

Dalton Wed@7:30pm: *Live and Interactive!*

2011–12 Season

180th Concert

Wednesday 16 November 2011

Dalton Center Recital Hall

7:30 p.m.

Dietrich Buxtehude
c.1637–1707

EDITH HINES, Baroque Violin
JOHN CHAPPELL STOWE, Organ and Harpsichord
CHRISTOPHER KANTNER, Baroque Flute

with

COLLEGIUM MUSICUM

Matthew Steel, Director

Nichole Frazer, Assistant

Alles, was ihr tut mir Worten oder Werken BuxWV 4

Sonata

Tutti

Sonata

Choral aria

Bass aria

Chorale

Tutti

Soloists: Rory Closz and Jillian Newton

Heinrich Ignaz Franz von Biber
1644–1704

Partitas on the Mysteries of the Rosary C.97

Number 7: The Scourging of Jesus *

[Allamanda-Variatio; Sarabanda-Variatio (3)]

Number 10: The Crucifixion †

[Praeludium; Aria--Variatio (5)]

Number 11: The Resurrection ‡

[Sonata; 3/1 (Surrexit Christus hodie); Adagio]

Number 12: The Ascension *

[Intrada; Aria Tubicum; Allamanda; Courente-Double]

Edith Hines and John Chappell Stowe

Johann Sebastian Bach
1685–1750

Brandenburg Concerto Number 5 BWV 1050

I. Allegro

II. Affettuoso

III. Allegro

Soloists: Edith Hines, Christopher Kantner, and
John Chappell Stowe



In addition to being a founding member of Ensemble SDG, violinist EDITH HINES performs with the Madison Bach Musicians, Ensemble Musical Offering, and Bach Collegium Fort Wayne and directs an early music ensemble through the University of Wisconsin–Madison Division of Continuing Studies. She has been adjunct instructor of violin and viola at Ripon College and currently holds the position of Assistant Editor at A-R Editions as well as Assistant Program Director of the Madison Early Music Festival. Edith has studied modern violin with David Updegraff, Donald Weilerstein, and David Perry and has had coaching in historical performance from Julie Andrijeski, Robert Mealy, and others. She holds degrees from the Cleveland Institute of Music, New England Conservatory, Case Western Reserve University, and UW–Madison.

Dr. JOHN CHAPPELL STOWE is Professor of Organ and Harpsichord at the University of Wisconsin–Madison, where he also co-directs the Collegium Musicum. He has served two terms as national Vice President of the American Guild of Organists and has held the separate posts of Associate Director and Director of Graduate Studies of UW–Madison’s School of Music. Stowe completed degrees in organ performance and business administration from Southern Methodist University. He earned the Doctor of Musical Arts degree in organ performance from the Eastman School of Music. Dr. Stowe performs as organist and harpsichordist both as soloist and ensemble performer. His recorded performances include Fenster with UW–Madison trumpet professor John Aley and a compact disc of the historic 1863 Wadsworth organ at St. James Church in Madison on the Ethereal label.

CHRISTOPHER KANTNER received his musical training at the Peabody Conservatory, the University of Michigan and S.U.N.Y. Stonybrook where his teachers were Bonnie Lake, Keith Bryan, Clement Borone, Samuel Baron, and Albert Tipton. He studied most recently with Jacques Zoon of the Boston Symphony, working with him on reintroducing the wooden flute as a solo and orchestral medium.

Kantner joined the Grand Rapids Symphony as Principal Flutist in 1976. His work as a soloist and chamber player is well known to Michigan audiences through his association with the Fontana Ensemble and as a charter member of Baroque and Beyond, the Mackinac Trio, and the Hartwick Duo. A Naumburg finalist, Kantner has been a fellow of the Aspen and Bach Aria Festivals. He has appeared with the Bach Aria Group in a cycle of the complete Brandenburg Concertos and as Principal Flutist and soloist with the Colorado Music Festival. Kantner’s other solo appearances within Michigan include the Ann Arbor Symphony and Lansing’s Renault Chamber Orchestra. He has held appointments on the faculties of Interlochen, Grand Valley State University, and Michigan State University.

COLLEGIUM MUSICUM

Matthew Steel, Director

① Nichole Frazer, Assistant

Singers

Catherine Abele
Scott Beck
Justin Budzynski
Rebecca Burkhead
Brendan Cloz
Rory Cloz
Samantha Downes
Evelyn Everhart
Nichole Frazer
Sara Miller-Schulte
Nan Munn
Jillian Newton
Michael Voyt
Ethan Waldron
Dakota Williams

Players

Brett Armstrong, Double Bass, Viol
Kristin Benes, Viola, Viol
Jonathan Boyd, Viola
Taylor Crow, Cello, Viol
Rebecca Dube, Viola
Alyssa Madeira, Sackbut
Heather Petcovic, Viol, Cello
Mary Ross, Viol
Karl Schmidt, Bass Sackbut
Emily Solomon, Organ
Matthew Steel, Viol

Assisted by

Abderrahman Anzaldua, Violin
John Forsleff, Harpsichord
Yumhali-Adonai Garcia, Violin
Sowon Kim, Harpsichord
Youyang Qu, Violin

① Audrey Davidson Vocal Scholar

INSTRUMENTS FEATURED BY OUR GUEST ARTISTS

Violins played by Ms. Hines

* Jay Heide, 2008, graciously loaned by Ralph Rabin

† Warren Ellison (after Guarneri del Gesù), 2007

‡ Daniel Larson (after Andrea Amati), 1999, graciously loaned by Karen Fox Fischer

Harpsichords played by Dr. Stowe

Biber: S. Fontwit/Willard Martin (after seventeenth-century Italian models), 1973/1995

Bach: Willard Martin (after eighteenth-century French models), 1983

TRANSLATIONS

Buxtehude, *Alles was ihr tut*

Number 2 Choir

Everything which you do, with words or works, do all in the name of Jesus and thank God and the Father through him.

Choral aria

To you, oh highest one, all to you alone, most high, to you (my) senses, strength and desire do I intend to sacrifice. Let everything according to all duty be aimed only at your praise.

Help me to play, to rejoice, to sing, lift the heart towards heaven; everything which can shout, shout; let all instruments ring out.

Father, help so that, for Jesus' sake, the praises may be commendable and burst into heaven, to fulfill our desires, that your heart, according to a father's duty, is directed towards our salvation.

Bass aria

Delight yourself in the Lord, and He shall give you the desires of your heart. Psalm 37:4

Chorale

I will let God give advice, for He is able to do all things. He blesses my deeds, my undertakings, my cause;
I have commended to Him my body, my soul, my life and whatever else He has given;
He may do with it (them) as he pleases. To this I say Amen, and do not doubt;
God will see everything in mercy;
and now I reach out my hand, begin my work with joy, to which God has assigned me in my occupation and trade.

Choir

Everything which you do...

PROGRAM NOTES

compiled by Edith Hines

The works on this evening's program by Heinrich Ignaz Franz von Biber come from a set of sixteen typically referred to as "Mystery Sonatas" or "Rosary Sonatas." This association with the fifteen mysteries of the rosary (the sixteenth piece, a passacaglia for unaccompanied violin, is called "The Guardian Angel") comes not only from the engravings of the mysteries that head each work in the original manuscript but also from the dedication page of the manuscript, on which Biber stated that he had "consecrated all [the pieces] to the honor of the fifteen Sacred Mysteries" of the rosary, devotion to which the music's noble dedicatee—the Prince-Archbishop of Salzburg (and Biber's employer since 1670) Maximilian Gandolph von Khuenburg— had ardently promulgated among his subjects. But Biber's own title for the collection is unknown today, as the only contemporary copy is a presentation manuscript that is missing its title page. It also lacks a date, and most modern authors have assumed that it comes from the mid-1670s. More recently, however, Charles Brewer has suggested that the collection dates from the early to mid-1680s and may have been intended as Biber's fifth publication, which never went to print due to the archbishop's death in 1687. Brewer also proposes that the pieces be called *partitas* rather than *sonatas*, a generic title conventionally applied by seventeenth-century German composers to a set of pieces or movements in the same key and which we have adopted for the printed program. The term "*sonata*" is used by Biber himself only to head the opening section of seven of the works and is listed in the manuscript's dedication, along with "Preludes, Allemandes, Courantes, Sarabandes, Arias, Ciaccona, Variations, etc.," as one of the various forms used for the pieces. There are, in fact, no titles at all applied to the sets of pieces; we have taken as titles (following modern practice) the names of the mysteries represented by the associated images.

The mysteries of the rosary are a set of meditations for Catholic worshippers to ponder while praying the rosary (a prescribed recitation of the Lord's Prayer and Hail Mary). The first thirteen mysteries are events from the life of Jesus Christ as recorded in the Gospels, and the last two stem from the

Catholic tradition of veneration of the Virgin Mary. Beginning with the angel Gabriel's announcement to Mary that she would bear the Messiah, the mysteries proceed according to three sets of five: the Joyful Mysteries (Jesus' conception through childhood), the Sorrowful Mysteries (Jesus' sufferings), and the Glorious Mysteries (Jesus' resurrection and ascension to heaven, the sending of the Holy Spirit, and the extra-biblical assumption of Mary to heaven and coronation of Mary). It is unclear what practical function Biber's partitas had with regard to the rosary, as the dedication page makes no reference to performance in a liturgical context, and it is unlikely that the dance movements that feature prominently throughout the partitas would have been acceptable in the Salzburg Cathedral. The dedication does, however, allude to the archbishop's personal veneration of Mary and mentions his promotion of the rosary. It is therefore not impossible that the pieces were played during devotions of the Confraternity of the Rosary, a society dedicated to praying the rosary regularly and frequently and whose Salzburg branch was headed by Maximilian Gandolph. Perhaps the partitas were performed in the "rosary chapel" in the archbishop's own palace, which was decorated with the very images that were used to head each partita in Biber's manuscript.

Representation of Biblical or other events in instrumental musical settings is not unique to Biber's music: composers for well over a century had imitated the sounds of battle, birdsong, and thunder or other natural phenomena. A few works even include verbal narratives that indicate exactly what part of a certain process is being described musically at a given moment. But Biber's partitas on the rosary may be the earliest works in which the goal is profoundly serious: meditation on the sacred mysteries that were the core of the spiritual life of the Confraternity of the Rosary. In the works performed this evening, historical events in the life of Christ are only a starting point for Biber's creative imagination. Some of the musical content can be directly related to the individual events, at least in the cases in which musical gestures are used in recognizable ways to evoke such actions as the fluttering of angel wings, a conqueror's victory march, or peasants singing on their way to Easter Mass. Other musical cues clearly indicate states of joy or sorrow. But other aspects of the

compositions may reflect Biber's own understanding of the mysteries or may assume a particular cultural perspective that is at best veiled to us today. In any case, one listener may not concur with another on exactly how the events are represented or interpreted in the music, which can certainly be heard from different perspectives and understood on many levels. Perhaps this is the reason for their effectiveness as religious meditation: there is sufficient spiritual breadth that a second and third hearing may reveal aspects of the mystery that were not apparent on the first hearing.

Biber does not specify a particular instrument for the basso continuo (the accompaniment part written as a bass line with numbers, or "figures," indicating the harmonies to be played on a keyboard or other chordal instrument). Organ may be a logical choice, but it would be an exclusive choice only if the pieces had been intended for performance in church or chapel. Harpsichord accompaniment lends particular qualities to performance, whether on a spinet (in Italian usage, a small harpsichord with limited range) as mentioned in Biber's published violin sonatas (1681) or on a gravicembalo (a larger and to some degree louder alternative). The partita on the Ascension contains the directive Solo Violone in a section that clearly imitates trumpets and timpani, raising the strong possibility that a stringed instrument be included as part of the bass group in other of the partitas.

The most outstanding technical feature of these partitas is their use of scordatura, or "mistuning" the violin. The fifteen partitas use fifteen different tunings of the violin, and only the passacaglia that concludes the set reverts to the normal tuning used in the opening partita on the Annunciation. This has both sonic and technical advantages. The violin's resonance depends heavily on the use of open (unfingered) strings—especially the upper strings—and on the sympathetic vibration of open strings with fingered notes, so that by retuning the strings, the open strings can be set to characteristic notes of any key and thus enhance the resonance of ordinarily less "live" keys (in particular, non-sharp keys such as C minor and C, F, and B-flat major). But maximum resonance is not the only benefit: tuning the strings in intervals other than fifths enables the playing of double stops and

three- or four-note chords that would otherwise be prohibitively difficult, if not impossible.

Scordatura clearly has its advantages, but they do come at the price of notational difficulties. If a composer were to write the sounding pitches, the violinist would have to learn a new and not necessarily predictable system of fingering for each new tuning. (One wonders whether Biber's background as a player of both viola da gamba, tuned in fourths and a major third, and violin, tuned in fifths, gave him an edge in understanding various schemes of scordatura fingering!) It was therefore standard practice in the late-seventeenth-century heyday of scordatura to use the violin staff as a type of tablature, using noteheads to indicate where on the string the finger should be placed. A corollary to this fully logical system, however, creates an even greater difficulty than simply hearing a different pitch than one is expecting based on finger placement: seeing, in many cases, a key signature that has nothing to do with the tonality of the piece and that often includes both sharps and flats, sometimes on the same note in different octaves (e.g., an F-sharp on the top line of the staff and F-natural on the bottom space).

"The Scourging" is the first of three partitas whose tunings compress all four strings within the interval of a single octave. Here the strings are tuned $c'-f'-a'-c''$, which means, given the partita's key of F major, that open strings are in use a great deal of the time. "The Ascension," the third of these three, has a tuning of $c'-e'-g'-c''$ in the key of C major; it takes full advantage of the violin's truly extraordinary resonance by opening with a trumpet-inspired fanfare and aria that use more open strings than fingered pitches—not to mention C major triads (a chord that is actually impossible to play in the violin's normal tuning) played solely with the open strings.

In "The Crucifixion" the violin is only one step off from normal tuning: $g-d'-a'-d''$ (normal tuning being $g-d'-a'-e''$). Yet even this tuning creates more resonance than is usually possible in its key of G minor (in which the E-natural of the highest string has no place). "The Resurrection" features another G-oriented tuning, this one farther from normal than its pitches alone might suggest. From left to right as the violinist looks at the strings, the

pitches are $g-g'-d'-d''$: not alternating fifths and fourths but two interlocking octaves. Achieving this tuning entails not only the lowering by a whole step of the top two strings but also the swapping of the two middle strings: they are loosened and then crossed behind the bridge and beyond the nut (close to the tuning pegs), so that the A string (tuned down to G) is to the left of the D string (still tuned to D). Aside from creating several potential hazards both aural/intellectual and mechanical, this arrangement has the marvelous advantage of allowing the violinist to play octaves with a single finger stopping two strings, which is of course used to full effect in the variations on "Surrexit Christus hodie" ("Jesus Christ is risen today," a Bohemian Easter folksong).

One writer has plausibly suggested that the various tunings among the partitas reflect aspects of the Mysteries themselves: for example, that the close-spaced tunings of "The Scourging" and "The Crowning with Thorns" ($d'-f'-b\text{-flat}'-d''$) represent the strenuous nature of those events, and that the reversing of the middle strings in "The Resurrection" visually demonstrates the reversal of the natural order that was actually accomplished by the resurrection of Christ. One must apply this theory cautiously, however, since there is rarely a one-to-one correspondence between non-verbal (and thus non-specific) musical elements and objective physical states. It may be, after all, that certain tunings were chosen purely for their acoustical effect!

Johann Sebastian Bach traveled to Berlin in 1719 as an agent of Prince Leopold, his employer in Cöthen. The reason for the trip was to accept a new harpsichord commissioned by the Cöthen court. Two years later the composer sent to Berlin a presentation score of six concertos for Margrave Christian Ludwig, uncle of the "Soldier King" Friedrich Wilhelm of Prussia. Unlike his pugnacious nephew, the margrave was a fervent supporter of the arts, music in particular. Bach's dedication letter suggests that he had performed for the margrave during his earlier visit: "As I had the pleasure a couple of years ago of being heard by Your Royal Highness, in accordance with your commands, and of observing that you took some delight in the small musical talent that Heaven has granted me, and as, when I took my leave of Your

Royal Highness, you did me the honor of requesting that I send you some of my compositions, I have therefore followed your most gracious commands and taken the liberty of discharging my humble obligation to Your Royal Highness with the present concertos. . . .” The handsome manuscript, written entirely in Bach’s hand, is complete in every detail so that it would be possible for a scribe to prepare performing parts with little difficulty.

Scholars believe that several of the works were originally written for performance by the fine orchestra at Cöthen. There is version of the fifth concerto earlier than the dated “Brandenburg” score, and it is logical to assume that Bach himself would have been the performer. Three principal instruments comprise the solo group, but it is the harpsichord that emerges as the dominant partner—what else would we expect if Bach were playing? It seems likely that such a concerto would be an appropriate dedication piece for the two-manual harpsichord newly acquired in 1719.

In the opening Allegro the majestic ritornello (the theme that will recur throughout the movement) leads us into contrasting material in which the three concertante instruments collaborate fairly closely. The solo flute and solo violin parts are written in a wonderfully singing manner and as the movement progresses one hears a fascinating interplay of colors and effects between the instruments. A listener in the eighteenth century, though, would have been surprised with the

appearance of the harpsichordist’s right hand as an integral member of the solo group, since the harpsichord’s role in these kinds of pieces had been, up until this work, accompanimental—that of a continuo instrument. When the harpsichordist breaks into the first display of blazing virtuosity the listener realizes that the instrument has been emancipated from its formerly secondary place: both hands are quite obviously engaged with no attempt to attend to the continuo “obligation.” Bach’s fully composed cadenza may be representative of the sort of keyboard fantasia that he might have performed for the margrave. The interaction of the three soloists is closest in the second movement, unusual in that the orchestra is silent throughout. Slow movements do not frequently display the ritornello structure familiar from opening movements of Vivaldian concertos, but that design is strongly evident in this “quartet” in which the harpsichord’s right-hand treble part joins the flute and violin as an equal partner over the left-hand bass line. The solo violin opens the final movement with a rising fourth just as in the previous movement, and it seems the trio might be capable of sustaining the bubbling energy alone. But when the orchestra enters we realize that what we have heard thus far is neither a fugue (as the melodic imitation would suggest) nor a gigue (as the dancelike rhythm would indicate) but the beginning of a lively ritornello. Johann Joachim Quantz, author of the seminal *Method for Playing the Transverse Flute* (1752) would certainly find this to fit his description of closing concerto movements: “The ritornello should be short, gay and fiery, and at the same time rather playful.”



WMU is pleased to collaborate with The Michigan Festival of Sacred Music to present a week of dynamic concert programming. MFSM offers events which represent diverse religious traditions, promoting mutual respect and understanding through sharing the music treasured by these traditions. More information, and a schedule of concerts and events, can be found at www.mfsm.us.

This concert is a Bullock Performance Institute (BPI) presentation. BPI events are made possible through the cooperation and support of several community fine arts units: the Donald P. Bullock Music Performance Institute; WMUK National Public Radio; the Western Michigan University College of Fine Arts, School of Music, and WMU’s chapters of Phi Mu Alpha Sinfonia and Sigma Alpha Iota music fraternities.

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