

DEPARTMENT OF MUSIC

**MUSICA RARITANA**

‘In the House of the Devil’:  
Dramatic Orchestral Music by  
Mozart, C.P.E. Bach, Boccherini and Vanhal

*Andrew Kirkman, conductor*  
*Claire Jolivet, concertmaster and string coach*  
*Holly Chatham, harpsichord soloist*  
*Geoffrey Burgess, oboe and wind coach*  
*Myron Lutzke, cello and coach of lower strings*

Saturday, April 1, 2006  
8:00 pm  
Nicholas Music Center  
Mason Gross Performing Arts Center  
Douglass College Campus



# MUSICA RARITANA PERSONNEL

## Violin

Claire Jolivet (concertmaster)

Ivy Chang

Minjae Kim

Marjorie Selden

David Tsai

Kevin Tsai

## Viola

I-Hsuan Huang

Yumi Oshima

## Cello

Myron Lutzke

Eva Kuhn

## Violone

David Chapman

## Harpsichord

Holly Chatham

## Flute

Christine Frielink

Pamela Riley

## Oboe

Adrienne Foutz

Leslie Godfrey

## French Horn

Laura Crossler

Julia Greenwald

Aleks Ozolins

Ian Zook

## ABOUT THE ARTISTS

**Andrew Kirkman** studied at the universities of Durham, London (King's College) and Princeton, and has worked at the universities of Manchester, Wales and Oxford. He is currently Associate Professor in music at Mason Gross School of the Arts, where he is also director of the Collegium Musicum, which recorded its first CD, *Madrigalists at Prayer*, on the DTR label (a second is currently in preparation for release). His professional recording group, The Binchois Consort, has made seven recordings, all on the Hyperion label. Its recordings and performances, of music by Du Fay, Binchois, Josquin, Busnoys and others, have received universally strong critical acclaim and many music industry prizes, including Gramophone 'Early Music Recording of the Year' in 1999 for 'Music for St James the Greater by Guillaume Du Fay.'

Kirkman's research centers on sacred music of the fifteenth and early sixteenth centuries, and he has published and lectured widely on English and continental music of the period, including the music of such composers as Du Fay, Binchois, Ockeghem and Josquin. *The Three-voice Mass in the Later Fifteenth and Early Sixteenth Centuries* was published by Garland, while *Binchois Studies*, edited jointly with Dennis Slavin, was recently published by Oxford University Press. Professor Kirkman is currently completing his book *The Sound of the Sacrifice: the Life and Afterlife of the Early Polyphonic Mass*. His articles have appeared in such venues as the *Journal of the American Musicological Society*, *The Journal of Musicology*, *Early Music History*, *Music and Letters* and *19th-Century Music*. He is also busy as a freelance violinist in the New Jersey/ Pennsylvania area.

**Holly Chatham** is a performer of wide range and skill, sought after for her continuo and improvisational skills on early keyboards as well as her virtuosity on the modern piano. An "elegantly florid" player (*San Francisco Classical Voice*) and a "leader in the field" (*Counterpoint*), Ms. Chatham is hailed as possessing "a wonderful improvisational flair" on the keyboard (*Atlanta Early Music News*). She has performed in venues such as Weill Recital Hall at Carnegie Hall, Symphony Space, Merkin Hall and Spivey Hall (Atlanta), and at the Bloomington Early Music Festival, Miami Bach Festival, and Music in the Vineyards in Napa Valley. She is a founding member of the critically-acclaimed ensemble *Reconstruction*. Next season sees them at venues including the Clarice Smith PAC at University of Maryland and on a second tour of Mexico. Ms. Chatham toured the U.S. extensively as harpsichordist for the ground-breaking ensemble *Bimbeta*, performing in major concert series throughout the country and giving workshops and master classes at numerous universities. *Bimbeta* was honored in 2003 by *Chamber Music America* as one of fifteen ensembles that have changed the face of chamber music over the past ten years. Ms. Chatham is active as pianist in The Chatham-Wood Duo with violinist Patrick Wood. They have performed and lectured at venues including Taplin Hall (Princeton University), Catholic University and Musica Viva Festival. The Duo's upcoming engagements include the Ugbrooke Chamber Music Festival (UK), the Westminster Choir College Series and the Bickford Theatre. They are also co-founders of Fiat Lux Chamber Players, which has concert series based in Princeton and Summit, NJ. Ms. Chatham received her Master of Music degree in Harpsichord/Fortepiano Performance from Indiana University (Bloomington) and her Bachelor of Music degree in Piano Performance from Clayton State University (Atlanta).

Violinist **Claire Jolivet** has rapidly established herself as one of the country's leading interpreters of baroque and early classical repertoire. She is a member of the Four Nations Ensemble, which has appeared to critical acclaim on major concert stages in the US and abroad. In addition to her work with Four Nations, Ms. Jolivet maintains a busy career appearing regularly with ensembles throughout the Northeast, including The New York Collegium, Sarasa, Concert Royal, and Ars Antiqua. She is the concertmaster of Opera Lafayette in Washington DC, and has played as a guest with Musica Pacifica, Piffaro, Tafelmusik and the Orchestra of the Age of Enlightenment on tour in the US. On modern violin, Ms. Jolivet plays regularly in the New York area with the Stamford Symphony and the Orchestra of St. Lukes. She has appeared as violin soloist with the Jacksonville Symphony Orchestra. Ms. Jolivet was the founder and Artistic Director of the Crested Butte Chamber Music Festival in Colorado, an organization she steered for over 10 years.

Ms. Jolivet began her violin studies in England with Pamela Spofforth and is a graduate of The Juilliard School, where she studied with Dorothy DeLay. She has recorded on the Deutsche Harmonia Mundi and ASV-Gaudeamus labels.

**Myron Lutzke** is well known to audiences as a performer on both period and modern 'cello. A student at Brandeis University and a graduate of The Juilliard School, where he was a student of Leonard Rose and Harvey Shapiro, he now serves as principal 'cellist of numerous orchestras and chamber player with ensembles touring throughout the world. He is currently the principal 'cellist of the Orchestra of St. Luke's, the New York Collegium and American Classical Orchestra and is a member of the St. Luke's Chamber Ensemble, Loma Mar Quartet, Mozartean Players, the Aulos Ensemble, the Bach Ensemble, the Esterhazy Machine and performs regularly with Santa Fe Promusica, Smithsonian Chamber Players and the Portland Baroque Orchestra. Since 1979 Mr. Lutzke has been an artist-in-residence at the Caramoor Festival and has appeared as soloist at the Caramoor, Ravinia, Tanglewood, and Mostly Mozart Festivals. He has recorded for the Decca, Sony, Harmonia Mundi, EMI, Nonesuch, Musical Heritage Society, Deutsche Grammophon, Dorian, and Denon labels. He is presently on the faculty of Mannes College of Music, where he teaches baroque 'cello and performance practice and has taught at the Brixen-Initiative Academy in Brixen, Italy.

**Geoffrey Burgess** began his musical studies in Sydney Australia and with the support of a Dutch Government Scholarship studied Baroque oboe with Ku Ebbinge in Holland. In Europe he worked with numerous ensembles, notably the renowned Paris-based ensemble Les Arts Florissants, with whom he has been associated for twenty years. In the US Geoffrey has appeared with early-instrument orchestras across the country, notably the Seattle Baroque Orchestra, Apollo's Fire, Washington Bach Consort, Concert Royal, Ensemble Rebel and the Violins of Lafayette. He has appeared as soloist with the Australian Brandenburg Orchestra in the Sydney Opera House and has given recitals at the Utrecht and Boston Early Music Festivals. His recording of music by members of the Bach family is available from Move Records (Melbourne). With Elaine Funaro he established Duo d'amore to explore newly-commissioned works for Baroque oboe and harpsichord. Geoffrey also holds a PhD in musicology and has published extensively on French Baroque opera and the history of the oboe, including a comprehensive study written jointly with Bruce Haynes (Yale University Press, 2004). Dr Burgess has taught at SUNY Stony Brook and Duke University, and is currently a fellow of the Five Colleges, Massachusetts.

**Musica Raritana** was formed in 2004 in the context of the biennial meeting at Rutgers of the American Bach Society. Its aim is to provide a venue for students to acquire experience in playing period-instrument style, in order both to expand their experience of playing generally and to open up work opportunities that would not otherwise be available to them. To that end, it offers a pair of concerts each semester—one chamber, one orchestral—coached by senior players in the field. Past programs have included a reconstruction of C.P.E. Bach's Hamburg benefit concert of 1786 (including music by C.P.E. Bach and J.S. Bach), and a program of 'Sturm und Drang' music by Haydn and his contemporaries. Last semester saw our first operatic venture, Purcell's *Dido and Aeneas*, a direction that we intend to pursue in the coming years.

## NOTES ON THE PROGRAM

Often referred to as the ‘little’ G minor Symphony in contradistinction to the much better known Symphony no. 40, Mozart’s Symphony no. 25 is in fact a work of great power and substance. Though the work of a composer still in his late teens, it amply displays the technical resources and dramatic imagination of the mature Mozart. The throbbing rhythms, unisons and diminished seventh of the opening gesture set the scene for the drama to follow, one that is stridently underscored by the barking interjections of the four horns. Even the major-key sections are characterized by great vigor, with surging octaves and tremolo strings, and while the Bb second subject injects a bracing optimism, the opening gesture, with its signature diminished profile, is never far away. Sunnier intervals interject in the Andante slow movement and Trio for winds in the tonic major, but the impression left by the Symphony—with the stark dynamic contrasts of the Minuet and return to syncopations and unison strings in the closing Allegro—remains one of dark emotions, recalling the Dance of the Furies from Gluck’s *Orfeo*.

If minor-key music was an occasional excursion for Mozart, for C.P.E. Bach it was a vehicle for the powerful emotions that were his stock-in-trade. Burney’s characteristically fanciful, but highly evocative, portrait of Bach’s manner when playing to him on the clavichord provides an eloquent backdrop to this concerto, especially since it seems that it, along with its five companion ‘Hamburg’ concertos, was among the works played on that occasion. “After dinner...I prevailed upon him to sit down again to a clavichord, and he played with little intermission till near eleven o’clock at night. During this time, he grew so animated and *possessed*, that he not only played, but looked like one inspired. His eyes were fixed, his underlip fell, and drops of effervescence distilled from his countenance. He said, if he were to be set to work frequently in this manner, he should grow young again. His performance today convinced me what I had suggested before from his works; that he is not only one of the greatest composers that ever existed for keyed instruments, but the best player in point of *expression*.” Among the last of his more than 50 essays in the genre, this concerto—one of four by its composer in C minor—exhibits all the forceful and abruptly-contrasted emotions for which he remains admired today, and which clearly so impressed Burney.

Like the Mozart Symphony with which we opened the program, Boccherini's Symphony in D minor, 'La casa del diavolo,' pays homage to Gluck—its extraordinary last movement, cast in homage to Gluck's *Don Juan*, was published with the heading 'Chaconne representing Hell, written in imitation of that which is included in Gluck's *Stone Banquet*.' Yet there is no doubt but that the smell of sulphur is here much more pungent: with its swirling diminished sevenths and pulsating horns in their high register, this astonishing music seems almost to summon a distant vision of the Wolf's Glen of Weber's *Der Freischütz*. Its originality and power is all the more striking in that the 'Casa del diavolo' is one of its composer's first symphonic works.

Right from the beginning we are pitched into a world of strong contrasts, forte, unison strings contrasting with piano, *divisi* cellos sounding alone. As with so many of the great dramatic works of this period, though, all is certainly not doom and gloom: the D major first movement presents a picture of vibrant optimism close to that of the second subject of the same movement of the Mozart Symphony. But with the halting and almost sinister slow movement a suitably unsettling note is sounded in preparation for the return of the stern Andante that opened the work, and which ushers in the final, distinctly operatic, conjuring up of brimstone.

The career of Johann Baptist Vanhal (born Jan Křtitel Vaňhal) must count as one of music's great rags-to-riches stories. Born as a bonded serf in Bohemia, Vanhal moved in early adulthood to Vienna, where, purely on the strength of financial stability deriving from his musical skill, he was able to purchase his freedom from bondage. Though evidence of his musical training is scant, Vanhal established himself, in the 1760s and 1770s, as one of the major composers in Vienna, and as one of the foremost figures in the development of the symphony.

Though he was clearly a familiar figure in Viennese noble circles, comparatively little is known of his life and musical activities, save that he seems to have been capable, without succumbing to noble service, of living a comfortable if modest life. While the cessation of his symphonic composition in the late 1770s curtailed his stylistic development, his best works stand shoulder to shoulder with those of his most illustrious contemporaries during the same period, including Haydn, Mozart and Dittersdorf, with whom he famously took part in a string quartet performance in 1784. Though often in the past described as an epigone of Haydn, there is in fact little evidence that Haydn's symphonic works,

written in the comparative isolation of the Esterhazy Court, were familiar to him; on the other hand it is known that Haydn had access to a collection of ten of Vanhal's symphonies, including one of his two symphonies in the key of G minor, played by Musica Raritana in this hall almost exactly a year ago, which may perhaps have been an influence on Haydn's own G minor Symphony, which we also played on that occasion.

If the other G minor symphony showed some kinship to that by Haydn in the same key, our closing work this evening reveals, in its prominent use of counterpoint and casting of its slow movement in the submediant major (the relative of the subdominant), a familial relationship to the G minor Symphony of Mozart, our opening number tonight (in fact, interestingly, the slow movement of the Haydn G minor Symphony effects the same tonal shift). The remarkable originality of this piece is clear from its opening gesture, a chromatically-descending sequential figure heard in the second violin which is then answered quasi-fugally at the fifth in violin 1. Clearly Vanhal had a fine oboist at his disposal for this work: the slow movement and trio are almost mini oboe concertos. The Minuet displays a 'wrong-footing' idiosyncrasy more generally associated with Haydn in extending the second of each of its pairs of phrases beyond the usual four measures to six. With its wide-ranging first violin part over a pumping string accompaniment, the Finale, which bears more than passing resemblances to the opening movement, brings this great symphony, and our program tonight, to an emphatic conclusion.

## About the Department of Music

The Department of Music at the Mason Gross School has a faculty of 35 full-time and 38 part-time members. There are approximately 500 students enrolled in its seven degree programs: Bachelor of Music, Bachelor of Arts, Master of Music, Master of Arts, Artist Diploma, Doctor of Philosophy, and Doctor of Musical Arts. All of the music degree programs have as their common aim the development of well-educated professional musicians who have a deep historical and theoretical understanding of all aspects of music. The diversity of faculty specializations within the school provides a breadth of expertise rarely encountered in other programs.

Proceeds from the ticket sales for this concert support scholarship funds for music students.

- Fire regulations strictly prohibit smoking in Nicholas Music Center. Smoking is only permitted outside the building.
- FIRE NOTICE: Nearest exits are located by the red signs; exits are located to the right and left of the stage and lobby.
- Please turn off all phones and pagers prior to entering the performance area.
- Latecomers may have to wait to be seated until an appropriate pause in the program.
- The taking of photographs and possession and/or use of audio or video recorders during performances are strictly prohibited.
- The Lost and Found is located at the Mason Gross Performing Arts Center Ticket Office, next to the Philip J. Levin Theater.
- A public telephone and water fountain are located at the western end of the lobby.
- **Ticket Office Hours:** Weekdays: Performance Days, 10am to Curtain  
Non-performance Days, 10am to 6pm  
Weekends: Performance Days, Noon to Curtain  
Non-performance Days, noon to 6pm