

Our Baroque & Renaissance ensembles & Players

*Present a house concert November 30, 2014, 4:00 pm
1828 Virginia Street, Berkeley, CA*

Schickhardt, Sonata in D minor (Op. 22, No. 5), played by *Divertimenti*

Adagio | Rigadon / Vivace | Allegro

East, Madrigal "Slye thief if so you will believe...", played by *QFH ensemble*

Ward, La Rondinella, played by *QFH ensemble*

Bach, Aria 3 from Cantata 135, played by *Beau Baroque*

Farnaby, Galliard "His Rest", played by *Ruth Ungar (harpsichord)*

Shannon, Pentasm & Phony Chacony, played by *Kathy Cochran & Mary Ellen Reed*

Telemann, Quartet in g minor (TWV 43:g4), played by *Divertimenti*

Allegro | Adagio | Allegro



Refreshments follow the concert

Divertimenti: Susan Richardson (alto recorder), Judy Clarence (violin), Suzanne Siebert (alto & tenor recorders & fagottino), Art Ungar (baroque bassoon) & Mary Ellen Reed (harpsichord)

QFH: Karen Lassen & Judy Clarence (violins), Barbara Michel & Colin Hamilton (violas), & Sal Blaker (cello)

Beau Baroque: *Special Guest Player*, Marianne Pfau (baroque oboe), Suzanne Siebert (baroque oboe), Rob Shafer (cello), Kathy Cochran (bassoon) & Mary Ellen Reed (harpsichord)

Mary Ellen Reed & Kathy Cochran, recorders

See rear for notes on composers

Notes on Composers

Johann Sebastian Bach (German, 1685-1750) wrote cantata 135 in Leipzig, and it was first performed in 1724. We are playing the third movement aria, *Tröste mir, Jesu, meine Gemüte*, which was written for two oboes, tenor singer, and basso continuo. Our cellist will be playing the tenor part. Our special guest player, Marianne Pfau, is a Professor of Music at University of San Diego, and performs regularly in the Bay Area (see, for example, <http://www.americanbach.org/Artists/PfauMarianne.htm>). Her personal Web site: www.toutes-suites.com.

3. Arie T
Tröste mir, Jesu, meine Gemüte,
Sonst versink ich in den Tod,
Hilf mir, hilf mir durch deine Güte
Aus der großen Seelennot!
Denn im Tod ist alles stille,
Da gedenkt man deiner nicht.
Liebster Jesu, ist's dein Wille,
So erfreu mein Angesicht!

3. Aria T
Comfort, Jesus, my spirit,
or else I will collapse in death,
help me, help me through Your goodness
out of the most grievous anguish of the soul!
For everything is silent in death,
there no one thinks about You.
Dearest Jesus, if it is Your will,
bring joy again to my face!

Michael East (English, c. 1588-1648) was best known for his madrigals. He had patrons in London for a time, was employed by Ely Cathedral, and over the years published seven "sets of bookes" containing his madrigals, pastorals, anthems, "Neapolitanes," "fancies," various songs, and works for bass viols and treble viols.

Giles Farnaby (English, c. 1563-1640) is considered one of the great English virginalists. His best known works are included in the Fitzwilliam Virginal Book, which contains 52 of his pieces. Notable among them are 11 fantasias, a set of variations called *Woody-Cock*, and short descriptive pieces such as *His Rest*.

Johann Christian Schickhardt (German, 1682-1762) performed on recorder and oboe, as well as composed. He spent many years in the Netherlands and published "*The Compleat Tutor to the Hautboy*" (a baroque oboe tutor) in 1715. The Sonata being played was originally written for two recorders, oboe and continuo. The oboe part will be played by violin.

Glen Shannon (American, b. 1966) reports: "My musical training consists of spending my teen years learning volumes of JS Bach's work by heart, and a couple theory classes while an undergrad at Cornell University (class of '88). Bach's preludes, fantasias, toccatas and fugues for organ were my particular favorites and at age twelve I started writing music which emulated his style. Of course it wasn't exactly *stellar*, but you have to start somewhere, right? Since then I've refined my own style of composing - now that I know some of the rules, I like to break them with impunity."

Georg Philipp Telemann (German, 1681-1767) was acknowledged as the leading German composer of his day. He was largely self-taught and showed himself to be deeply gifted in music at an early age. At his Mother's insistence he matriculated in law, but then turned most of his intention to music where he was a prolific composer in Hamburg. The Quartet being played was originally written for flute, violin, viola and continuo. The viola part will be played by fagottino (two movements) and tenor recorder (one movement).

John Ward (English, c. 1589-1638) was a composer of instrumental and choral music known for his madrigals. He published his First Set of English Madrigals in 1613; it was republished in volume 19 (1922) of The English Madrigal School. The reputation of his viol music persisted long after his death.