

BYU – IDAHO DEPARTMENT OF MUSIC PRESENTS

UNIVERSITY
BAROQUE
ENSEMBLE



Anam
CARA
the chamber choir of idaho

NOVEMBER 14, 2019 – 7:30 PM
BARRUS CONCERT HALL

PROGRAM

Concerto XI in G Minor
from *12 Concerti a cinque*, Op. 5 (1707)Tomaso Albinoni
1671 – 1751
I. Allegro
II. Adagio
III. Allegro

Sinfonia e Passacalio
from *Sonata da Chiesa e da Camara*, Op. 22 (1655)..... Biagio Marini
1594 – 1663

Con Che Soavita
from *Concerto Settimo Libro de Madrigali* (1641)Claudio Monteverdi
1576 – 1643

Maryn Tueller, Soprano

Dixit Dominus, HWV 232 (1707) George Frideric Händel
1685 – 1659

- I. Coro: *Dixit Dominus*
- II. Aria: *Virgam vitutis tuae*
- III. Aria: *Tecum principium*
- IV. Coro: *Juravit Dominus*
- V. Coro: *Tu es sacerdos in aeternum*
- VI. Coro: *Dominus a dextris tuis*
- VII. Coro: *Judicabit in nationibus*
- VIII. Coro: *De torrente in via bibet*
- IX. Coro: *Gloria Patri et Filio et spiritui sancto*

Dr. Kevin Brower, director
Lonna Joy Smoot, Temala Baker, soprano
Joelle Willmore, Megan Scott, alto
Michael Trowbridge, tenor, Robert Farnum, bass

TRANSLATIONS

Con Che Soavita

With these sweet fragrant lips I kiss you or listen to you speak
but when I enjoy one pleasure, I am deprived of the other.
How is it that your delights can exclude each other,
if my soul lives sweetly for both?
Such smooth harmony you make, dear kisses, oh sweet sayings,
if only you could do both at the same time:
kiss the words and speak the kisses.

Giovanni Battista Guarini (1538-1612)

Dixit Dominus

- I. The Lord said to my Lord: Sit thou at my right hand,
Until I make thine enemies thy footstool.
- II. The Lord shall send forth the rod of thy strength out of Zion:
rule thou in the midst of thy enemies.
- III. Thy people shall be willing in the day of thy power,
in the beauties of holiness from the womb of the morning
thou hast the dew of thy youth.
- IV. The Lord hath sworn, and will not repent,
- V. Thou art a high priest for ever after the order of Melchizedek.
- VI. The Lord at thy right hand shall strike through kings in the day of his
wrath.
- VII. He shall judge among the heathen, he shall fill the places with dead
bodies, he shall wound the heads over many countries.
- VIII. He shall drink of the brook in the way: therefore shall he lift up the head.
- IX. Glory be to the Father, and to the Son, and to the Holy Spirit,
as it was in the beginning, as now, and ever shall be world without end,
amen.

Psalm 110

PERSONNEL

University Baroque Ensemble

Dr. Robert Tueller, Director

Violin I

McKenna Motto
Emily Rapp
Anna Rasmussen

Violin II

Noelle Singleton
Aubrey Loveless
Courtney Majors

Viola

Clayton Johnson
Laura Berghout
Chloe Knutsen

Viola da Gamba

Katy Rasmussen
Marissa Faerber
Charlotte Petersen

Violoncello

Amy Villacorte
Katheryne Boscan

Violone

Sebastian Fraser

Contra Bass

Maryn Tueller

Theorbo

Dr. Tueller

Harpsichord/Organ

Alex Watson
Marissa Faerber

Anam Cara

Dr. Kevin Brower, Director

Jeanne Sherman, Rehearsal Accompanist

Soprano

Temala Baker
Jan Barnes
Atina Coates
Tannie Datwyler
Kathleen Davis
Julia Evans
Molly Gordon
Felicia Herway
Diane Mondell
Sue Neimoyer
Vicki Smith
Lonna Joy Smoot
Amy Staiger
Joan Tallman
Qait Wahlquist
Shayla Watson

Alto

Shelley Bhuyan
Breanna Carlos
Melissa Chiu
Heather Douglas
Deb Grant
Linda Haffner
Jenna Rasmussen
Megan Scott
Stephanie Thompson
Kathryn Welsh-Devries
Joelle Willmore

Tenor

Kaleb Claypool
Jacob Meldrum
Mike Schofield
John Terrill
Michael Trowbridge
David Van Haften

Bass

Rick Bentley
Preston Bowthorpe
Dan Coates
Jeffrey Coletti
Rob Farnam
Jeff Jensen
Bryce Johnson
Mark Kerback
Corbin Rasmussen
Jon Shindurling
Dan Smith
Vaughn Thomas
Michael Wahlquist

NOTES

The University Baroque Ensemble focuses on presentation of 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 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
- 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.

This evening’s performance features a variety of prominent composers from the baroque era:

- Although composing over 80 operas, Venetian **Thomaso Albinoni** is best known for his string and oboe concertos. Born to a wealthy family, his career in music was unusual in that he never sought permanent employment, but preferred to remain free to compose as he desired.
- **Biagio Marini’s** innovative compositions helped advance the technique of baroque era violin playing. He performed and composed all across Europe, finally settling in Venice at the end of his life.
- Considered a transitional composer between the Renaissance and Baroque eras, **Claudio Monteverdi** pioneered the development of opera and advanced the use of the orchestral ensemble. His nine books of madrigals influenced the development of baroque style with the addition of basso continuo.
- **George Frideric Händel** is best remembered for his dramatic works, including opera and oratorio. He was also a gifted organist and instrumental composer whose music reflected his cosmopolitan lifestyle having lived in Germany, Italy and England. Composed at age 22 while working in Rome, the psalm setting *Dixit Dominus* features expressive, virtuosic choral writing supported by an energetic concerto style from the instrumental ensemble.