

Alpha and Omega

Nature

<i>Primerose</i>	Martin Peerson (between 1571 and 1573 – 1651)
<i>The Fall of the Leafe</i>	Martin Peerson
<i>The Woods So Wild</i> (1590)	William Byrd (c1540-1623)
<i>Insectum Communis</i> , Opus 110 (1999)	Ivar Lunde (b 1944)
<i>Eruca</i> (The Caterpillar)	
<i>Culex</i> (The Mosquito)	
<i>Scarabaeus</i> (The Beetle)	
<i>Papilionis</i> (Butterflies)	
<i>Blatta</i> (The Cockroach)	

Passacaglia

<i>Passacaille</i> in G Minor	Louis Couperin (c1626-1661)
<i>Passacaille</i> in C Major	Louis Couperin
<i>Passacaglia Ungherese</i> (1978)	Gyorgy Ligeti (1923-2006)

Toccatà

<i>Toccatà</i> (no. 1)	Ecole Pasquini (mid-16th century - 1608–19)
<i>Toccatà</i> (no. 6)	Ercole Pasquini
<i>Toccatà Seconda</i> (1603)	Giovanni Maria Trabaci (c1575-1647)
<i>Toccatà Prima</i> (1603)	Giovanni Maria Trabaci
<i>Toccatà Decima</i> (1615)	Girolamo Frescobaldi (1583-1643)
<i>Toccatà no. 4</i> (2005, revised 2011)	Harold Meltzer (b 1966)
<i>Toccatà no. 5</i> (2007, revised 2011)	Harold Meltzer

March

<i>The Earl of Oxford's March</i>	William Byrd
<i>Triplum March</i> (2003)	Eugene Anderson (b 1944)

Program Notes

Martin Peerson (between 1571 and 1573 - 1651) was an English composer, virginalist (performer of a plucked keyboard instrument similar to the harpsichord popular in England) and organist who held positions at both Westminster Abbey and St. Paul's Cathedral. Two of his four surviving keyboard works are on tonight's program. The bright melody of *Primrose* evokes the flower, and we hear in the music *The Fall of the Leaf*.

William Byrd (c1540 - 1623) was the foremost English composer during the reigns of Elizabeth I and James I. His large output, which includes vocal, instrumental, and keyboard music, ranks among the greatest of the late Renaissance. *The Woods so Wild* is a set of variations on a secular song by the same name, and in *The Earl of Oxford's March* we hear the orderly military movements.

Ivar Lunde, Jr. (b 1944) has taught and performed in Europe and the United States, and has appeared as oboe soloist in Norway, Sweden, Austria and the United States. Mr. Lunde is a prolific composer and has been awarded numerous prizes and commissions. He is also active as a conductor, having conducted symphony orchestras and chamber orchestras in both Europe and this country. He is Professor Emeritus of Music at the University of Wisconsin-Eau Claire.

The movements of *Insectum Communis* are reflective of their titles. The caterpillar crawls about, while the buzz of the mosquito is achieved via trills and we hear the final "squash" of the insect at the end. The beetle moves slowly, stopping, "thinking" and moving again. The music in this movement is based on two octatonic scales. The butterflies' wings never really stop, even as they select new sources of food; Dorian mode is the basis of this piece. The restless cockroach scurries from one food source to another.

Louis Couperin (c1626 - 1661) was a French composer, harpsichordist, organist and viol player, and the uncle of the great François Couperin. He was the first of his family to be organist at St. Gervais in Paris. His output for harpsichord includes 132 pieces, including 12-14 passacailles. A passacaglia is a variation form used widely in the Baroque era. *Passacaille* in G Minor is one of the earliest surviving examples of this genre and is one of two by Couperin which are based on a bass ostinato that outline a descending tetrachord. *Passacaille* in C fluctuates between grand, passionate, and poignant feelings.

György Ligeti (1923-2006) was a Hungarian composer. After being exposed to two tyrannies (Nazi and Stalinist) in his youth, he left Hungary following the 1956 Russian suppression of his country's independence. In his orchestral works, he is known for composing precisely calculated textures and dense scoring. Beginning in the mid-1970s, Ligeti acknowledged a vast variety of influences, from the classic repertoire (Bach, Beethoven, Debussy), to world music (African drumming, Balinese percussion music), to jazz (Thelonius Monk, Bill Evans), to fractal mathematics. *Passacaglia Ungherese (Hungarian Passacaglia)* is Ligeti's homage to the Baroque style and calls for the harpsichord to be tuned in meantone temperament. The eight intervals (major thirds and minor sixths) on which the music is based are thus heard as pure,

beatless intervals. The music unfolds in constant variations above and below the repeated ground.

Ercole Pasquini (mid-16th century - 1608–19) was an Italian composer and organist. He was born in the musically rich city of Ferrara and moved to Rome in 1597. Pasquini was succeeded there twice by Girolamo Frescobaldi, first as organist of the Accademia della Morte and then at the Cappella Giulia. By virtue of the thirty keyboard compositions that have survived in manuscript, Pasquini must be counted among the important predecessors of Frescobaldi.

A toccata is a short sectional movement in which the performer's dexterity is displayed through both rapid and restful passages. Freedom of tempo and embellishment by the interpreter is encouraged. The toccatas by Pasquini consist of several short sections containing novel figuration, seventh chords and experimental harmonies which generate great nervous tension.

Giovanni Maria Trabaci (c1575-1647) was an Italian composer and organist who spent his career in Naples. He was appointed organist to the royal chapel at Naples in 1601, and became its *maestro di cappella* in 1614. His 165 keyboard works boldly foreshadow Frescobaldi's in their virtuosity and adventurous harmonic language. Both toccatas on tonight's program open with free passages over a pedal before moving on to more clearly measured sections.

Girolamo Frescobaldi (1583-1643) was an Italian composer and keyboard virtuoso. He was one of the greatest keyboard composers of the first half of the seventeenth century, and indeed was one of the first exceptional composers of purely instrumental music. Like Pasquini, he was born in Ferrara, and as noted above, in many ways his career paralleled that of the older musician. His first volume of toccatas and partitas, published in 1615, shows his gifts as an improviser, using unusual harmonies and turns of phrase, as well as complex rhythms.

Harold Meltzer (b 1966) is an American composer who was born in Brooklyn and grew up on Long Island. After graduating from Amherst College, he studied law at Columbia University and was a practicing lawyer for several years before earning degrees in music from King's College, Cambridge and the Yale School of Music. His 2009 chamber sextet *Brion* was a Finalist for the Pulitzer Prize in Music. In addition to fulfilling numerous commissions, he teaches composition at Vassar College. His music has been described as light and airy with bits of diatonic music, but juxtaposed and synthesized in a great many different ways. Both toccatas on tonight's program use a five-note harmonic formula used by the composer frequently, that of a dominant seventh with the root of its resolution (for example, C-E-G-Bb and F). It is heard alone or often simultaneously in various transpositions. It has the potential for sounding suddenly consonant or dissonant, while maintaining coherence.

Eugene D. Anderson (b 1944), composer and conductor, is a Milwaukee native who received the Bachelor of Music from the University of Wisconsin and the Master of Music from Arizona State University. He has written over 150 compositions and arrangements for brass ensembles, solos, band, orchestra, choral music, including gospel quartets, and handbell choir. His CD *Perceptions of War* includes the highly acclaimed *Tuba Concerto No. 1*. Mr. Anderson's diverse background has now led him to write for the musical stage culminating in his first dramatic

musical, *The Wager*, the first musical ever written based on the classic story of Job. *Triplum March* was commissioned by Dr. Bloomfield in 2003. It is a challenging concert march in compound triple meter and is in three sections.

The Instrument. The harpsichord featured tonight, built by William Dowd (1922-2008) in 1982, is a French double manual instrument based on one made by Pascal Taskin (1723-1793) in the mid-eighteenth century.

The Temperament. Temperament is a way of tuning the notes of a scale using intervals that have been modified (tempered) from their pure forms. This is necessary because if an instrument is tuned by setting twelve pure, beatless, perfect fifths upward from, for example, the lowest "C", then the final "B#" is *not* the enharmonic equivalent of "C". This difference is called the Pythagorean comma, named for the Greek philosopher of mathematics fame who studied and identified this problem. The Pythagorean comma is equivalent to about one quarter of a semitone. Temperament, then, is the division of this comma and the assigning of the sub-divisions to specific intervals. In today's equal temperament, regularly used to tune pianos, the octave is divided into 12 equal semitones and thus the Pythagorean comma is divided equally. The prevailing preference in the seventeenth and eighteenth centuries, however, was for unequal temperaments, meaning the comma is unevenly distributed over the octave. A common Baroque unequal temperament is called *meantone* because the whole tone is exactly one-half the size (that is, the mean) of the major third. The best known of meantone temperaments is the quarter-comma meantone. In this temperament, one-fourth of the Pythagorean comma is placed on four of the fifths. The attractive quality of quarter-comma meantone is that the thirds are delightfully pure. As his *Passacaglia Ungherese* is based on a series of thirds and sixths, Gyorgi Ligeti asks for meantone temperament for his work. The meantone tuning has been slightly modified for tonight's concert to better accommodate certain keys (such as Ab and Db) used in other pieces on the program.