
Sarah Campbell
Melissa Green

Viola da Gamba

Christian Martinez

Harpsichord/Organ

Jonathan Wetzger
Grace Smyth

Violoncello

Paloma Urquiza
Lewis Garner
Ella Baca

Guitar/Theorbo

Dr. Tueller

NOTES

This survey of Austrian and German Baroque music includes music by three generations of composers, and a few colorful programmatic pieces: works that tell a story, often in a humorous way. The earliest music heard here is by Johann Heinrich Schmelzer, who worked at the Imperial court in Vienna: one of his sonatas and a ballet score that depicts a fierce swordfight. A work by Heinrich Biber of Salzburg featuring an ensemble sonata and his *Battaglia*, a musical picture of a battle...which includes a few truly outrageous moments. The third generation is represented by the prolific Georg Philipp Telemann, one of the leading composers of early 18th-century Germany. His *Burlesque de Quixotte* is his sarcastic and funny take on the Don Quixote story.

Johann Heinrich Schmelzer (ca.1620/23 - 1680)

Sonata VIII from Sacro-profanus concertus musicus

Johann Heinrich Schmelzer was born the son of a baker in the small Austrian town of Scheibbs, some 60 miles from Vienna. Though there is no documentation, he probably moved to Vienna as a very young man, and trained there as well. By 1643, he was working as a cornetto-player in St. Stephan's cathedral. This was the very period in Austria and Germany when the violin was rapidly eclipsing the cornetto as the primary solo instrument, and Schmelzer was clearly a skilled violinist as well. He joined the musical establishment of the Imperial court as a violinist in 1649, and would spend the rest of his life working for the court. Schmelzer composed a great deal of

music for the court, including over 200 sacred and secular vocal pieces (most now lost), large stage works, and some 300 instrumental works. He was also active as a teacher: one of the composers represented on this program, Biber seems to have been among his students. By 1658, when Leopold I was crowned emperor, Schmelzer was listed as the director of instrumental music at the court; he was later named Vice-Kapellmeister in 1671, and finally Kapellmeister in 1679. However, he died soon afterwards: in 1680, the entire court fled to Prague to escape an outbreak of the plague in Vienna, but Schmelzer and many others succumbed when the plague reached Prague.

Schmelzer published three collections of sonatas, including his *Sacro-profanus concertus musicus* of 1662. As the title (*A Concert of Sacred and Secular Music*) implies, these were works appropriate either for use in church or for secular entertainment. Sonata VIII is scored for two violins, two violas, and cello. As with many early German sonatas, it is essentially a single movement set in several brief contrasting sections: including a dancelike and highly imitative episode in 6/4 and a sprightly gigue, before a rather reserved closing passage.

Heinrich Ignaz Franz von Biber (1644-1704) ***Battalia***

Heinrich Biber, one of the great violin virtuosos of the 17th century, was born in Bohemia, and beginning in the 1660s he was part of the musical establishment of the Archbishop of Olmütz, at the Archbishop's court at Kroměříž. In 1670, the Archbishop sent Biber on an instrument-buying trip to Austria, and the composer went AWOL, taking a position with the Archbishop of Salzburg. Fortunately for Biber, his old patron and his new patron were on friendly terms, and he was not forced to return to Kroměříž. After a few years of sending compositions back to Bohemia to placate his old employer, the Archbishop of Olmütz finally released him from service in 1676. Biber spent the rest of his life in Salzburg in a series of increasingly prestigious court positions. His compositions—largely sacred works and music for violin—were widely known and admired throughout Austria and Germany.

In writing his *Battlia* (Battle-Piece), Biber was part of a longstanding tradition. Composers had been writing vocal and instrumental pieces that emulated the sound of battle since the late Middle Ages. These are works that frequently imitate the sounds of trumpet-calls and drums, fierce battle cries, the clashing of swords, and the boom of artillery. Like many of these pieces, Biber's *Battalia* incorporates not only the frightening sounds of battle, but also a bit of humor. It is in fact dedicated to Bacchus, god of wine and feasting, and was probably written to accompany a pantomime performed during the Carnival season in Salzburg.

The *Battalia* is laid out in seven short movements, opening with an exuberant *Sonata*: music that mimics the sound of trumpets, and includes directions for the violins to play *col legno* (with the wooden side of the bow) to imitate gunshots. The next moment, with the odd title *Die liederliche Gesellschaft von allerley Humor* (*The Dissolute Gathering of All Sorts of Humor*), is certainly one of the weirdest-sounding pieces of Baroque music you are ever likely to hear! Biber quotes eight different folksongs...in eight different keys! It is the perfect musical depiction of groups of tipsy soldiers gathered around campfires, with each group competitively singing a different song. As the composer writes in the score: “for thus are the drunks accustomed to bellow with different songs.” Just as the cacophony reaches its peak, Biber ends the movement with a brief, spritely dance. *Der Mars* is a processional march for Mars, the god of war, that includes a distinctive musical effect: Biber calls for the bass player to insert paper into the strings in order to imitate the sound of a snare drum, to accompany wild fife music from a violin. Next is a *Presto* set in a lively *gigue* rhythm. The longest of the movements is a gentle *Aria*, a moment of calm and quiet before the opening of the battle. The battle itself, *Die Schlacht*, is a very short but intense engagement, filled with trumpet calls and gunshots. The *Battalia* ends with a sad *Lamento verwundeten Musketirer* (*Lament of the Wounded Musketeers*).

Johann Heinrich Schmelzer ***Die Fechtschule***

We follow Biber’s battle with a swordfight. One of Schmelzer’s duties at the Viennese court was composing music to accompany elaborate court entertainments and ballets. His *Die Fechtschule* (*The Fencing School*) was written in 1668, probably for a ballet staged during the lavish Carnival celebrations at the Court. Scored for two violins, viola, cello and continuo, it begins with a pair of stately *duple-meter Arias*, with subtle hints of the furious swordplay that is to come in *Aria I*. After a lively *Sarabande* and *Courante*, the fencers get down to business in the movement titled *Fechtschule*. This begins with “battle music,” possibly showing the combatants circling one another, and stamping to set (one another off guard. The dancing blade of the finest swordsman is represented by a wild part for the violins. The set ends with a soothing *Bader Aria* (*Surgeon’s Aria*), as the fencers get patched up afterwards!

Georg Philipp Telemann (1681-1767) ***Burlesque de Quixotte***

The last and latest work heard here is by Georg Philipp Telemann. The Baroque was an age of phenomenally prolific composers, but Telemann was probably the undisputed champion. He composed a staggering number of works that survive today—perhaps more than any other composer in history—and was

almost certainly the most influential musician of early 18th-century Germany. It was not until the 1980s that musicologists finished compiling a relatively complete catalog of his music: more than 3000 works, including dozens of operas, some 1043 church cantatas (dwarfing the total by his friend J.S. Bach), over 100 larger sacred works, and an enormous number of instrumental pieces.

Miguel de Cervantes published his *Don Quixote* in two volumes in 1605 and 1615. By the early 18th century, it had long been translated into several languages, and the story of the deluded knight Don Quixote and his sidekick Sancho Panza was well-known across Europe, including Germany. Telemann wrote his *Burlesque de Quixotte* when he was in Frankfurt (1712-1721), serving as Kapellmeister of the Franciscan church and director of the local Collegium Musicum, a group of amateur instrumentalists. The Burlesque seems to have been written for Ernst Ludwig, Landgrave of Darmstadt, an amateur composer and a devotee of the latest French musical styles.

This is a French-style suite and the Burlesque of the title implies that this is meant to be comical. The extended opening *Ouverture* is in the form of a French opera overture, with its juxtaposition of self-conscious dignity and lively music, but there are a few quirky twists along the way that hint that this is not intended to be taken entirely seriously. *Le reveil de Quixotte* (*The Awakening of Quixote*) represents the old knight waking up to the sound of birds, and resolving to set out on his quest. In *Son attaque des moulins a vent* (*His Attack on the Windmills*), furious music shows Don Quixote's fearless battle with what he thinks are giants. Quixote's thoughts turn to his beloved lady Dulcinea in *Les soupirs amoraux apres la Princesse Dulcinee* (*Sighs of Love over Princess Dulcinea*), sentimental music that overstates a two-note "sighing" motive to the extent it becomes ridiculous. In *Sanche Panche berné* (*Sancho Panza Mocked*), poor Sancho is made fun of by the patrons of a tavern when his master leaves without paying, and he is eventually wrapped in blanket and tossed into the street. Nearly every phrase of the music ends with a sarcastic twist. The next movement portrays the animals Quixote and Sancho ride. The opening section, *Le galope de Rosinante* (*The Gallop of Rosinante*), shows Quixote's "noble steed," a rather broken-down old nag, who clearly has trouble keeping a steady pace. The middle section, *Celui d'âne de Sanche* (*The Same of Sancho's Donkey*), represents Sancho's beloved donkey, Dapple, who moves more delicately than his master's horse. The movement ends with a reprise of *Rosinante's* music. Cervantes's *Don Quixote* ends sadly, with Quixote laying down in his bed and dying, but Telemann's version has a lighter touch. The final movement, *Le couché de Quixotte* (*Quixote at Rest*) is a fast-paced and humorous dance.

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 (including violin, viola, and violoncello), our ensemble uses viola da gambas. Viola da gambas (string instruments held at the leg) were a family of instruments distinct from the violin family or viola da braccios (string instruments held at the arm). Gambas have frets, six or more strings tuned in fourths, and an underhand bow technique. The tone quality is softer, more resonant, yet less direct than the violin. Both instrument families coexisted during the 16th through 18th centuries, usually playing different repertoire.

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.
- Baroque Guitar, a plucked instrument of Spanish origin, narrower, smaller and lighter than its modern counterpart. This instrument has five pairs of strings and features a distinctive strumming technique.
- Theorbo, a bass instrument resembling a lute, but featuring a lower register and larger body, included long deep “diapasons” or open strings plucked like a harp to support both the harmony and melody. This versatile instrument quickly became popular in the instrumental ensemble, because of its ability to play both a melodic and harmonic role within a basso continuo section.