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Guest Recital, Corde à vide, April 2, 2016

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Guest Recital

Corde à vide

Jubal Fulks, baroque violin
Lorna Peters, harpsichord

Saturday, April 2, 2016
8:00 p.m.
Harper Hall

Sonata in G minor
for Violin and Continuo, HWV 364
Larghetto
Allegro
Adagio
Allegro

George Frideric Handel
(1685-1759)

Harpsichord Suite No. 2 in G minor
Prélude
Allemande
Courante
Sarabande
Gaillarde
Gigue

Jean-Henri d'Anglebert
(1629-1691)

Sonata in D Major for Violin and Continuo
Adagio
Allegro
Adagio
Allegro
Adagio

Georg Muffat
(1653-1704)

INTERMISSION

Sonata quarta "per sonar con due corde"

Biagio Marini
(1594-1663)

Violin Partita No. 3 in E Major, BWV 1006
Preludio
Loure
Gavotte en Rondeau
Menuets I & II
Bourrée
Gigue

Johann Sebastian Bach
(1685-1750)

Sonata for Violin and Continuo,
op. 3, no. 3 ("La Melana")

Giovanni Pandolfi Mealli
(1630-1669)

PROGRAM NOTES

A native German, **George Frideric Handel** (1685-1759) moved to London in 1712 and became a naturalized British subject in 1727. Handel was enrolled to study law at the University of Halle in 1702, but the pull of music proved too strong, and after only one year, he withdrew to accept a position as violinist and harpsichordist with an orchestra in Hamburg. At the invitation of Ferdinando de Medici in 1706, Handel travelled to Florence, Italy. The Italian style remained an important influence on Handel's work for the rest of his career. The sonata in G Minor, Op. 1, No. 6, was composed in London between 1722 and 1724. Originally published in 1732 as an oboe sonata, it is possible that Handel did not mind which instrument played this melancholic piece, so long as the sheet music was in print and in demand.

The music of **Jean-Henri d'Anglebert** (1629-1691) stands at the summit of the French clavecin tradition. It has a richness of texture and an expressive power which can astonish the modern listener, for whom French music is often considered merely charming and elegant, or even frivolous. d'Anglebert's music is characterized by opulent ornamentation (his table of ornaments is the most elaborate and precise of any French composer's, and includes a number of signs of his own invention), constant interplay between dissonance and consonance, complex and ambiguous rhythms, and subtle melodic movement. The unmeasured preludes that begin each of the first three harpsichord suites are remarkable examples of their genre. Fortunately for us, d'Anglebert provided two versions of these preludes—one notated entirely in whole notes, and another consisting mainly of whole notes for harmonic tones, and eighth and sixteenth notes for passing notes and motives. The latter version provides many clues that unlock the mysteries of these pieces, so that we might grasp his preludes more easily on the first reading.

Georg Muffat (1653 - 1704), born in Megève in the French Alps, was of Scottish descent. After studying in Paris with Jean-Baptiste Lully between 1663 and 1669, he worked in Alsace, France, as organist in Molsheim and Sélestat. From 1690 to his death, he was Kapellmeister to the bishop of Passau, in southeast Germany. This sonata is very forward-looking, portending the sonata form in its musical infancy: an Adagio section

reappears at the end, forming a quasi recapitulation. Between these sections, Muffat employs the circle of fifths to extend melodic motives, but also offers some startling harmonic progressions in the central slow section.

Born in Brescia, Italy, **Biagio Marini** (1594 – 1663) was widely traveled, occupying posts in such far-reaching places as Brussels, Neuberg an der Donau, Düsseldorf, and at St. Mark's Cathedral in Venice with Claudio Monteverdi. His printed works were influential throughout the European musical world. While Marini wrote both instrumental and vocal music, he is better known for his innovative instrumental compositions. He contributed to the early development of violin playing by expanding the range of the solo violin, incorporating slurs and double- and even triple-stops, and was the first to explicitly notate tremolo effects. Marini sought out novel compositional techniques such as constructing an entire sonata without a cadence (as in his aptly titled "Sonata senza cadenza"). The title of his Sonata quarta, "Per sonar con due corde" refers to a section that features overlapping motives in the violin on two strings, a technique that was quite new and daring at the time. His surviving works exhibit inventiveness, lyricism, harmonic boldness, and a growing tendency toward tonality.

J.S. Bach was born in Eisenach, Germany in 1685 and died in Leipzig in 1750. Because of the composer's towering presence and far-reaching musical influence, the Baroque era is widely regarded to have ended with his passing. His *Sei Solo, a Violino senza Basso accompagnato* were written while Bach served as Kappellmeister to Prince Leopold of Köthen, known to be a Calvinist theologically opposed to a prominent role for music in worship. Consequently, Bach focused almost exclusively on secular music during this time, including the Brandenburg concerti, the solo violin sonatas, cello suites, and sonatas for violin and continuo. The Partita No. 3 is in the bright key of E major, and begins with a perpetual-motion Prelude, followed by the dance movements Loure, Gavotte en Rondeux, a pair of Menuets, Bourrée, and Gigue. Except for the Gavotte, which is repeated in round form, the dances are in two-part form, with the repeats providing ample opportunity for the violinist to invent embellishments.

Little is known about the life of **Giovanni Antonio Pandolfi Mealli** (ca. 1630 – ca. 1669), except that he worked in the court of Archduke Ferdinand of Habsburg at Innsbruck, Austria. His only surviving works are twelve sonatas for violin and harpsichord, Op. 3 and 4. There are reports that during Pandolfi's time of employment at the Cathedral of Messina, Sicily, he murdered a castrato during an argument. He subsequently, and perhaps hastily, boarded a ship, eventually disembarking in Spain, where he was employed in the Royal Chapel, again by the Habsburgs, and remained there until his death. Each of Pandolfi's sonatas bears a nickname, which likely refers to the ground used for the triple-meter section at the center of each sonata. The Sonata terza, nicknamed "La Melana," displays Pandolfi's innovative, elegant writing that leaves plenty of room for the performers to realize their own inventions.

ARTIST BIOGRAPHIES

Violinist **Jubal Fulks** is an award-winning and critically acclaimed artist and teacher who performs repertoire from the Baroque era through the music of today. As a soloist, he has performed with orchestras across the United States and has been heard on National Public Radio's "Performance Today." His orchestral experience includes Grammy-nominated performances with Philharmonia Baroque Orchestra in the San Francisco Bay Area, and in New York City at the Mostly Mozart Festival at Alice Tully Hall, in the Jazz at Lincoln Center series, and the New York String Orchestra at Carnegie Hall. As a recitalist, he has appeared at numerous summer festivals and concert series in the United States and has toured extensively in Europe with orchestras and chamber ensembles.

Dr. Fulks holds Bachelor's and Master's degrees in violin performance from the North Carolina School of the Arts where he studied with Kevin Lawrence, and the Doctor of Musical Arts degree from the State University of New York at Stony Brook, where his teacher and mentor was the late Mitchell Stern. While there, he performed the Berg Violin Concerto with the Stony Brook Symphony Orchestra under the baton of Gunther Schuller, and won the prestigious Ackerman Prize for Excellence in Performance. A winner of national honors from the American String Teachers Association and the National Federation of Music Clubs, he has been awarded fellowships with Aspen Music Festival's Contemporary

Ensemble and the New York Institute and Festival for Contemporary Music.

Currently Assistant Professor of Violin at the University of Northern Colorado, he previously served on the faculty of the University of Alabama and Luther College in Decorah, Iowa. Dr. Fulks has taught at the State University of New York-Stony Brook and Michigan Technological University, and conducts master classes at universities throughout the country. During the summer months he is on the faculty of Green Mountain Music Festival in Burlington, Vermont and has been a faculty member at Montecito International Music Festival in California, Lutheran Summer Music Festival in Iowa, and Kinhaven Music School in Weston, Vermont. He maintains a busy recording and national recital schedule, and is active in several chamber ensembles, including Lyra Baroque Orchestra, the Colorado Chamber Orchestra Academy, and the baroque duo “*Corde à vide*” with CSU, Sacramento School of Music harpsichordist Lorna Peters.

Lorna Peters, pianist and harpsichordist, leads a multifaceted career as a performer, teacher and recording artist. She has given solo and chamber music recitals in New York, Washington, D.C., Canada, Austria, Germany, Holland and Switzerland. Her repertoire ranges from French baroque to 20th-century American music, and her performances are frequently heard on National Public Radio and Austrian radio. Notable concerts have included a recital of 20th-century music for solo harpsichord, an all Brahms recital on her 1880 Viennese piano in honor of the centenary of the composer’s death, a Handel organ concerto with the Portland Baroque Orchestra and Monica Huggett, solo and chamber music recitals at the Berkeley Early Music Festival, and a series of concerts on the sesquicentennial of Chopin’s death at the Salzburg Music Festival, where she is a regularly featured artist.

Dr. Peters’ recording of C.P.E. Bach’s *Chamber Sonatas* with Music’s Re-creation was recently hailed by Gramophone magazine as “highly polished and enjoyable performances...strongly recommended.” Other recordings include Telemann *Concertos*, Lawes *Fantasies*, the *Fantasies* of Locke and Jenkins (Centaur), and Alec Wilder’s *Suite for Harpsichord and Flute* (Cantilena). Her ensemble credits include Music’s Re-creation, *Camerata Academica*, the New World Trio, *Les Nations* Salzburg, Monadnok Music and Duo Continuum.

Her most recent collaboration, baroque duo *Corde à vide* with violinist Jubal Fulks, has been described as “fiery and brimming with inspired improvisation”. Spanning over 100 years of baroque music, their repertoire exemplifies the spontaneous, improvisatory character of this period, and showcases the startling cosmopolitan language of the late 17th century, the rich complexity of the German baroque style, and the sumptuous textures and dramatic flair of the late French composers.

Her early career was marked by numerous awards, including the Contemporary Music Prize at the 1989 Paris International Harpsichord Competition, and two Fulbright Scholarships to Austria where she studied with Kenneth Gilbert and Nicholas Harnoncourt at the Mozarteum in Salzburg, and with Gordon Murray in Vienna. Dr. Peters earned a Bachelor of Music in piano performance from the Lawrence University Conservatory of Music, where she studied with Theodore Rehl. She completed a Master of Music in piano performance with Gilbert Kalish and her Masters and Doctoral degrees in harpsichord performance with Arthur Haas at SUNY-Stony Brook, New York.

From 1993 to 1995 Dr. Peters was on the faculty of the Lawrence University Conservatory of Music. She is currently professor of piano, harpsichord, chamber music, and director of the ensemble *Camerata Capistrano* in the School of Music at California State University, Sacramento.

