

2-15-1991

La Stravaganza Ensemble

Department of Music, University of Richmond

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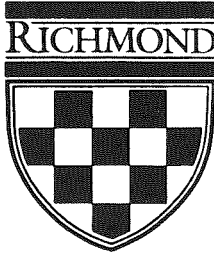
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UNIVERSITY OF RICHMOND



DEPARTMENT OF MUSIC
CONCERT SERIES

LA STRAVAGANZA ENSEMBLE

Thomas MacCracken, director

Robert Gilliam-Turner, *flute*
Alexandra MacCracken, *violin, viola*
Thomas MacCracken, *fortepiano, flute*
Lynanne Wilson, *violoncello*

February 15, 1991, 8:15 PM

North Court Recital Hall

La Stravaganza Ensemble was founded in 1985 by its director, Thomas MacCracken, for the purpose of performing chamber music from the baroque and classical periods on historically authentic instruments, thereby giving modern listeners the opportunity of hearing the kinds of sonorities and interpretations which composers such as Bach, Handel, Haydn, and Mozart would have expected to hear during their own lifetimes. Based in Charlottesville, the group has given frequent concerts at the University of Virginia and the First Night Virginia celebration and has also appeared at several other colleges in Virginia, including a concert of Bach's Brandenburg Concertos at the University of Richmond in April, 1989.

Robert Gilliam-Turner (flute) has been making musical instruments for more than twenty years, beginning as an apprentice to harpsichord builder William Dowd. Since 1984 he has maintained a workshop at the McGuffey Arts Center in Charlottesville, where he produces a wide variety of historical model flutes and recorders for customers in North America, Europe, and the Far East. Largely self-taught as a woodwind player, he has participated in master classes given by Barthold Kuijken, Kees Boecke, Marion Verbruggen, and Wilbert Hazelzet, and has performed widely in the United States, Italy, and Belgium.

Alexandra MacCracken (violin and viola) holds degrees in music from the University of Illinois at Champaign-Urbana and has had wide experience in both chamber music and orchestral playing. Formerly principal violist of the Charlottesville University and Community Symphony Orchestra, she has also performed with the Ash Lawn Summer Opera Festival and the Piedmont Chamber Players; in addition, from 1988-90 she was the founder and director of the Blue Ridge Chamber Orchestra. Currently, Ms. MacCracken teaches privately and performs as a free-lance artist in the Charlottesville area on both modern and period instruments.

Thomas MacCracken (fortepiano and flute) is a graduate of Yale College and the University of Chicago, and has also studied historical woodwind and keyboard instruments at Oberlin College's Baroque Performance Institute. From 1985-90 he was a faculty member of the McIntire Department of Music at the University of Virginia, where he taught courses in the history of music and directed the Collegium Musicum. The founder and director of *La Stravaganza*, Dr. MacCracken has also appeared locally with the Charlottesville University and Community Symphony Orchestra, the Piedmont Chamber Players, and the Blue Ridge Chamber Orchestra.

Lynanne Wilson (violoncello) has been an active participant in the Charlottesville musical community since 1976 as a member of the Charlottesville University and Community Symphony Orchestra, the Wednesday Music Club, and numerous chamber ensembles. She has also performed with the Oratorio Society Orchestra and the Ash Lawn Summer Opera Festival. A graduate of Iowa State University and the University of Washington, Ms. Wilson teaches 'cello privately and has served as President of the Charlottesville Music Teachers Association.

PROGRAM

- Quartet in A minor, Wq. 93 (1788) C. P. E. Bach
(1714-1788)
for flute, viola, violoncello, and fortepiano
Andantino
Largo e sostenuto
Allegro assai
- “London” Trio No. 1 in C major, Hob. IV:1 (1794) F. J. Haydn
(1732-1809)
for two flutes and violoncello
Allegro moderato
Andante
Finale: Vivace
- Sonata in E minor, K. 304 (1778) W. A. Mozart
(1756-1791)
for violin and fortepiano
Allegro
Tempo di Menuetto

INTERMISSION

- Trio in B-flat major, K. 502 (1786) Mozart
for violin, violoncello, and fortepiano
Allegro
Larghetto
Allegretto

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LA STRAVAGANZA ENSEMBLE Thomas MacCracken, director

- | | | |
|-----------------------|-------------|---|
| Robert Gilliam-Turner | flute | Astor & Horwood, London, c. 1814 |
| Alexandra MacCracken | violin | Georg Klotz, Mittenwald, 1774 |
| | viola | Klotz family, Mittenwald, c. 1760 |
| Thomas MacCracken | fortepiano | John Lyon, Northville, Michigan, 1986
(copy of A. Walter, Vienna, c. 1781) |
| | flute | Goulding & Co., London, c. 1807 |
| Lynanne Wilson | violoncello | Anonymous Bavarian maker, c. 1730 |

Notes

Carl Philipp Emanuel Bach, the second son of Johann Sebastian, was widely admired during his own lifetime both as an outstanding keyboard virtuoso and as a highly imaginative composer. The Quartet in A minor, written during the final year of his life, differs from the normal trio sonata of his father's generation in having a fully-written-out part for the keyboard player; however, the cellist's role is still limited to doubling the notes assigned to the pianist's left hand. Stylistically, the work offers a clear contrast to both the Baroque and the Classical idioms, especially in its frequent use of sighing motives, triplet figuration, and unpredictable harmonic shifts.

Haydn's so-called "London" trios were written in 1794, during his second visit to England, where they were published several years later by the firm of Monzani & Co. A note in this first edition explains that the trios were composed for two aristocratic music-lovers, the Earl of Abington and his friend Sir Willoughby Aston, both of whom were enthusiastic amateur flutists. This no doubt explains the somewhat unusual instrumentation of these works for two flutes and cello, a scoring also found in several earlier compositions dedicated to Lord Abington by C.F. Abel and J.C. Bach.

The Violin Sonata in E minor, K. 304, was written in Paris during the early summer of 1778, as part of a set of six such works which were published there the following November as Mozart's *Oeuvre Premier* (though of course they were far from the 22-year-old composer's first printed compositions). The entire set is notable for giving the violin a role of equal importance to the piano, unlike other such duos of the period in which it played a decidedly subordinate role. This particular sonata, the composer's only instrumental work in E minor, is further remarkable for its serious, even tragic mood, which led Alfred Einstein to call it "one of the miracles among Mozart's works, spring[ing] from the most profound depths of emotion."

According to Mozart's handwritten "Index of All My Works," he finished the Piano Trio in B-flat, K. 502, on November 18, 1786; exactly two years later it was published by the Viennese firm of Artaria, together with two other piano trios, as "3 Sonatas for the Pianoforte, with the accompaniment of a violin and violoncello, Op. 15." Despite this description, and the undoubted prominence of its keyboard part, the string writing in this trio is definitely obligato rather than merely accompanimental, with the cello in particular being almost entirely liberated from the earlier custom of following the pianist's left hand. Often regarded as the finest of Mozart's seven piano trios, the work is a substantial one whose opening movement in sonata form is followed by two others which are both laid out as rondos, though in contrasting keys and tempos.

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