

# The Lyra Concert

1988-1989 Season

Saturday, November 5, 8 p.m.  
Luther Northwestern Campus Center  
Saint Paul

Sunday, November 6, 7:30 p.m.  
Hennepin Avenue United Methodist Church  
Minneapolis

## Program

Trio Sonata in C Major  
for recorder, flute & continuo

*Affetuoso*  
*Alla breve*  
*Larghetto*  
*Vivace*

Johann Joachim Quantz  
(1697-1773)

Richard Hensold, Robert Willoughby,  
Rebecca Humphrey, Barbara Weiss

Trio Sonata in E-flat Major  
for two violins & continuo  
from *Musique de Table 1*

*Affetuoso - Vivace*  
*Grave*  
*Allegro*

Georg Philipp Telemann  
(1681-1767)

Inger Dahlin, Mary Sortie  
Laura Handler, Randy Bourne

Trio Sonata in G Major, S. 1039  
for two flutes & continuo

*Adagio*  
*Allegro ma non tanto*  
*Adagio e piano*  
*Allegro moderato*

Johann Sebastian Bach  
(1685-1759)

Robert Willoughby, Paul Jacobson,  
Nancy Froseth, Randy Bourne

## Intermission

Quartet in G Major  
for flute, oboe, violin & continuo  
from *Musique de Table I*

*Largo - Allegro - Largo*  
*Vivace - Moderato - Vivace*  
*Grave*  
*Vivace*

Telemann

Paul Jacobson, Peter Kelly, Judith Eisner,  
Rebecca Humphrey, Barbara Weiss

Flute Concerto in D Minor, Wq. 22  
*Allegro*

*Un poco Andante*  
*Allegro di molto*

Carl Philipp Emanuel Bach  
(1714-1788)

Robert Willoughby, Inger Dahlin, Mary Sortie,  
Cheryl Kay Tyler, Laura Handler, Nancy Froseth, Randy Bourne

This concert is made possible, in part, by the McKnight Foundation through the McKnight Excellence in the Arts Award, administered by the Metropolitan Council-Regional Arts Council.

# 1988-89 Period-Instrument Calendar

## NOVEMBER-1988

12/Sat/8pm-Concentus Musicus presents the

Boston Shawm & Sackbut Ensemble-SOCC\*-\$10/8

13/Sun/4pm-Hausmusik performs Bach, Vivaldi & Telemann-SSEC\*-free

20/Sun/4pm-Minneapolis Baroque Ensemble perform Purcell & Handel-HCHS\*-\$5/4

21/Mon/7:30pm-The Schubert Club presents fortepianist Joan Benson-LC\*-\$6

## DECEMBER-1988

2-3/Fri-Sat, 8pm; 4/Sun/7:30pm-The Lyra Concert presents

Handel's *Messiah*-LNCC\*-\$12/10

16/Fri/8pm-Concentus Musicus presents Nowell Sing We-SCEC\*-\$8/5

17/Sat/8pm-Concentus Musicus (see 12/16 for details)-SOCC\*

## JANUARY-1989

21/Sat/7:30pm-The Schubert Club presents fortepianist Don Franklin-LC\*-\$6

29/Sun/4pm-Minneapolis Baroque Ensemble-HCHS\*-\$5/4

## FEBRUARY-1989

11/Sat/8pm-Concentus Musicus presents The Food of Love-SCEC\*-\$8/5

18/Sat/8pm-Salamone Rossi Ensemble presents Voices of Nature-HCHS\*-\$7.50/5

19/Sun/3pm-Salamone Rossi Ensemble (see 2/18 for details)-LC\*

21/Fri/7:30pm-The Schubert Club presents fortepianist Malcolm Bilson-LC\*-\$6

24/Fri/7:30pm-The Lyra Concert presents violinist Nancy Wilson & the French Connection-ZLC\*-\$9/8

25/Sat/8pm-The Lyra Concert (see 2/24 for pgm.)-LNCC\*-\$12 /10

26/Sun/8pm-The Lyra Concert (see 2/25 for details)-HAMC\*

## APRIL-1989

9/Sun/4pm-Minneapolis Baroque Ensemble-HCHS\*-\$5/4

14/Fri/7:30pm-The Schubert Club presents harpsichordist Ketil Haugsand-LC\*-\$6

21/Fri/7:30pm-The Lyra Concert presents Purcell's *Dido & Aeneas*-ZLC\*-\$9/8

22/Sat/8pm-The Lyra Concert (see 4/21 for pgm.)-LNCC\*-\$12/10

22/Sat/8pm-Concentus Musicus presents A House Divided-SCEC\*-\$8/5

23/Sun/8pm-The Lyra Concert presents (see 4/22 for details)-HAMC\*

## MAY-1989

6/Sat/8pm-Salamone Rossi Ensemble presents Poco Rococo III-HCHS\*-\$7.50/5

7/Sun/3pm-Salamone Rossi Ensemble (see 5/6 for details)-LC\*

20/Sat/8pm-Concentus Musicus presents Ease after Warre-SCEC\*-\$8/5

## \*VENUES

Hennepin County Historical Society 2303 S. 3rd Ave Minneapolis	Zumbro Lutheran Church 3rd Ave. & 6th St. S.W. Rochester	Hennepin Avenue Methodist Church Groveland Ave. at Lyndale-Hennepin Minneapolis
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Luther Northwestern Campus Center Hendon Ave. & Fulham St. St. Paul	Landmark Center 75 W. 5th St. St. Paul	St. Clement's Episcopal Church 901 Portland Ave. St. Paul
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St. Olaf Catholic Church 215 S. 8th St. Minneapolis	St. Mark's Cathedral Oak Grove St. at Lyndale-Hennepin Minneapolis	St. Stephen's Episcopal Church 4439 W. 50th St. Edina
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For information, call: 612-221-0937 (The Lyra Concert-Twin Cities), 507-289-1120 (The Lyra Concert-Rochester), 612-871-8893 (Salamone Rossi Ensemble), 612-379-4463 (Concentus Musicus), 612-699-4105 (Minneapolis Baroque Ensemble), 612-522-0519 (Hausmusik).

## Notes

This program might be called "The German Connection," since all four composers represented are related in one way or another. The most obvious tie is that between Johann Sebastian and Carl Philipp Emanuel Bach as father and son, Emanuel being the second eldest of Bach's musical offspring. Georg Philipp

Telemann was a close friend of the Bachs in Leipzig and was named godfather to several of the Cantor's children, an honor which carried with it much greater responsibility in those days. As for Johann Joachim Quantz, he was Emanuel Bach's musical colleague at the Potsdam court of Frederick the Great, a great patron of the arts, if not the most talented of musicians. In addition to serving as resident composers, Quantz was the king's flute teacher and Emanuel Bach, often to his musical displeasure, accompanied the king at the keyboard.

During the 1988-89 season, Lyra is performing music from the first *Production* of Telemann's *Tafelmusik*, or *Musique de Table*. At the height of his fame, the 52-year-old Telemann published his "Table-Music" in 1733. Such was his reputation, in fact, that he was able to cover the printing by soliciting subscribers, among them a "Mr. Handel, Docteur en Musique, Londres."

There are three *Productions* or volumes in all, each containing a fixed collection of musical forms including a large-scale overture with suite, a chamber quartet, a concerto for multiple solo instruments, a trio sonata, an accompanied solo sonata, and a curious final movement, called *Conclusion*, which repeats the instrumentation of the overture.

This music was written for performance at elegant dinners where guests might enjoy some "recreation for the spirit" in addition to physical sustenance. However, the title can take on other interpretations. For instance, the musicians might sit around a table to play these pieces; or, perhaps, Telemann is providing us with a "table" of musical dishes—some large, others small; occasionally heavy, frequently light; not too sweet, but often piquant; always *haute cuisine*, never a fast food fix! In any case, Telemann clearly demonstrates his supreme mastery of the varied use and individual treatment of instrumental color and of a free diversity of musical forms.

With regard to *Production 1*, Telemann seems particularly interested in the use of the flute and the violin. The grand *Ouverture* and *Conclusion*, which were performed on our season's opening concerts, are scored for two flutes and strings. Here winds color the tutti sound and dialogue among themselves with a trio of two violins and cello. To be heard on the closing concert of the season is the Double Concerto in A Major for flute and violin. These instruments also figure prominently in the three chamber pieces of the collection, two of which appear on this program.

The Trio Sonata, S. 1039, dates from J.S. Bach's years at the court of Prince Leopold in Anhalt-Cöthen, before Bach moved to Leipzig. This music is best known in its arrangement for viola da gamba and harpsichord where the two flute parts are taken by the gamba and the harpsichordist's right hand. The earlier version is that for two flutes and continuo.

C.P.E. Bach and Quantz are the two "moderns" on this program. In addition, each represents a particular direction of music of the so-called "pre-Classical" period. Quantz is a master of the "galant" where the composer's duty is to delight and charm the ear, if not illuminate the mind. Emanuel Bach stands as the founder of the *empfindsam* or "sensitive" style where the music attempts to reflect the many and varied moods of the mind and spirit. The "sensitivity" of his music is most apparent in his keyboard works; but the changes of mood or "affect," some quite abrupt, are readily apparent in his Flute Concerto in D Minor, a work which also exists as a concerto for harpsichord.

# *The Lyra Concert*

Violin: Inger Dahlin, Judith Eisner, Mary Sortie; Viola: Cheryl Kay Tyler; Cello: Laura Handler, Rebecca Humphrey; Violone/Viola da Gamba: Nancy Froseth; Recorder: Richard Hensold; Flute: Paul Jacobson, Robert Willoughby (guest director); Oboe: Peter Kelly; Harpsichord: Randy Bourne, Barbara Weiss.

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## **Guest Director**

Robert Willoughby is one of the great American flute pedagogues of the 20th century. After teaching for many years at the Oberlin Conservatory of Music, he presently serves on the faculty of the Peabody Conservatory in Baltimore. Earlier in his career he performed with the Cincinnati Symphony and Cleveland Orchestras. An Iowa native, Mr. Willoughby holds degrees from the Eastman School of Music and the New England Conservatory of Music.

As a founding member of both the Oberlin Baroque Ensemble and Oberlin Woodwind Quintet, Mr. Willoughby has toured extensively throughout the United States, Europe and the Orient. He has commissioned and premiered important compositions by Easley Blackwood and Thea Musgrave, among others. A long time member of the Oberlin Baroque Performance Institute and the Smithsonian Chamber Players, Mr. Willoughby is a recognized authority on the both the baroque "wooden" and modern "silver" flutes. His students hold key positions major orchestras in the United States and abroad. In addition to writing for various publications, Mr. Willoughby has made numerous recordings for the Gasparo, Vox, CRI, Coronet and Smithsonian labels.