



HOPKINS CENTER
FOR THE ARTS

presents

Music Department Residency

APOLLO'S FIRE

Jeannette Sorrell *harpsichord & artistic director*

Kathie Stewart *traverso*

Olivier Brault *violin*

Johanna Novom *violin*

Kristen Linfante *viola*

René Schiffer *cello*

Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the artists.

Funded in part by the Arthur J. 1903 and Nellie Z. Cohen Foundation, Frank L. Harrington 1924 Fund No. 3, a Gift of Diana L. and Richard I. Beattie '61 P'89 and by the Nathan W. Pearson 1932 and Sons Fund.

Wednesday, May 3, 2017 • 7 pm

Spaulding Auditorium • Dartmouth College

PROGRAM

A NIGHT AT BACH'S COFFEEHOUSE

Burlesque de *Don Quixote*, TWV 55

G.P. Telemann (1681-1767)

Overture
Don Quixote Awakens
His attack on the Windmills
Sigh of love for Princess Dulcinea
Sancho Panza Tossed in a Blanket
Quixote asleep

Paris Quartet No. 12 in E minor, TWV 43:e4

G.P. Telemann (1681-1767)

Prelude
Chaconne: Modéré
Distrait

Concerto in D for Flute, RV 428 "Il Gardellino" (The Goldfinch)

Antonio Vivaldi (1678-1741)

Allegro
Cantabile
Allegro

• INTERMISSION •

Ouverture No. 2 in B minor, for Flute & Strings, BWV 1067

J.S. Bach (1685-1750)

Ouverture
Bourrées I & II
Rondeau
Polonaise
Sarabande
Menuet
Badinerie

Allemande from Suite No. 6 for Unaccompanied Cello

J.S. Bach (1685-1750)

René Schiffer *cello*

Sonata in D minor, RV 63, "La Folia" (Madness)

Antonio Vivaldi/arr. J. Sorrell (1678-1741)

PROGRAM NOTES

BACH & HIS FRIENDS AT THE COFFEEHOUSE

As Cantor of the Thomasschule in Leipzig, Johann Sebastian Bach had a difficult life. In charge of the music for all of the town's principal churches, his duties included composing new cantatas virtually every week, engaging and rehearsing musicians to perform the cantatas (a difficulty due to the shortage of "freelance" musicians) and teaching the boys of the Thomasschule every day.

And yet, despite this enormous workload, Bach found time and energy to let his hair down in the lively atmosphere of Zimmerman's Coffeehouse, a sort of Starbuck's of 18th-century Leipzig.

Gottfried Zimmerman, an enterprising middle-class businessman, sponsored casual weekly concerts in his coffeehouse in the Catherstrasse. The main attraction of the concerts was the Collegium Musicum, the informal student ensemble of the University of Leipzig, which had been founded by G.P. Telemann. Bach became its director in 1729, and quickly began focusing his compositional energy on the coffeehouse ensemble at the expense of his church work. But he also used the coffeehouse concerts to perform pieces by composers he admired—especially Vivaldi and Telemann.

Bach's friend and colleague, Telemann, after founding the coffeehouse orchestra, had gone on to greater things. He had become the Music Director for the wealthy city of Hamburg. (Telemann had also been chosen over Bach for the Music Director post in Leipzig but declined the offer, and the post eventually went to Bach after it was also declined by Graupner and Fasch.) Bach and Telemann seem to have met when both were in their 20's, and in 1714 Telemann became godfather to Bach's son Carl Phillip Emmanuel. Bach paid tribute to Telemann by studying and transcribing his

music, and by performing it with the Collegium at Zimmerman's.

Though Telemann was four years the elder, he was definitely the more trendy and forward-looking of the two composers. The fact that Telemann's music is not only lighter but easier to play than Bach's also contributed to his widespread popularity. Whereas only a dedicated professional could master Bach's works, many talented amateurs could play Telemann for pleasure. In fact, Telemann, who received four times as much space in 18th-century German music encyclopedias as Bach did, was praised for not composing like Bach.

Telemann's *Paris Quartets* are among his finest pieces. They do not follow the traditional Baroque sonata form of four movements (slow-fast-slow-fast) nor the traditional Baroque suite form (allemande, courante, etc.). Rather, each quartet has a unique and experimental form, full of imagination. *The Quartet No. 12 in E minor* has a particularly beautiful and haunting *chaconne*.

In the *Don Quixote Suite*, Telemann was inspired by Cervantes' 1605 novel, in which the crazed and impoverished Spanish nobleman, Quixote, sets out with his long-suffering servant, Sancho Panza, to revive the glory of medieval knight-hood. His search for adventures includes an attack on some windmills, which he takes for fearsome giants. Don Quixote's sighs for the Princess Dulcinea are intermingled with the quickened pitter-patter of his heart. The finale, which is amusingly titled "Quixote asleep," is a perpetual-motion roller coaster suggesting the frenetic adventures of the don's dreams.

Antonio Vivaldi was considerably more famous than Bach during the first half of his career; as music master at the prestigious Pietà in Venice (a

PROGRAM NOTES CONTINUED

special school for orphaned girls and illegitimate daughters of the nobility, with an extraordinary emphasis on music), Vivaldi attained great honor throughout Europe. Tourists from as far as England flocked to Venice to attend the concerts of the “red-headed priest” and his girls. Bach was an avid admirer of Vivaldi, arranging and transcribing many of Vivaldi’s violin works into keyboard pieces. I have followed Bach’s example by doing a bit of arranging to his famous *triosonata, La Folia (Madness)*.

Scholars think that the traditional *folia* ground-bass and dance tune emerged in Portugal in the 15th century. It was one of many pop tunes and dance patterns that permeated southern Europe in the 16th and early 17th centuries (along with the *ciaccona*, the *passamezzo*, the

passacaglia, etc.). In the 18th century, many composers wrote Baroque variations on the *folia* theme. All of them get faster and wilder towards then end, which was the distinctive characteristic of the original *folia* dance. Our performance includes a viola part added by me.

In his Coffeehouse concerts, Bach showed a warm sense of collegiality and respect for his more successful colleagues, Telemann and Vivaldi. If he felt any envy of their success, we have no sign of it. His generous spirit and the sense of communal gathering at these informal concerts make Zimmermann’s Coffeehouse an inspiring model for music-making today.

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Cleveland, 2017

ABOUT THE ARTISTS

Named for the classical god of music and the sun, **Apollo’s Fire** was founded in 1992 by the award-winning young harpsichordist and conductor Jeannette Sorrell. Sorrell envisioned an ensemble dedicated to the Baroque ideal that music should evoke the various “Affekts,” or passions, in the listener. Apollo’s Fire is a collection of creative artists who share Sorrell’s passion for drama and rhetoric.

Hailed as “one of the pre-eminent period-instrument ensembles” (*The Independent*, London), Apollo’s Fire made its London debut in 2010 in a sold-out concert at Wigmore Hall, with a BBC broadcast. Subsequent European tours took place in 2011, 2014 and 2015. European performances include sold-out concerts at the BBC Proms in London (with live broadcast across Europe), the Aldeburgh Festival (UK), Madrid’s Royal Theatre, Bordeaux’s Grand Théâtre de l’Opéra, and major venues in

Lisbon, Metz (France) and Bregenz (Austria), as well as concerts on the Birmingham International Series (UK) and the Tuscan Landscapes Festival (Italy).

AF’s London 2014 concert was praised as “an evening of superlative music-making...the group combines European stylishness with American entrepreneurialism” (*The Telegraph*, UK). This concert was chosen by *The Telegraph* as one of the “Best five Classical Concerts of 2014.”

North American tour engagements include the Tanglewood Festival (sold-out debut in 2015), the Aspen Music Festival, the Boston Early Music Festival series, the Library of Congress, the Metropolitan Museum of Art (NY) and major venues in Toronto, Los Angeles and San Francisco. The ensemble has performed two major US tours of the Monteverdi *Vespers* (2010 and 2014) and a nine-concert tour of the

ABOUT THE ARTISTS CONTINUED

Brandenburg Concertos in 2013. Apollo's Fire is signed to Columbia Artists Management (CAMI) for exclusive representation in North and South America, and is managed in the UK by Intermusica (London). This summer Apollo's Fire returns to the Tanglewood Festival and makes its debut at the Ravinia Festival.

At home in Cleveland, Apollo's Fire enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming. Apollo's Fire has released 24 commercial CDs and currently records for the British label AVIE. Since the ensemble's introduction into the European CD market in 2010, the recordings have won rave reviews in the London press: "a swaggering version, brilliantly played" (*The Times*) and "the Midwest's best-kept musical secret is finally reaching British ears" (*The Independent*). Seven of the ensemble's CD releases have become best-sellers on the classical Billboard chart: the Monteverdi *Vespers*, Bach's *Brandenburg Concertos* and harpsichord concertos, a disc of Handel arias with soprano Amanda Forsythe titled *The Power of Love* (Billboard Classical #3, 2015) and Jeannette Sorrell's four crossover programs *Come to the River—An Early American Gathering* (Billboard Classical #9, 2011), *Sacrum Mysterium—A Celtic Christmas Vespers* (Billboard Classical #11, 2012), *Sugarloaf Mountain—An Appalachian Gathering* (Billboard Classical #5, 2015), and *Sephardic Journey—Wanderings of the Spanish Jews* (Billboard World Music Chart #2 and Billboard Classical #5, Feb. 2016). This is Apollo's Fire's first engagement at the Hopkins Center.

Jeannette Sorrell conductor & harpsichordist is recognized internationally as a leading creative voice among early-music conductors. She has been credited by the UK's *BBC Music Magazine* for forging "a vibrant, life-affirming approach to

the re-making of early music...a seductive vision of musical authenticity."

Hailed as "one of the world's finest Baroque specialists" (*St. Louis Post Dispatch*), Sorrell was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals. She studied conducting under Robert Spano, Roger Norrington and Leonard Bernstein, and harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the US and the Soviet Union.

As a guest conductor, Sorrell has worked with many of the leading American symphony orchestras. Her debut with the Pittsburgh Symphony in 2013 as conductor and soloist in the complete *Brandenburg Concertos* was met with standing ovations every night, and hailed as "an especially joyous occasion" (*Pittsburgh Tribune-Review*). She has also appeared as conductor or conductor/soloist with the New World Symphony (Miami), the Los Angeles Chamber Orchestra, the Seattle Symphony, Utah Symphony, the Opera Theatre of St. Louis with the St. Louis Symphony and Handel & Haydn Society (Boston), and has appeared with the Cleveland Orchestra as guest keyboard artist. In 2014, Sorrell filled in for British conductor Richard Egarr on five days' notice, leading the complete *Brandenburg Concertos* and playing the harpsichord solo in *Brandenburg No. 5*, for the closing concert of the Houston Early Music Festival. In 2017 she returns to Utah Symphony and makes her debut with the St. Paul Chamber Orchestra, the Grand Teton Festival, and the National Symphony at the Kennedy Center.

ABOUT THE ARTISTS CONTINUED

Sorrell has attracted national attention and awards for creative programming. She holds an Artist Diploma from Oberlin Conservatory, and honorary doctorate from Case Western University, two special awards from the National Reserve Endowment for the Arts for her work on early American music, and an award from the American Musicological Society. Passionate about guiding the next generation of performers, Sorrell has led many baroque projects for students at Oberlin Conservatory.

Olivier Brault violin brings his communicative enthusiasm and historical scholarship to concerts throughout Canada, Europe and the US. A native of Montréal, he performs as soloist or concertmaster with many Canadian ensembles including Ensemble Caprice, Les Boréades and the Quatuor Franz Joseph. He joined Apollo's Fire in 2010. Also an accomplished Baroque dancer, he holds a doctorate from the Université de Montréal, where he specialized in 18th-century French violin repertoire. He is the recipient of the medal of the Assemblée Nationale du Québec for his cultural contributions to his nation. He can be heard on many award-winning recordings on the Atma and Analekta labels.

Johanna Novom violin appears as a soloist, principal, chamber and orchestral musician with period ensembles across the country. A 2008 first-prize winner of the American Bach Soloists' International Young Artists Competition, she holds a master's degree in Baroque violin from Oberlin Conservatory. She also performs with groups such as the American Bach Soloists, the Boston Early Music Festival Orchestra, Trinity Wall Street Baroque Orchestra, the Carmel Bach Festival Orchestra, the Washington Bach Consort, and Chatham Baroque. Novom is a founding member of the Diderot String Quartet on period instruments, which was

chosen for a prestigious young artist residency at the Aldeburgh Festival in the UK in 2015.

René Schiffer cello is praised for his "interpretive imagination and patrician command of the cello" (*Cleveland Plain Dealer*). He is a native of Holland where he was a protégé of Anner Bijlsma. He later studied Baroque cello with Jaap ter Linden and *viola da gamba* with Catharina Meints. As a member of Sigiswald Kuijken's La Petite Bande for 16 years, he toured four continents and appeared many times on European television. He has also performed with the Amsterdam Baroque Orchestra, Les Musiciens du Louvre, and in over 40 projects with Tafelmusik of Toronto. As a concerto soloist, he has appeared throughout North America and Europe, and can be heard on acclaimed CD recordings of the Vivaldi *Concerto for Two Cellos* and the *Tango Concerto for Two Gambas* (his own composition) on British label AVIE. He can be heard on more than 40 CD recordings, on the Harmonia Mundi, Philips, Virgin Classics, Erato, Sony and AVIE labels. He serves on the faculty of the Cleveland Institute of Music as teacher of Baroque cello, and has given masterclasses and coachings for the New World Symphony (Miami), the University of Michigan, Oberlin Conservatory and Cincinnati College-Conservatory.

Kristen Linfante viola holds bachelor's and master's degrees from the Juilliard School, and specializes in both modern and Baroque viola. She has served as principal viola of the Orchestra de Catania in Sicily and has performed with the Philadelphia Orchestra, San Francisco Symphony, Opera and Ballet, Houston Symphony, and the Minnesota Orchestra. She is currently the Executive Director of Chamber Music Pittsburgh, and also performs frequently with Chatham Baroque.

ABOUT THE ARTISTS CONTINUED

Kathie Stewart *traverso* is a founding member and principal flutist of Apollo's Fire. A faculty member of the Cleveland Institute of Music, she is a Kulas Visiting Artist at Case Western Reserve University and Curator of Harpsichords at the Oberlin Conservatory of Music, where she taught Baroque flute for nearly 20 years. She is an avid

proponent of Celtic music, playing Irish flute on several AF recordings. She has performed with the Cleveland Orchestra, Tafelmusik, The Four Nations Ensemble, Oberlin Baroque Ensemble, ARTEK and the Bach Sinfonia in Washington, DC. She is also the assistant director of the Seattle Baroque Flute Workshop.

CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, Apollo's Fire visited classes in the Music Department, joined students in North Park and South Houses for dinner and discussion, met students at a reception, participate in a post-performance discussion and join senior Music students and Hop Interns to discuss entrepreneurship in the arts. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.



DARTMOUTH COLLEGE WIND ENSEMBLE WINDS OF CHANGE, PART III: CONTEMPORARY CREATORS

sat MAY 6 • 8 pm • SPAULDING AUDITORIUM

Works by William Schuman, Vincent Persichetti,
Frank Ticheli, Karel Husa and David Maslanka.



DARTMOUTH COLLEGE GLEE CLUB THE SPLENDOR OF HANDEL & HAYDN

sun MAY 7 • 2 pm • ROLLINS CHAPEL

Revel in Baroque vocal eloquence as this all-student chorus sings excerpts from Handel oratorios and operas, with chamber orchestra and student soloists.



For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter



HANDEL SOCIETY OF DARTMOUTH COLLEGE

sat MAY 20 • 8 pm • SPAULDING AUDITORIUM

Celebrating the town-gown choral society's 210th anniversary with Dvořák's poignant *Stabat Mater*, Op. 58, plus Bach.



DARTMOUTH SYMPHONY ORCHESTRA

sat MAY 27 • 8 pm • SPAULDING AUDITORIUM

Program includes Beethoven's *Piano Concerto No. 2* (with soloist Jessica Tong '17), Debussy's *La Mer* and Ravel's *Boléro*.



For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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provided in the lobby. Thank you.