

M.U.N. Little Theatre
Wednesday, 5 December 1984
at 8:00 p.m.

Memorial University of Newfoundland
CHAMBER ORCHESTRA

Kenneth Greene, Conductor

Ouverture des Nations anciens et modernes

Georg Philipp Telemann
(1681-1767)

Ouverture: Andante maestoso/Vivace/Andante maestoso

Menuet I

Menuet II

Les Allemands anciens

Les Allemands modernes

Les Suédois anciens

Les Suédois modernes

Les Danois anciens

Les Danois modernes

Les vieilles femmes

INTERMISSION

Concerto in G major

Telemann

Largo

Allegro

Andante

Presto

Kenneth Greene, viola
Mary Dinn, conductor

Concerto Grosso in G minor, Op. 6, No. 6

George Frederic Handel
(1685-1759)

Largo affettuoso

A tempo giusto

Musette: Larghetto

Allegro

Allegro

Victoria Garman, violin concertato
Denyse Lane, violin concertato
Catherine Dinn, violoncello concertato

M.U.N. CHAMBER ORCHESTRA
Kenneth Greene, Conductor

Violin I

Catherine Bartlett
Victoria Garman*
Brian Power
Arthur Smith

Violin II

Jordan Berger
Lisa Browne
Mary Dinn
Denyse Lane*

Viola

Carol Erlandson*
Alexandra Fekete
Marion Handrigan
Eileen Kearns

Cello

Catherine Dinn

Doublebass

Mary-Lu Hurley

Harpsichord

Jill Dawe

*denotes Principal

George Philipp Telemann, who spent much of his creative life in Hamburg, was the most prolific of German composers. An attempt by the composer himself to catalogue his music was given up as impossible. Among his vast output are 1500 church cantatas (versus roughly 200 surviving by J.S. Bach), and hundreds of overture-suites for orchestra (134 are extant) of the type to be heard tonight. In the *Overture of the Old and New Nations*, Telemann depicts various peoples through stylized dance movements. After a French overture and two minuets come the old Germans, marching in rather heavy-footed fashion, and contrasting with their modern counterparts, who follow in a rapid, whirling dance. Next come the old Swedes in a solemn *Sarabande*, followed by their successors in a syncopated *Vivace*. The old Danes follow in a *Gavotte*, while a graceful and witty dance movement depicts the modern Danes. A probable explanation for the choice of countries portrayed is the fact that Sweden and Denmark then ranked among Hamburg's most important allies in commerce. The amusing final movement finds *The Old Women* bemoaning the "good old days", their weeping represented by the descending chromatic melody.

Telemann is also credited with composing the first known concerto for the viola. The *Concerto in G major*, published in 1731, shows a blend of French and Italian influences. Its four-movement form is patterned after the church sonata. The first and last movements, however, have a marked dance character. The *Allegro* second movement, with its bold and striding theme, is quite Italian in manner, while the *Andante* which follows is far more French in its *galant* discourse.

The twelve *Concertos, Opus Six* are the epitome of Handel's instrumental art, and are ranked with Bach's six *Brandenburg Concertos* at the summit of the Baroque concerto grosso. The first movement of the present *Concerto in G minor* intensifies the contrast between soloists and the full body of strings by means of abrupt changes in dynamics. The second movement is fugal, submerging the soloists in the general four-part texture. One of Handel's most enchanting movements follows, showing the breadth and nobility of the composer's best melodies. Sandwiched between its outer sections in E^D major is a more agitated section cast in C minor, which nevertheless does not change the basic tempo of the movement. The ensuing *Allegro* is virtually a concerto for solo violin, while the final movement is quite short and nimble, exploiting the orchestral unison for dramatic effect.