



JACQUES OGG, ARTISTIC DIRECTOR EMERITUS

40TH SEASON

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2024-2025

Concert 5
Les Favorites



FRIDAY
JUNE 13, 2025
7:30 P.M.

Mount Olive Lutheran Church
ROCHESTER, MN

SATURDAY
JUNE 14, 2025
7:30 P.M.

Sundin Music Hall
Hamline University
ST. PAUL, MN

Concert 5

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

PROGRAM

GEORG PHILIPP TELEMANN (1681–1767)

Paris Quartet No. 12 in E Minor, TWV43:e4

Prélude

Gay

Vote

Gracieusement

Distraît

Modéré

JOHANN SEBASTIAN BACH (1685–1750)

Concerto in A Major, BWV1055

Allegro

Larghetto

Allegro ma non tanto

JEAN-MARIE LECLAIR (1697–1764)

Concerto in C Major, op. 7, no. 3

Allegro

Adagio

Allegro assai

—INTERMISSION—

GEORG PHILIPP TELEMANN (1681–1767)

Ouverture in A Minor, TWV55:a2

Ouverture

Les Plaisirs

Air à l'Italien

Menuet 1&2

Réjouissance

Passepied 1&2

Polonaise

LUIGI BOCCHERINI (1743–1805)

Arias from *La Clementina*, GreB 540

¡Ay de mi!!

Cruel, injusta

Almas que amor suetó



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Tonight's Orchestra

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Cheryl Zylla, *viola*

Julie Elhard, *viola da gamba*

Tulio Rondón, *violoncello*

Sara Thompson, *baroque bass*

Jacques Ogg, *harpsichord*

Glossary of Tonight's Musical Terms

Quartet	A piece for four instruments or voices
Prelude	a movement that serves as an introduction and establishes the key
Gracieusement	a movement in a smooth, graceful manner
Modéré	moderate in tempo
Allegro	fast and energetic
Larghetto	slow (but not as slow as Largo)
Allegro ma non tanto	fast but not too much
Adagio	slow and at ease
Allegro assai	very fast
Air à l'Italien	Italian song
Menuet	a stately dance in 3/4 time
Passepied	spirited dance in triple meter
Polonaise	a march-like Polish dance



JACQUES OGG is a performer on both harpsichord and fortepiano; he conducts and he makes recordings, either solo or with friends and colleagues. He taught at the Royal Conservatory in The Hague, he has been a member of the Orchestra of the 18th Century, and has performed regularly with Concerto Palatino.

He was born in Maastricht (The Netherlands) and studied harpsichord in the city of his birth with Anneke Uittenbosch. In 1970 he went to study with Gustav

Leonhardt at the Amsterdam Conservatory from which he graduated in 1974.

Jacques Ogg's current activities include solo concerts on harpsichord or on fortepiano. He is frequently invited for masterclasses, for instance in Vancouver, Canada, México City, Seoul, South Korea, Mateus, Portugal, Salamanca, Spain, as well as in Cracow, Poland, Prague, and Budapest. He was invited as a juror in competitions such as Bach Wettbewerb (Leipzig), Prague Spring, and Jurow Competition (US).

Jacques Ogg is artistic director emeritus of the Lyra Baroque Orchestra in Minneapolis/Saint Paul (Minnesota, US).



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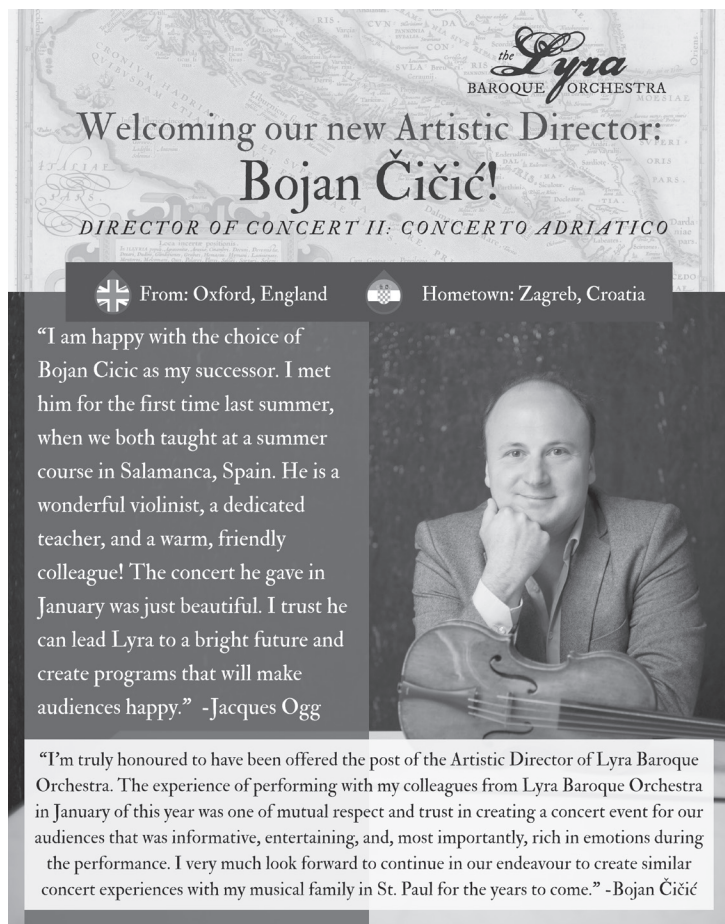
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"I am happy with the choice of Bojan Čičić as my successor. I met him for the first time last summer, when we both taught at a summer course in Salamanca, Spain. He is a wonderful violinist, a dedicated teacher, and a warm, friendly colleague! The concert he gave in January was just beautiful. I trust he can lead Lyra to a bright future and create programs that will make audiences happy." -Jacques Ogg

"I'm truly honoured to have been offered the post of the Artistic Director of Lyra Baroque Orchestra. The experience of performing with my colleagues from Lyra Baroque Orchestra in January of this year was one of mutual respect and trust in creating a concert event for our audiences that was informative, entertaining, and, most importantly, rich in emotions during the performance. I very much look forward to continue in our endeavour to create similar concert experiences with my musical family in St. Paul for the years to come." -Bojan Čičić

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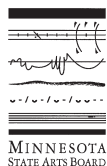
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Lyra gratefully acknowledges the support of the many organizations and individuals who have generously supported Lyra's 2024-2025 season. This activity is made possible by the voters of Minnesota through Minnesota State Arts Board Operating Support, Creative Support, and Arts Tour grants, thanks to a legislative appropriation from the arts and cultural heritage fund.

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Lyra is grateful to many generous donors for their support of our current season. If you notice any mistakes or omissions, please contact us at info@lyrabaroque.org. We will correct it in the next program. Thank you for your support!

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Les Favorites

Program Notes by Jacques Ogg

Choosing the title for this program, I confess, I thought of my favorite colleagues, Marc Destrubé, Cléa Galhano, Maria Jette, Immanuel Davis, my favorite orchestra, Lyra, and my favorite repertoire!

Google “Les Favorites” and you’ll find countless restaurants all over the world; google “La Favorite” and you’ll find a couple of *maîtresses* of noblemen or kings—the perfect material for an opera. Gaetano Donizetti wrote his *La Favorite* in 1840. More than hundred years earlier Madame de Maintenon, Louis XIV’s *maîtresse*, was depicted in an unusual chaconne by François Couperin: not three, but only two beats to the bar—a sarcastic allusion to the austerity she imposed on court life.

From the middle of the seventeenth century Italian musicians were taking over Europe by storm with their appealing Concerti and Sonatas—a fact that was not appreciated at the French court. Instrumental music there had other forms: the suite, the overture. After the death of Louis XIV it became, bit by bit, possible to openly adhere to the modern fashion. Couperin published *Les Goûts Réuins* and *Apothéoses* for the champions of both the national styles—Lully and Corelli.

A champion in both the French and Italian styles, not to mention Polish and Turkish influences, and a pioneer of the *stile galante* was **GEORG PHILIPP TELEMANN**. According to *The Guinness Book of Records* the most productive composer in music history, Telemann published a steady stream of works—a lucrative business, practically nullified by the spendthrift of his gambling (and infidel) spouse. After the publication in 1730 of his “Quadri a violino, flauto traversiere, viola da gamba o violoncello, e fondamento” he was invited to come to Paris. Seven years later Telemann finally travelled from his home in Hamburg to Paris. For this visit he wrote six “Nouveaux Quatours.” Both collections were published by Le Clerc, the second set during Telemann’s stay in Paris in 1738. After his return in Hamburg Telemann wrote:

The admirable performances of these quartetts by Messrs Blavet, Guignon, Forcroy junior, and Edouard would be worth describing were it possible for words to be found to do them justice. In short, they won the attention of the ears of the court and the town, and procured for me in a very little time an almost universal renown and increased esteem

The last quartet, in E Minor, opens with a Prélude, where the quick (*très vite*) middle part featuring an Italian, short, jumpy theme is embraced by serious “A discrétion”

sections. The Gai can be seen as a friendly gavotte, the Vite as a humoristic rondeau. The Gracieusement is a sweet dialogue between the upper and lower voices, the Distrain has a syncopated witty theme contrasting with a virtuoso middle section. The six long notes in the bass of the Modéré form a repeating harmonic basis, like in a chaconne, often used as a final movement in French opera.

JOHANN SEBASTIAN BACH admired the Italian style: He transcribed concerti by Vivaldi, Marcello, and others for harpsichord or organ solo. In the 1730s he wrote a number of concerti for one to four harpsichords. He played them with his sons and his students in Das Zimmermannsches Kaffeehaus, situated in the most elegant street of Leipzig. Women were, exceptionally, admitted to these public concerts in the coffeehouse.

Conjecture about the *original* solo instruments of the movements that Bach did not *recycle* from cantatas for his harpsichord concertos caused much ink to flow. Oboe d’Amore is most often assumed to be the instrument BWV1055 was originally written for.

Bach’s concertos have the typical concerto form: a tutti ritornello alternating with solo passages. The ritornelli come in different tonalities, also in more mellow, shadowy keys like B minor and C# minor, a contrast with the festive A major opening ritornelli of the outer movements. The Larghetto is built on a chromatically descending bass line, a *lamento* bass, in the melancholic tonality of F# minor. Passages leaning toward A major and the long *melismas* for the harpsichord give this movement, a lilting *siciliano*, a tender sweetness. The festive Allegro ma non tanto seems to open doors to the gallant style, more and more *en vogue*.

JEAN-MARIE LECLAIR, born in Lyon, acquired the Italian taste studying dance and violin in Torino, in the northern Italian region Piemonte. Arriving in Paris in 1723, he played at the *Concert Spirituel* and published his *Premier Livre de Sonates*: violin sonatas, two of them with the remark “*cette Sonate peut se jouer sur la Flute Allemande.*” This was probably prompted by commercial reasons. The same remark is to be found with one of his violin concertos, Opus 7, no. 3 in C Major. Remarkable is the dramatic opening of the Adagio, a shrill contrast with the cantabile contributions of the flute. Also in the outer movements we find signs of the coming *sturm und drang*: elegant themes, virtuoso solos, unisono passages.

When Telemann was in Paris, Leclair was in The Netherlands serving at the court of the Princess of Orange, who was a harpsichordist. He had left Paris after a clash with Guignon, the violinist Telemann wrote so praisingly

about. Had Leclair a quick temper? We know that he broke up with his second wife and moved to a small house in an ill-famed neighborhood in Paris, where he was found stabbed to death....

One wonders why **GEORG PHILIPP TELEMANN** didn't write more ouvertures for recorder and orchestra than the one you'll hear tonight. Between the hundreds of ouvertures we find a number with more than one recorder, some in combinations of multiple solo instruments. Was it because the recorder was used for funeral music as well as for less dramatic entertainment? It cannot be that he didn't like the instrument, because this monumental piece can be compared with J. S. Bach's Overture for flute, strings, and basso continuo. Each movement mirrors the genius of the composer. A large French overture with the typical dotted rhythm and a flowing fugal middle section is followed by a series of character pieces and dances, all of them jewels of expression.

From 1770 Luis Antonio, the Cardinal Infante of Spain, employed **LUIGI BOCCHERINI**, at twenty-six already a famous cellist and composer. After years in Arenas de San Pedro, where the Infante lived until his death in 1785 after being exiled by his brother, King Carlos III, Boccherini returned to Madrid. On commission of the Condesa

Osuna Benavente he wrote a zarzuela (a Spanish operetta, partly spoken, partly sung) *La Clementina*. A story about two daughters of a wealthy gentleman, their marriage candidates, their servants, with a happy end: three marriages, but not with the original candidates. ■



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