Town and Country

Office of Arts + Cultural Programming

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While Telemann did not explicitly title his works, it seems that he is contrasting the older generation’s music, which is characterized by slower tempos, to the more recent works that are faster and more dynamic. For each nation, the contrast is between a fast and an ancient form. Telemann uses the Confessio Augustana (the Augsburg Confession), the normative document that sits at the foundation of all Lutheran Protestantism, as a metaphor for the shift in tempo. His famous son was born, Leopold Mozart, published his own influential Violin School in Augsburg. In the late 17th century, Augsburg was also an important center in the development of the German dance suite. Three different composers, Schellehut, Fischer, and Schmierer, all published significant collections of dance suites in that city.

In 1681–1767

JACOB SCHEFFELHUT

Suites no. VI in C Major (1685)

Jacob Scheffelhut was born in Augsburg and died in that city 300 years ago. He earned the musician’s trade while a student in the Kanton of St. Anna in Augsburg and became a member of the Stadtelpfeifer guild. In 1673 he received an appointment as instrumentalist in both the merchant guild and the St. Anna School. His duties would have included giving lessons and composing music for special occasions in addition to his appearances as performer. On his death in 1693, George Schmezer, a music master, was appointed to the position. Schmezer was known for his skill in the French style and, though they are composed of forming dance types, the dances of the later German dance suite (allemande, courante, sarabande, and gigue) are not used to anchor these suites.

The core formation of two violins, voices would have been taken by violas, probably of different sizes, with the individual lines given their French names: desus, hautecontre, taille, quinte, basse. Fischer was the first to use this: in Corelli’s Concerto grosso op. 6, no. 12 in B Minor, HWV 330 (1740) George Frideric Handel composed the 12 concerto grosso op. 6 in a brief period of less than two months in the autumn of 1739. Unlike much of his other instrumental music, these 12 concerto were conceived as a set and not assembled from existing works, though in some of the concertos he does borrow material from earlier works—for example, from the overture to his Ode for St. Cecelia’s Day. These concertos share the opus number as Corelli’s set of 12 concerto grosso, which were written in the same month. Corelli’s concertos served as an inspiration, though Handel clearly did not try merely to copy the works of his predecessor. As Corelli’s concerto grosso collection was a set of violin and harpsichord/organ expand with additional strings, theorbo, and violins, performing on period instruments. REBEL, through its long-term residency from 1997 to 2009 at historic Trinity Church in New York City, has achieved high acclaim for its collaborations with Trinity Church and other ensembles. REBEL has performed at some of the most prestigious early music concerts, including the Music at the Trinity Church in New York City, the Concerto Baroque in the United States, and the Early Music Festival in the United Kingdom.

ABOUT THE ARTISTS

REBEL has performed at some of the most prestigious early music concerts, including the Music at the Trinity Church in New York City, the Concerto Baroque in the United States, and the Early Music Festival in the United Kingdom. REBEL has collaborated with renowned vocalists Max van Egmond, Derek Lee Ragin, Susan PhUsuwa, and colleagues. REBEL has performed with some of the most respected and recognized ensembles in the world, including the New York City Baroque Orchestra, the Early Music Festival in the United Kingdom, and the Early Music Festival in the United States. REBEL has recorded for some of the most prestigious labels, including Hänssler Classic, Dorian Recordings, and ATMA Classique.

REBEL has been regularly featured on NPR’s Performance Today and on the International Competition for Ensembles in Baroque Music. REBEL has performed at some of the most prestigious early music concerts, including the Music at the Trinity Church in New York City, the Concerto Baroque in the United States, and the Early Music Festival in the United Kingdom. REBEL has collaborated with renowned vocalists Max van Egmond, Derek Lee Ragin, Susan PhUsuwa, and colleagues. REBEL has performed with some of the most respected and recognized ensembles in the world, including the New York City Baroque Orchestra, the Early Music Festival in the United Kingdom, and the Early Music Festival in the United States. REBEL has recorded for some of the most prestigious labels, including Hänssler Classic, Dorian Recordings, and ATMA Classique.
In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

**HWV 330**

*Duration: 1 hour and 30 minutes, including one 15-minute intermission.*

**Ouverture no. 4 in D Minor**

from *Le journal du printemps*

Johann Caspar Ferdinand Fischer

*Ouverture, Entrée, Rondeau, Gavotte, Menuet, Passacaille*

**Ouverture no. 4 in B Minor**

from *Zadig myste*, Acts I

Johann Abraham Schmierer

*Ouverture: Allegro – Allemande – Courante – Sarabande – Boureire – Air – Ballet – Rondeau*

**Concerto grosso op. 6, no. 12 in B Minor**, HWV 318

George Frideric Handel

*2 violins and violoncello solo, strings, and basso continuo – Largo – Allegro – Aria – Larghetto e piano – Variato – Largo – Allegro*

**Ouverture “Les Nations anciens et modernes” in G Major, TWV55:G4**

Georg Philipp Telemann


**Suite no. VI in C Major**

Jacob Schellehout

from *Le musée des Anciens et Modernes*

Johan Caspar Ferdinand Fischer

*2 violins, viola, and basso continuo – Präludium – Vivace – Allemande – Courante – Sarabande – Bourrée – Air – Ballet – Rondeau*

**Präludium : Vivace–Adagio–Vivace**

*2 violins, viola, and basso continuo – 2 violins and violoncello solo, strings, and basso continuo – Largo – Allegro – Aria – Larghetto e piano – Variato – Largo – Allegro*

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Credit: Howard Goodman