

Nightmares and Dreams

SATURDAY, AUGUST 15 | 7:30 P.M.

Chloe Fedor and Ravenna Lipchik, violin
Stephen Goist, viola
Keiran Campbell, cello
Paul Macres, bass
Joshua Stauffer, lute
Elliot Figg, harpsichord

JEAN-MARIE LECLAIR (1697-1764) **Overture III in A major, after *Scylla et Glaucus*, Op. 13 (1753)** 10 min
Grave. Stacato
Allegro
Largo. Dolce
Allegro assai

PIETRO LOCATELLI (1695-1764) ***Sinfonia funebre* in F minor (1725)** 12 min
Lamento: Largo
Alla breve ma moderato
Grave
Non presto
La Consolazione: Andante

GIUSEPPE TARTINI (1692-1770) **Violin Sonata in G minor, *Devil's Trill* (1713, or later)** 15 min
Larghetto affettuoso
Allegro moderato
Andante
Allegro assai – Andante – Allegro assai

Chloe Fedor, violin

GEORG PHILIPP TELEMANN (1681-1767) **Suite in G major, *Don Quixote*, TWV 55-G10 (1714)** 16 min
Overture (Largo Allegro)
Awakening of Don Quixote (Andantino)
His Attack on the Windmills (Moderato)
Sighs of Love for Princess Aline (Andante)
Sancho Panszalopping (Allegretto)
The Gallop of Sancho Panza's Mule
Don Quixote at Rest (Vivace)



This concert is sponsored in part by Cragun's Resort and Legacy Golf Courses, and Ruthie Gmeinder.

Overture III, Op. 13 - Leclair

Jean-Marie Leclair the Elder, widely considered to be the father of the French school of violin playing, was born to a musical family in Lyon in 1697. (He is known as “the Elder” because his parents made the puzzling decision to also name his younger brother Jean-Marie Leclair.) As a young man he studied both violin and dance in Turin, Italy. Later he worked at the court of Louis XV as well as for Anne, Princess of Orange.

At the age of 50, Leclair, best-known for his instrumental music, embarked on a new challenge: writing an opera called *Scylla et Glaucus*, the ancient story of the doomed love affair between the nymph Scylla and the sea-god Glaucus. As you can imagine, the plot abounds with supernatural magic. Later, when assembling his opus 13, Leclair took some music from the opera and adapted it for the genre he always felt most comfortable in: instrumental music. This overture is unfailingly airy and elegant, and its stately rhythms call to mind the kind of music he must have danced to in his youth.

Sinfonia funebre - Locatelli

Virtuoso violinist and composer Pietro Locatelli was born in 1695 in Bergamo, Italy, and studied in Rome. In 1729, after touring Europe extensively (apparently while wearing diamond-studded clothing), he found his way to Amsterdam, the center of the eighteenth-century music publishing industry. There he made a career for himself as a composer, teacher, violinist, and violin string dealer. He preferred keeping to himself, collecting expensive art, and spending time reading about anything and everything under the sun, from mathematics to ornithology.

Locatelli's Sinfonia for two violins, viola and basso continuo in F minor is subtitled “*composta per le esequie della sua Donna che si celebrarono in Roma.*” Loosely translated, this means “composed for the funeral of his wife which was celebrated in Rome.” The opening movement, with its throbbing bass line and unstable harmonies, is dramatically grief-stricken. The instruments start passing phrases back and forth with an air of angry mourning. A dreamy, delicate interlude follows, like a portrait of happy memories. As the wheel of grief turns, however, that mood soon turns defiant again. Locatelli ends the work with a movement titled “La consolatione: Andante.” The music never fully comes out of the shadows to embrace full-throated joy, but there are at least hints of contentment, perhaps suggesting that the mourner has been comforted - or at the very least, lifted out of the utter despair that opened the piece.

Devil's Trill Sonata - Tartini

“I dreamed one night that I made a pact with the devil,” violinist and composer Giuseppe Tartini once told a friend. In that dream, Satan was (what else?) a violinist, and when Tartini offered him his own instrument to play, the devil proceeded to perform “a sonata of such unearthly skill and beauty that I stood transfixed as he played.” Tartini awoke with a start and desperately began jotting down everything he remembered. “But though it is the best I ever composed, how poor, how far inferior it is to the music the devil played in my tantalizing dream!” So the secondhand legend goes.

Broadly speaking, the Devil's Trill Sonata uses the customary slow-fast-slow-fast structure of the Italian Baroque, but with a twist. The opening two movements are relatively traditional (the first employs the lilting rhythm of the *siliciano*, a pastoral dance then popular, and the second features an allegro demanding a finger-twisting number of trills). However, the last half of the sonata bucks traditional structure by bringing back material from the first two movements and alternating rapidly between them. The work's climax comes with a series of infamous - and devilishly difficult - trills in double-stops.

Don Quixote Suite - Telemann

If there's such a thing as the greatest novel ever written, it is Miguel de Cervantes's *Don Quixote*. The protagonist reads too many books of chivalry and loses track of the line between reality and fantasy. He decides that he himself is destined to become a knight errant, and proceeds to draw everyone around him (especially his long-suffering squire Sancho Panza) into his delusions.

The Don Quixote Suite uses music from Telemann's opera that was based on the novel, and the music is so descriptive and programmatic, it's easy to follow the story. After an overture, Telemann's Don Quixote goes tilting at windmills, thinking they're giants. (They are not.) He sighs amorously over his lady Dulcinea (a random peasant girl he has seized on as his idol). Portly squire Sancho Panza is tossed in a blanket in a courtyard after his master refuses to pay a hotel bill (Quixote blames enchanters for the encounter). Once they escape, Don Quixote's horse gallops and Sancho Panza's donkey trots through the hot and dusty Spanish countryside. Finally, our lovably deluded hero falls asleep, dreaming blissfully of all the adventures yet to come.