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At Salisbury University

An Evening of Baroque Music
Saturday, March 6, 2010



**FEATURING
HARPSICHORDIST & EARLY MUSIC SPECIALIST
GWENDOLYN TOTH**

7:30 p.m.
Holloway Hall Auditorium

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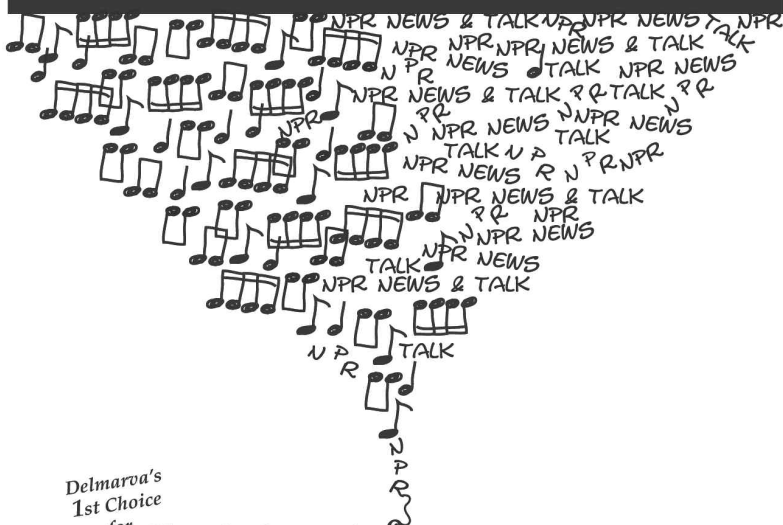
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Gwendolyn Toth

Director Gwendolyn Toth is one of only a few American conductors of historical performance ensembles and orchestras. Currently, she is the director and founder of New York City's virtuoso period instrument ensemble ARTEK. Toth has also conducted at Sadler's Wells Theater in London with the Mark Morris Dance Group; the Skylight Theater in Milwaukee; Kaye Playhouse, Merkin Hall and

BAM in New York City, and for the German Radio Broadcasting system. She is recognized as an outstanding performer on early keyboard instruments, performing in early music festivals in Boston, Utrecht, Holland, and the Czech Republic and on radio networks in Holland, Germany, France and America's National Public Radio. Her discography includes a CD of Bach's Goldberg Variations on the lautenwerk and a CD of organ works by Heinrich Scheidemann on the meantone organ in Zeerijp, Holland. In contemporary music, Toth has worked and recorded with eminent composers and performers, including John Cage, Rhys Chatham, Petr Kotik, Dave Soldier, Louis Andriessen and Elliot Sharp at BAM Next Wave Festival, The Kitchen, Bang on a Can Festival, Cage Nachttage in Koln, and others.

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SALISBURY SYMPHONY ORCHESTRA

At Salisbury University

Saturday, March 6, 2010 • 7:30 p.m.

Holloway Hall Auditorium

Gwendolyn Toth, Guest Soloist and Conductor

Terpsicore from *Il pastor fido*

Larghetto

Chaconne

Sarabande, Largo assai

Gigue, Presto

George Frideric Handel
(1685-1759)

Gwendolyn Toth, Harpsicord

Concerto in G major

Allegro moderato

Andante con moto

Allegro scherzando

Jiří Antonín Benda
(1722-1795)

Gwendolyn Toth, Fortepiano

Concerto No. 12, op. 1 in G major, *La Tempesta di Mare*

from "Concerti da Chiesa e da Camera"

Lorenzo Gaetano Zavateri
(1690-1764)

Allegro con spirito

Adagio e piano

Allegro ma aperto

Sachi Murasugi, violin soloist

INTERMISSION

Romance from *Eine kleine Nachtmusik*

Wolfgang Amadeus Mozart
(1756-1792)

Symphony No. 49 in F minor, *La Passione*

Adagio

Allegro di molto

Menuet e Trio

Presto

Franz Joseph Haydn
(1732-1809)



SALISBURY SYMPHONY ORCHESTRA

At Salisbury University

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Program Notes

Terpsichore from *Il pastor fido* – George Frideric Handel

Terpsichore, a ballet sequence with songs, was composed as a prologue to the revival of *Il pastor fido* in 1734. The prologue consisted of solo arias, choral movements and orchestral writing for dance. The danced role of Terpsichore was performed by Marie Sallé, whose dance company had been engaged by Covent Garden manager John Rich. The ‘passacaille’ from the masque forms the introduction to the second movement and is superficially in the manner of Henry Purcell. Terpsichore contains several examples of vocal pieces followed or preceded by dances based on the same material but treated instrumentally. In Greek mythology, Terpsichore, meaning “delight of dancing,” was one of the nine Muses, ruling over dance and the dramatic chorus. She lends her name to the word “terpsichorean” which means “of or relating to dance.”

Concerto in G major – J.A. Benda (1722-1795)

Born into a Bohemian family of musicians, composer Jiří Antonín Benda (Germanized as Georg Anton Benda) served as court composer to Duke Friedrich III of Saxe-Gotha-Altenburg (Germany) for over 20 years; during which time he composed instrumental, sacred and dramatic works. Through extensive study in Italy, Benda familiarized himself with Italian opera and spent the latter part of his life composing melodramas which were well-received in musical cities such as Vienna, Paris and Mannheim. Along with C.P.E. Bach, J. A. Benda is among the post-J.S. Bach Baroque, pre-Mozart Classical composers who were influential in the stylistic transition that took place in the mid-18th century. The concerto heard in tonight’s concert holds many of the traditional Baroque hallmarks—continuo, harpsichord, and ritornello form or back-and-forth relationship between orchestra and soloist—yet early Classical characteristics such as dramatic and emotional contrasts, flashy and florid writing for the soloist, and balance and symmetry can all be heard. Although written for the 18th century harpsichord, Toth is performing the concerto on the fortepiano, the predecessor of the modern grand piano.

La Tempesta di Mare – Lorenzo Zavateri

Lorenzo Zavateri was a Bolognese composer who became a member of the famous Accademia Filarmonica in 1717 and joined the orchestra of San Petronio in Bologna during the mid 1720s. His set of 12 “Concerti da chiesa e da camera,” roughly translated as “Concertos of Sacred and Secular Quality” Op. 1 from 1735 were among the few compositions of his that were published. Only six of the 12 survive today. Concerto No. 12, op. 1 in G major by Lorenzo Zavateri is a descriptive piece somewhat reminiscent of Vivaldi’s Four Seasons. Titled *La Tempesta di Mare*, this concerto depicts a storm at sea. The first movement paints the blowing wind, the lashing gales of rain, the prayer of the sailors to heaven to be delivered. The second movement portrays the eye of the storm over a calm sea. The final movement returns to the thunder and lightning of a full tempest. Zavateri—another composer born in Bologna—lived from 1690 to 1764. Only a very few pieces survive of his. This concerto shows great virtuosity and imagination.

Symphony No. 49 in F minor *La passione* – Franz Joseph Haydn

The adventurous, expressive nature of Haydn’s symphonies from the mid-1760s shows the composer’s desire to expand the scope of the genre beyond its traditional role as graceful entertainment for the gentry; the popular nicknames some of these works inspired, such as “Trauersinfonie” (Funeral Symphony) (No. 44) and “La passione” (No. 49), indicate that he succeeded. Of special significance are the symphonies in minor keys from this period: Nos. 26, 49, 39, 44, 45 and 52; they exhibit the well-honed wit that would characterize his later works. However, they also contain a harsher, more emotional language than the composer had previously employed—a language he would later abandon.

Many commentators, including Haydn himself, have attributed the composer’s experimentation to his physical separation from the musical mainstream. In 1766, Haydn’s patron, Nikolaus Esterházy, completed the family residence, called Esterháza, where Haydn would live and work until 1790. The palace was just far enough from Vienna to make frequent visits to the city difficult and Haydn’s numerous duties made them nearly impossible. As Haydn later related to a biographer: “I was isolated from the world, no one near me could confuse and torment me, and so I had to become original.” Some, however, have linked Haydn’s style in this period with the contemporaneous Sturm und Drang (Storm and Stress) movement in literature.

Considered the most radical of the symphonies Haydn composed between 1766 and 1772, the Symphony No. 49 in F minor was given its nickname, “La passione,” by its French publisher. For Haydn and his contemporaries, F minor was the appropriate key for somber and supernatural scenes in stage works as well as for the expression of passion in instrumental works (such as Beethoven’s “Appassionata” sonata). Haydn produces unity in part by using F (either major or minor) as the tonic all of the movements, which are arranged in the old-fashioned, “church sonata” format—four movements in the order slow-fast-slow-fast; here, the third movement is a slow Minuet and Trio. The work is scored for two oboes, two horns, bassoon and strings.



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