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Program Notes. Music for a While. Camerata Milwaukee. Shorewood, WI. September 25, 2021

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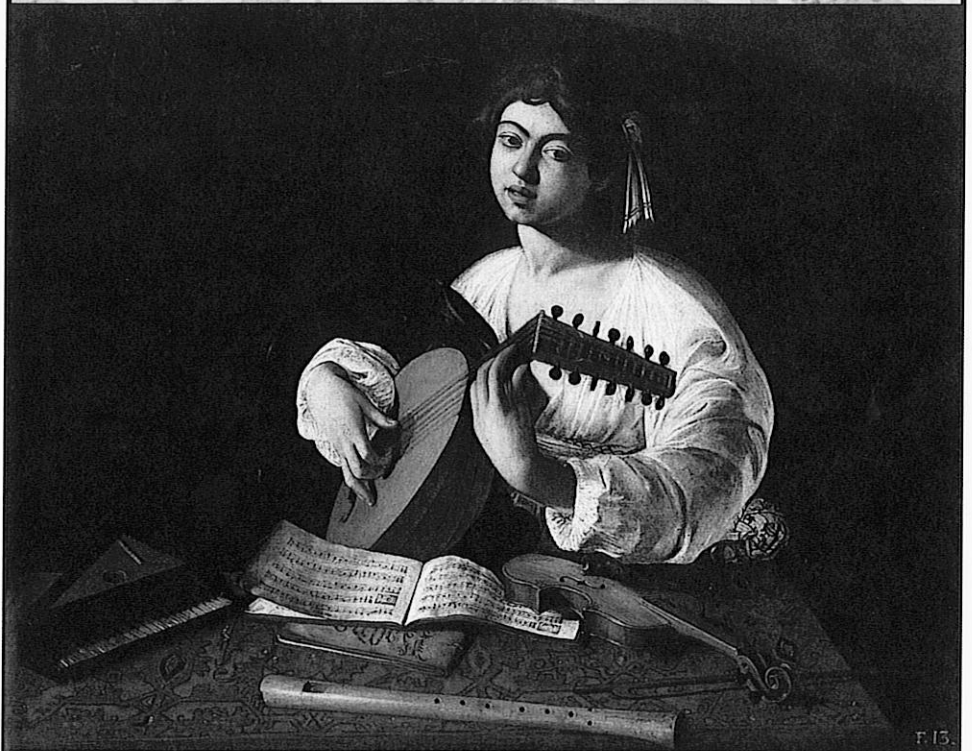
Special thanks to St. Robert Parish
for providing us with a wonderful
venue for tonight's concert



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Camerata Milwaukee



Music for a While

Marini - Purcell - Telemann - Vivaldi

25 Sept 2021

Antonio Vivaldi (1678 – 1741)

* Concerto for Strings and BC in D Major, RV 123: Allegro — Adagio — Allegro

Georg Philipp Telemann (1681 – 1767)

* Overture-Suite in G minor TWV 55:g2 "La Changeante"

Ouverture (Lentement) — Loure — Les Scaramouches — Menuet I — Menuet II
La Plaisanterie — Hornpipe — Avec Douceur — Canarie

~~ *Short Intermission* ~~

Biagio Marini (1644 – 1704)

* Sonata a tre violini in Ecco

Henry Purcell (1659 – 1695)

* Music for a While, Z.883
* Love Arms Himself in Celia's Eyes, Z.392
* O Solitude, Z.406a

Antonio Vivaldi (1678 – 1741)

* Concerto for Strings and BC in G minor, RV 152: Allegro — Adagio — Allegro

Program Notes

Welcome to our comeback concert! This evening's repertoire spans 120 years of music, with Italian, English, and German flavors from the early through late Baroque periods. We hope that we may help, even for just a little while, to "all your cares beguile" with compositions that are beautiful, transcendent, and slyly witty.

Biagio Marini was born into an Italian musical family just as Claudio Monteverdi's new ideas about opera and harmony -- the "new practice" that we would eventually come to think of as the beginnings of the Baroque style in music -- were gaining popularity. Marini is primarily remembered as an excellent violinist and singer, as well as a composer responsible for establishing the violin sonata as a genre in its own right. The violin sonata heard tonight is from his groundbreaking anthology of pieces published in 1629 known for pushing the boundaries of extended techniques for violin playing. Listen for the special effects created by the repetition of the musical lines between the different violin parts.

Henry Purcell was a master of several genres, including operas and various types of songs. The aria "Music for a While" comes from incidental music for the 1679 play *Oedipus*, written by John Dryden, England's first Poet Laureate. The aria expresses music's healing powers against the curse of madness imposed on erring humans by Alecto, one of the three Furies in ancient Greek myth. "Love Arms Himself" is a sonic portrait of a man who is trying to muster up the courage, like troops for battle, to tell the woman he admires that he loves her. The text was written by diplomat Matthew Prior. Listen for trumpet calls, drum rolls, and other musical motifs evoked by the instrumental accompaniment that amplify the meaning of the text. "O Solitude" is a touching, ground-bass aria which exploits the power of chromaticism and asymmetrical text painting for emotional effect. It is a setting of a text by Kathrine Phillips (1631 - 1664), who adapted the poem into English from the original French text "O folz des folz, et les folz mortelz hommes" by Antoine Girard de Saint-Amant (1594 - 1661).

While often today we think of Johann Sebastian Bach as the leading German composer of the late Baroque, in fact his good friend **Georg Philipp Telemann** was more popular during their lifetimes. A prolific and cosmopolitan writer, in the Overture-Suite in G minor TWV 55:g2 "La Changeante" Telemann incorporates several French dances and elongated dotted rhythms as well as invoking characters from the Italian *commedia dell'arte* theatre tradition in the third movement, "Les Scaramouches."

If Monteverdi and Marini represent the beginnings of the Italian Baroque style which so influenced all the European composers after them, **Antonio Vivaldi** can be seen as their late Baroque equivalent, without whose models and innovations the musical creations of Handel and the many members of the Bach family would not have been possible. The two Concerti for Strings and basso continuo -- one in G minor and the other in D Major -- illustrate his solidification towards the end of his life of structural forms and melodic patterning in a genre he helped to invent.

Marianne Kordas is the Director of the Music Materials Center for the James White Library at Andrews University in Berrien Springs, MI. She holds a Bachelor of Music in violin from that institution, as well as masters degrees in library science and musicology from the University of Wisconsin-Milwaukee. When she isn't listening to as eclectic a range of music as possible, she enjoys gardening, reading random blogs online, and watching enigmatic French movies. This is her tenth year happily writing program notes for Camerata Milwaukee.