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PEDRO GANDÍA MARTÍN, GUEST DIRECTOR AND CONCERTMASTER

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2024-2025

Concert 3

200 Years of Early Music Pleasure



FRIDAY, MARCH 14, 2025 | 7:30 P.M.

Mount Olive Lutheran Church, Rochester, MN

SATURDAY, MARCH 15, 2025 | 7:30 P.M.

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

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PROGRAM

ARCANGELO CORELLI (1653–1713)

Concerto Grosso, op 6, no. 4

Adagio-Allegro

Adagio

Vivace

Allegro-Allegro

HEINRICH IGNAZ FRANZ VON BIBER (1644–1704)

Battalia à 10

Sonata (Presto I)

Die liederliche Gesellschaft von allerley Humor

(The Profligate Society of Common Humor)

Allegro (Presto II)

Der Mars (The March)

Presto III: Aria. Die Schlacht. Lamento Adagio

GEORGE FRIDERIC HANDEL (1685–1759)

Concerto Grosso in G Major, op. 6, no. 1, HWV 319

A tempo giusto

Allegro

Adagio

Allegro

Allegro

INTERMISSION

JOSEPH HAYDN (1732–1809)

Concerto for Violin and Strings in G Major, Hob VII-4

Allegro moderato

Adagio

Allegro

JEAN-MARIE LECLAIR (1697–1764)

Selections from the tragedy *Scylla et Glaucus*

Overture

Sarabande-tendrement

Air en Rondeau

Air

Airs Demons (Lent-Viste-Viste)



Lyra Baroque Orchestra

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violin soloist and guest director

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Pedro Gandía Martín

Violinist **PEDRO GANDÍA MARTÍN** performs worldwide as a soloist, conductor, and ensemble member. He is a member of the trio Passamezzo Antico and has been artistic director of the Baroque Orchestra of Seville (Spanish National Prize 2011) from 2000 to 2021. He is on faculty at Musikene (the

Higher School of Music of the Basque Country) in San Sebastián, artistic director of Propitia Sydera, and is also teaching historical music courses and conducting the baroque orchestra at the University of Salamanca.

Gandía did his violin studies in Spain and Holland. He has also worked extensively with and under the direction of renowned early music specialists such as Gustav Leonhardt, Jacques Ogg, Monica Huggett, Enrico Onofri, Jaap Schröder, Andrew Manze, Barry Sargent, François Fernandez, Christophe Coin, Wilbert Hazelzet, Alfredo Bernardini, Marc Minkowski, Roy Goodman, Sigiswald Kuijken, Harry Christophers, Fabio Bonizzoni, Shunsuke Sato, Giuliano Carmignola, Rinaldo Alessandrini, Hiro Kurosaki, Maxim Emilyanychev, Pablo Valetti, Diego Fasolis, and Wim ten Have, among others.

An active performer, Gandía has played in the world's most prestigious festivals and concert halls with groups such as Passamezzo Antico, Les Musiciens du Louvre, European Union Baroque Orchestra, Leipzig's Chürsasische Capelle, Café Zimmermann, Baroque Orchestra of Seville, Baroque Orchestra of Salamanca, Lyra Baroque Orchestra Minnesota, Propitia Sydera Bilbao, and Al Ayre Español. Under his direction, the Baroque Orchestra of Salamanca, Propitia Sydera, Bilbao Symphonic Orchestra and the Baroque Orchestra of Seville, among others, have presented several programs focused on cantatas/operas of Bach and Handel, concerti grossi of Corelli, Hellendal, and Handel, and baroque suites of Locke, Purcell, Telemann, Conti, etc.

He has recorded extensively for labels including Deutsche Harmonia Mundi, Arsis, ALPHA, Columns Classics, Warner-Erato, ONA Digital, Alma Musik, Archiv Produktion, Harmonia Mundi, Passacaille, OBS Prometeo, as well as for the BBC, Radio France, Polish and Danish Radio, Radio Nacional de España, and Radio Euskadi. ●

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 Joseph Dolson, *baroque violin*
 Marco Real-d'Arbelles, *baroque violin*
 Charles Asch, *baroque cello*
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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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200 Years of Early Music Pleasure

Program Notes by Pedro Gandía Martín

The concept of a baroque orchestra, as it is currently understood within the context of the early music scene, encompasses a temporal span of approximately two centuries. This period, which extends over the course of two hundred years, is characterized by the production of music that has been described as both remarkable and enjoyable to the senses.

ARCANGELO CORELLI and **JOSEPH HAYDN**, stand as defining figures in the canon of Western music. Their influence, particularly in the realm of orchestral composition, is undeniable. Corelli, the first composer to attain pan-European recognition for his instrumental music, left an indelible imprint on the masters of the late baroque. Haydn shaped what, in his time, was a transnational compositional style that, even tentatively, extended beyond the borders of the “old world.”

To fully comprehend the stature Corelli commanded in the eighteenth century, one must engage in an act of historical imagination. As Michael Talbot observes, the striking originality of his music so profoundly affected his contemporaries that his innovations were swiftly assimilated, repeated, and ultimately transformed into conventions that now seem self-evident to the modern listener. Roger North had already intuited this in 1728 when he remarked, “If musick can be immortal, Corelli’s comforts will be so.” Among his works, the posthumously published opus 6, a collection of concerti grossi, remains unparalleled in its stylistic breadth within the instrumental repertoire of its time. Positioned at the apex of the seventeenth-century concertato tradition, these concertos herald a new aesthetic tailored specifically to the burgeoning orchestral medium. The trio sonata principle is expanded, enriched with textures, densities, and dynamic contrasts of heightened expressivity. The concertino demands a technical prowess that, while always subordinated to musicality, fuses Roman academicism with Venetian extravagance. This interplay between the concertino and ripieno is not merely a contrast of function but a dynamic dialogue of musical materials. These, in turn, unfold through the development of concise and highly characteristic motifs, lending the movements a distinctive clarity and coherence. The da chiesa model, exemplified in tonight’s performance, offers a testament to these compositional ideals.

Corelli’s influence in Britain was both profound and enduring. The concerto grosso established itself as the preferred orchestral genre, captivating composers, performers, and audiences for decades. **GEORGE FRIDERIC HANDEL**, following in this tradition, composed his *Twelve Grand Concertos* in 1739, marking the twenty-fifth anniversary of Corelli’s opus 6. The significance of this tribute was further underscored by Handel’s decision to assign the collection the same opus number. As Donald Burrows suggests, the meticulous care with which Handel approached these works points to his ambition of placing his concertos on equal footing with those of the Italian master. Despite the stylistic shifts dictated by Handel’s eclecticism, these works blur the conventional distinctions between the da camera and da chiesa genres. The *Concerto in G Major* serves as a striking example of this synthesis. Its first two movements evoke the form of an overture, though the expected fugal development in the allegro is instead realized through imitative exchanges between soli and tutti. A concertante fugato makes a fleeting appearance later, following an affecting adagio in the relative minor. The final movement, a spirited gigue, is animated by echo effects assigned to the concertino. The concerto encapsulates Handel’s singular ability to weave disparate styles into a unified, compelling musical discourse.

The concerto grosso flourished in a musical landscape where representation and narrative were integral to compositional thought. The baroque fascination with mimesis found a natural ally in music’s capacity not merely to reflect reality but to evoke and interpret it. By the early seventeenth century, a Platonic aesthetic had emerged, asserting music’s ability not only to imitate the external world but to stir and express human passions. *Battalia* (1673), one of **HEINRICH IGNAZ FRANZ VON BIBER**’s most original and striking works, embodies this vision. Its subtitle, *Das liderliche Schwärmen der Musquetirer*,

Mars, die Schlacht und Lamento der Verwundeten, mit Arien imiltirt und Baccho dedicirt (A dissolute rabble of musketeers, Mars, the battle, and the lament of the wounded, imitated through arias and dedicated to Bacchus), is as vivid as the music itself. A landmark of programmatic composition, *Battalia* surpasses its predecessors through an array of novel sonic effects (the famous first Bartók pizzicato in history!), creating an aural tableau of remarkable immediacy. Nikolaus Harnoncourt aptly described it as “a magnificent piece of music” whose expressive force continues to captivate musicians and audiences alike.

No survey of national compositional schools would be complete without acknowledging the French tradition, which Quantz characterizes as lively, natural, and expressive. This aesthetic, deeply rooted in dance forms and prosodic precision, fostered a distinctive performance practice, where ornamentation and *inégalité* were central elements. The final work in tonight’s program embodies these qualities. **JEAN-MARIE LECLAIR**’s *Scylla et Glaucus* premiered in 1746 at the Académie Royale de Musique in Paris, and represents the culmination of the French baroque idiom. A pupil of a Corelli disciple in Turin, Leclair later established himself in Paris, with sojourns in the Netherlands and Spain. His violin writing, which surpasses the Corellian model, integrates the stylistic advances of Tartini and Locatelli. As the founder of the French baroque violin school, Leclair stands

as a testament to the eighteenth-century synthesis of European styles—perhaps a reflection of an Enlightenment ideal of artistic unity.

Haydn, the most historically distant composer in tonight’s program, inhabited a vastly different musical environment. By his time, the circulation of independent musicians, the rise of domestic music making, and the expansion of commercial music networks had fostered a compositional language that transcended national idioms. Though occasionally subject to localized reinterpretations, Haydn’s works enjoyed widespread dissemination and reception. His contributions to the concerto form were instrumental in establishing a balance between instrumental virtuosity and the clear, symmetrical structures that would come to define *classicism*. In his violin concertos, the orchestra ceases to be a mere accompaniment; instead, it assumes an autonomous voice, engaging in a dynamic interplay with the soloist.

Haydn’s reception in England echoed the enthusiasm that Corelli’s opus 6 had inspired decades earlier. Charles Burney, writing in 1791, captured this moment of artistic exaltation:

The sight of that renowned composer so electrified the audience, as to excite an attention and pleasure superior to any that had ever, to my knowledge, been caused by instrumental music in England.

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