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2024–2025

Concert 1 || Telemann's Tavern



FRIDAY, NOVEMBER 22, 2024 | 7:30 P.M.

Mount Olive Lutheran Church, Rochester, MN

SATURDAY, NOVEMBER 23, 2024 | 7:30 P.M.

Sundin Music Hall, Hamline University, St. Paul, MN

Concert 1 Telemann's Tavern

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Mount Olive Lutheran Church, Rochester, MN

SATURDAY, NOVEMBER 23, 2024 | 7:30 P.M.
Sundin Music Hall, Hamline University, St. Paul, MN

PROGRAM

All pieces by Georg Philipp Telemann unless otherwise noted

FIRST SET

Polonié
Polonié 2 (TWV 45)
Polonesie (TWV 45)
Polonesie 8 (TWV 45)
Allegro (TWV 43:B2)
Tourbillon (TWV 55:D12)

Concerto Polonois in G Major (TWV 43:G7)

Dolce
Allegro
Largo
Allegro

Partie Polonois (TWV 39)

Ouverture
Harlequinade
Le Ris
Rigidon
Combattans
Hanaque-Sarrois
Gigue

Chaconne from Ouverture in G (TWV 55:G9)



Georg Philipp Telemann (1681–1767)

INTERMISSION

Violin Conco in D (TWV 51:D9)

Con content
Allegro
Largo
Vivace

Tavern Dances

Judith Steenbrink (b. 1977)

The Devil a Violin

Judith Steenbrink

SECOND SET

Polonié (TWV 45)
Hanaquoise (TWV 55:D3)
Hanac (TWV 45)
Hanac (TWV 45)
Hanasky (TWV 55:E1)

Concept and arrangements by Judith Steenbrink



Judith Steenbrink

Orchestra. Between 2014 and 2022 she was first violinist of Christina Pluhar's ensemble l'Arpeggiata and in 2006 she founded Holland Baroque with her twin sister Tineke Steenbrink. As coartistic director and concertmaster, she has created groundbreaking projects such as *The Birth of Gospel* (with London Community Gospel Choir), *Silk Baroque* (with Wu Wei), *Minne* (with Bastarda Trio), and *Carnival Baroque* (with Jeanine De Bique). Judith Steenbrink composes and arranges for Holland Baroque together with her sister Tineke. This creates unique projects tailor-made for ensemble and soloist. In 2023 Judith Steenbrink composed

JUDITH STEENBRINK (baroque violin) grew up in a musical family where Renaissance choral music was central. After her studies with baroque icons Alda Stuurop and Lucy van Dael (among others), she toured with the European Union Baroque Orchestra, Concerto Copenhagen, and Amsterdam Baroque

music for the film *Metamorphosis* by filmmaker Pim Zwiers. In 2022 she founded the annual summer festival Batenburg Baroque Festival, where music from all kinds of genres and styles come together at historic locations in beautiful surroundings. Judith Steenbrink believes that baroque music derives its power from emotions that are universal. Baroque is now. Judith plays on a violin that was built in Cremona in 1622 by the Amati brothers. "Playing this violin is so special. The instrument knows its way in the repertoire; it was there when this music was first played. I follow where this instrument leads me!"

"I am very curious to get to know everyone in Lyra Baroque Orchestra. On the one hand, I want to discover what the orchestra's philosophy and ambitions are. On the other hand, I am enthusiastic to bring along and share what I believe in: renewing baroque music. I am invested in keeping baroque alive and giving it a future by making it appealing to a wide audience. Creativity, openness, and enthusiasm are the keys. I find it fascinating to see that early music is alive in so many places all over the world and I am very excited to see how baroque music resonates in Saint Paul." —Judith Steenbrink

Tonight's Orchestra

Judith Steenbrink, *concertmaster, violin soloist, and guest director*

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Christine Harada Li
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Marc Levine
Conor O'Brien
Miriam Scholz-Carlson

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Telemann's Tavern || Program Notes by Judith Steenbrink

“Telemann's Tavern floats between Telemann's own compositions and the folk music that inspired him to write these works.” —Judith Steenbrink

Telemann's Tavern is for curious listeners who want to get to know Georg Philipp Telemann from a different angle. After Telemann spent six months at the Polish court of Count Erdmann II von Promnitz, located in what is now called Pszczyna, he wrote in his autobiography: “If you were to write down everything that was played there, after a week you would have enough ideas for the rest of your life.” Tonight, Telemann sounds folky, sparkling, elegant, gutsy, and melancholic.

It is obvious that Telemann had an excellent command of the French and Italian styles. The program *Telemann's Tavern* zooms in on Telemann's Polish style, which is how he characterized the form he developed based on the music he discovered in the border region of Poland and Hungary. It was at the beginning of his career, when he was barely twenty-five years old, that he heard these sounds that would inspire him for the rest of his life.

Telemann writes in his autobiography:

In 1704 I was appointed by His Excellency Lord Count Erdmann von Promnitz as Kapellmeister in Sorau (Zary). When the Court resided in Plesse and Krakow for six months, I became acquainted with both Polish music and the music of the Hannaken. This in all its barbaric beauty. (The Hannaken are Czechs from Moravia.) The music came from four different instruments: an extremely shrill violin, a Polish bagpipe, a bass trombone and a regal. I once heard thirty-six bagpipes and eight violins together. One can hardly imagine what brilliant ideas the wind players and violinists performed during the improvisations when the dancers were allowed to rest.

It is remarkable that Telemann was so explicitly interested in music improvisations. The “ingenious ideas” were only possible when the band did not have to worry about the strict meter and the musical demands of the dance.

Telemann continues enthusiastically: “If you know how to listen well, you can get so much good out of this music.” He also writes: “Later I wrote large concertos and trios in this style, which I then gave in an Italian guise by alternating Adagios with Allegros.”

It is very likely that the thirty dances from the manuscript *Danse d'Polonie*, which was written by him, are literal quotations from the field.

Telemann probably picked up the violinists' music in inns, pubs, and on village squares. Yet it remains to be seen whether it was folk music as we know it today. What were the specific characteristics of folk music in the eighteenth century? After all, a clear dividing line between art music, folk music, and popular music has only been drawn since the nineteenth century. Outside the courts, churches, and castles, music was played in the eighteenth century on occasions that served purely for relaxation, entertainment, and dancing. These songs and dances were widely known, but the music and text were only sometimes notated. Telemann himself wrote them down in his *Danse d'Polonie*.

DANSE D'POLONIE

The so-called Rostock Manuscript with the title page *Danse d'Polonie* consists of a collection of dances in Telemann's handwriting. There are thirty dances with a first violin part, and sometimes a bass part has been preserved. However, there must also have been a second violin part because the violin part is indicated as Violino pro (violino primo), which implies a violino secondo. Maybe there was also a viola part. However, the inner parts have not been found. It could be that this Rostock Manuscript was really Telemann's inspiration booklet and that he only wrote the middle voices when he incorporated these pieces into his trios and concertos. Sitting in the pub he had just enough time to write down the melody and bass part.

Similar eighteenth-century collections have been found elsewhere in Europe. Well-known dances such as minuet, gavotte, and bourrée appear in all manuscripts. But so do lesser-known dances such as murky, Janisairres, and Hanac. Apparently, these dances were popular throughout Europe and everyone wanted to show that he or she was familiar with them.

The precise purpose of these notebooks remains unclear. Is it to ensure that the most beautiful music is not forgotten and therefore archived? Or is it to have the most beautiful music close at hand at all times so that you can fizzle away “zum Spaß”?

Telemann's Tavern examines Telemann's view of the Polish style. His *Danse d'Polonie* (TWV 45), in which

he notated the dance music he heard during his stay in Poland, inspired the conception of this program. From the starting point of this manuscript, we also investigated how Telemann applied the Polish style in his own works, with the two “Concerto Polonois in G” (TWV 43:G7) as a fantastic example of this. In this concerto you can hear Telemann playing with his knowledge of the different European styles. His mastery of the Polish style intertwines with the Italian, German, and French. Another excellent example of this is his *Partie Polonois* (TWV 39:1), a suite originally for two lutes notated in lute tablature, here in an arrangement for five strings and basso continuo. Searching further for the Polish style in Telemann's oeuvre, you can see which pieces Telemann referred to as Polonaises or Hanaquoises. There are also dances that do not have an explicit Polish title, but once you recognize the spirit and character of the Polish style, you know they are written in that esprit.

Softness and tenderness, mountains, trees, stones, and earth. There is so much you can find in a Polonaise. It might sound contradictory, but for me the Polonaise represents both melancholic solitude as well as uplifting energy.

Telemann shows you how to love the Polonaise and how to highly appreciate the Polish style. Through his melodies I began to imagine his visit there. More and more I started picturing what he must have seen and heard. I could almost smell the earth, the stones, and the fresh air of the Polish mountains while discovering this music. Every day I could imagine this country from centuries ago clearer and clearer.

I saw Telemann sitting in a tavern and admiring the Polish musicians. I imagined how his beer and food tasted, the bread and the meat, maybe some vegetables. I could hear the music merging with the natural noises of the tavern. I saw people dancing. Through Telemann's music, the past came to life, and I enjoyed it so much! I love the orchestra to sound like the picture that Telemann brought to life.

Let his music awaken our imaginations!

FINALLY

Telemann's inspiration has also inspired me personally. I saw him so clearly sitting in that dark pub, a smile on his face, writing down some melodies. What other music has he heard? I fantasized a bit and wrote “The Devil a Violin” and “Tavern Dances.” ■



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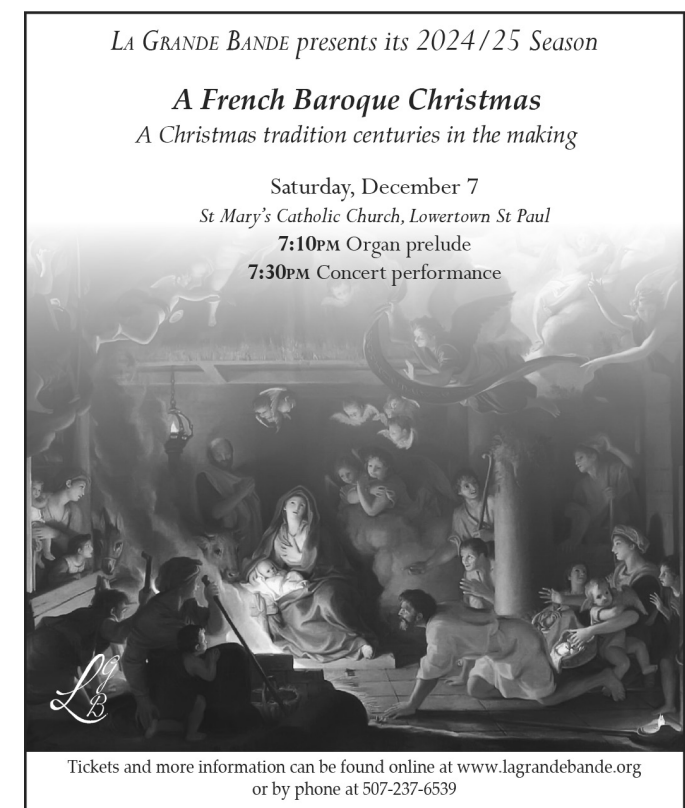
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