

Wisconsin Baroque Ensemble

"Bringing music of the 17th and 18th Century to life"

Mimmi Fulmer - soprano

Brett Lipshutz - traverso

Nathan Giglierano - baroque violin

Eric Miller - viola da gamba

Sigrun Paust - recorder

Monica Steger - traverso, harpsichord

Anton TenWolde - baroque cello

Max Yount - harpsichord

October 6 and 7, 2017

Johann Philipp Kirnberger (1721-1783)

Sonata 6 in C major for traverso and basso continuo

Adagio

Allegro

Minuetto con Variatione

Sigismondo d'India (ca. 1582-1629)

"Piangono al pianger mio le fere"

from "Le musiche da cantar solo" (1609)

Cipriano de Rore (ca. 1515-1565) "Ancor che col partire"

arranged for viola da gamba by Riccardo Rognini (ca. 1550-1620), 1592

Francesca Caccini (1587- ca.1640)

"Io veggio i campi verdeggiar fecondi"

"Dov'io credea le mie speranze"

Georg Philipp Telemann (1681-1767)

Sonata a 3 for recorder, violin and harpsichord TWV 42:d10

Allegro

Adagio

Allegro

Presto

Intermission

Michel Pignolet de Montéclair (1667-1737)

Sixième Concert à deux Flûtes Traversières sans Basses (1720)

Allemande (Légerement)

Passacaille (Gravement)

Le Moucheron - Passepied (Viste)

Prélude (Lent et tendre)

Gavotte (Gayement)

Sicilienne (Lentement, et gracieusement)

Sarabande (Lentement, et tendrement)

Chaconne (Gay)

Francesco Mancini (1672-1737)

Sonata nr 1 in d-minor for recorder and basso continuo (1724)

Amoroso

Allegro

Largo

Allegro

Georg Friedrich Händel (1685-1759)

"Süsse Stille", HWV 205

from "Neun Deutsche Arien"

Jean-Philippe Rameau (1683-1764)

La Pantomime, from Pièces de clavecin"

"Les surprises de l'amour", transcribed by Ludwig Christian Hesse (1716-1772)

Prélude (gracieux)

Ariette (sans vitesse)

Ariette (gai)



SONATA I

The Ensemble

The Wisconsin Baroque Ensemble is dedicated to bringing the spirit and intimacy of 17th and 18th century chamber music to today's audiences. Playing on period instruments from original notation, the musicians explore the sound and character of this vast repertoire, often bringing to light lesser known compositions and composers.

WBE was born in 1990, and has been presenting an annual concert series in Madison since November 1997. We also present many of these concerts at Beloit College and Milwaukee. In addition the group has performed around Wisconsin, including Manitowoc, Ladysmith, Burlington, Fort Atkinson, and Sheboygan.

About this program

As always, the program is put together from suggestions by each of our musicians. And once again the result is a varied program, including some wonderfully obscure works by lesser known composers.

We start out with a flute sonata by Johann Philipp Kirnberger. Kirnberger studied with Johann Sebastian Bach, and was a great admirer of him. Many of J.S. Bach's manuscripts survived in Kirnberger's library (the "Kirnberger collection"). He became violinist at the court of Frederick the Great in 1752 at the palace Sanssouci in Potsdam near Berlin, and in 1758 became court composer for Frederick's sister, princess Anna Amalia. He composed in a style known as the *empfindsamer Stil* (sensitive style), which is dramatic with sudden changes in mood and phrasing, and represented a break from the Viennese and Italian styles. He is best known in early-music circles today for his well-tempered tuning systems for the keyboard, of which Kirnberger III is the most popular.

Not much is known with certainty about Sigismondo d'India. He was probably born in Palermo, Sicily and traveled around Italy absorbing the latest styles of composing. His output is mostly vocal music. "Piangono al pianger mio" is a lament, published in 1609 in a volume of vocal solo music.

The original version of "Ancor che col partire" (Although when I part from you..) is a four-part madrigal by the Flemish composer Cipriano de Rore, published in 1547. The version we hear tonight is an arrangement for viola da gamba by Riccardo Rognini dated 1592.

The two works by Francesca Caccini were published in *Il primo libro delle musiche* in 1618, a collection of vocal music. Sadly, most of her other works have been lost. Francesca was a gifted singer and worked at her father's home, and after 1607 at the Medici court in Florence. When visiting the court of Henry IV of France in 1600 the king proclaimed that she sang better than anyone in France, and tried to keep her at court. However, Florentine officials refused, so she returned to Italy. Mimmi performs two arias, "Io veggio i campi verdeggiar fecondi" (I see the fertile fields turn green) and "Dov'io credea le mie speranze (where I thought my hopes were real).

The title of the manuscript of Telemann's trio sonata, which resides in the library of the Royal Conservatory in Brussels, lists only harpsichord on the bass line. But we found that adding the cello provides a richer sound.

The solo flute duets without bass by Michel Pignolet de Montéclair are in a rich French tradition started by Michel de La Barre with his "Suites de Pièces à deux Flûtes Traversières" (1709). The title page of the manuscript reveals that the movements are in the French or Italian style, and that they may be played on other instruments as well. Monica and Brett will play selected movements from the 6th concert suite.

Today Francesco Mancini is best known for his recorder sonatas, of which we play Sonata 1 in d-minor. but he composed numerous operas, cantatas, and oratorios as well. In addition he was an important music teacher in Naples, Italy.

"Süsse Stille" (sweet silence) is the third of nine "German Arias" for soprano, unspecified obbligato instrument and basso continuo, composed by Händel between 1724 and 1726. He most likely envisioned the violin as the ideal obbligato instrument for these arias. The text for the arias is by the German poet Barthold Heinrich Brockes.

Hesse's arrangement of Act 2 of Rameau's ballet/opera "Les Surprises de l'amour" (The surprises of Love) is for two violas da gamba. We have added flute and violin to better cover some of the complexities of the original opera music. As introduction we chose the "Pantomime" from Rameau's *Pièces de clavecin* (in its original instrumentation) because it also appears in Act 1 of this opera.

Anton TenWolde

*Remaining concerts in 2017 Friday November 24 at 7:30 PM, Charles Allis Museum, Milwaukee
Sunday November 26 at 2 PM, St Andrew's Episcopal church, Madison*

*Please help support the Wisconsin Baroque Ensemble. Send your tax-deductible donation to:
Wisconsin Baroque Ensemble, 2624 Stevens Street, Madison, WI 53705*