

George Cochran presents

PIERRE D'ARCHAMBEAU, Violin MARILYN MASON, Harpsichord

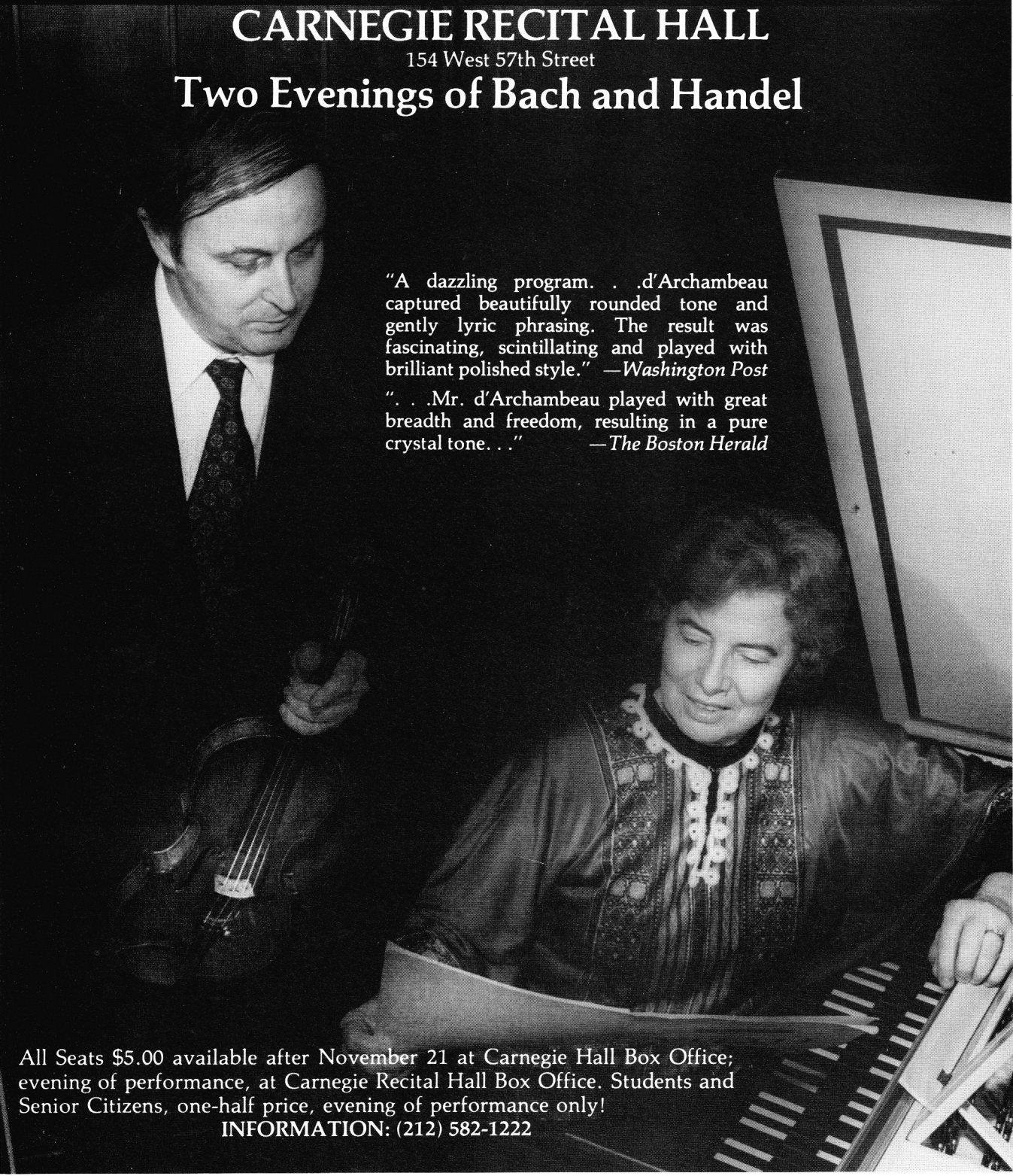
FRIDAY EVENINGS

DECEMBER 5 and 12, 1980 at 8:00pm

CARNEGIE RECITAL HALL

154 West 57th Street

Two Evenings of Bach and Handel



"A dazzling program. . . d'Archangeau captured beautifully rounded tone and gently lyric phrasing. The result was fascinating, scintillating and played with brilliant polished style." — *Washington Post*

". . . Mr. d'Archangeau played with great breadth and freedom, resulting in a pure crystal tone. . ." — *The Boston Herald*

All Seats \$5.00 available after November 21 at Carnegie Hall Box Office; evening of performance, at Carnegie Recital Hall Box Office. Students and Senior Citizens, one-half price, evening of performance only!

INFORMATION: (212) 582-1222

George Cochran presents

PIERRE D'ARCHAMBEAU, Violin

MARILYN MASON, Harpsichord

FRIDAY EVENINGS, DECEMBER 5 and 12, 1980 • CARNEGIE RECITAL HALL

"...exhibited a powerful musical personality and a secure command of the instrument. His intonation is virtually infallible, the tone invariably sweet and beautifully centered. ...playing with superbly controlled abandon, relishing every juicy lyrical moment and tossing off the fireworks display with disarming bravura flair. . ."

—Peter G. Davis, The New York Times

"His playing sang forth with warm musicality and elegance, with keen concentration on the fullest sense of style."

—La Nazione, (Florence, Italy)

PROGRAMS

DECEMBER 5

- J. S. Bach*
Sonata in C Minor, BWV 1017
- G. F. Handel*
Sonata in A Major, Op.1, No.3
- J. S. Bach*
Sonata in E Major, BWV 1016
- G. F. Handel*
Sonata in F Major, Op.1, No.12
- J. S. Bach*
Sonata in B Minor, BWV 1014
- G. F. Handel*
Sonata in E Major, Op.1, No.15

DECEMBER 12

- J. S. Bach*
Sonata in F Minor, BWV 1018
- G. F. Handel*
Sonata in G Minor, Op.1, No.10
- J. S. Bach*
Sonata in A Major, BWV 1015
- G. F. Handel*
Sonata in A Major, Op.1, No. 14
- J. S. Bach*
Sonata in G Major, BWV 1019
- G. F. Handel*
Sonata in D Major, Op.1, No.13

Descended from a distinguished line of musicians, PIERRE D'ARCHAMBEAU has enjoyed an international reputation both as a recitalist and as a soloist with many symphony orchestras. His father, Ywan d'Archambeau, was the cellist of the world-famous Flonzaley Quartet, and as a young musician Pierre d'Archambeau became personally acquainted with such personalities as Arturo Toscanini, Pablo Casals, Nadia Boulanger and Fritz Kreisler, the latter of whom bequeathed him the famous Daniel Parker 1715 violin. Winner of many awards and competitions, among them the Medal of the Eugene Ysaÿe Foundation, the International Competition of Geneva, and the Queen Elisabeth of Belgium Competition, Pierre d'Archambeau's repertoire encompasses over fifty concerti, and he frequently performs the six Ysaÿe Unaccompanied Violin Sonatas and twenty-four Caprices of Paganini as special features of his recitals. Mr. d'Archambeau records for Orion Master Recordings and has recorded, among other works, Geminiani's "Sonata for Unaccompanied Violin," Chausson-Ysaÿe's "Poeme" and Rheinberger's "Suite in C Major, Op. 166." This all-Bach/Handel series is a first at Carnegie Recital Hall.

MARILYN MASON, whose performances are noted for their "vitality, great sweep, and kaleidoscopic registration," has an immense repertoire which covers every period of literature. She has performed in North and South America, Europe, Africa and Australia. A student of Nadia Boulanger, Palmer Christian and Maurice Durufle, she has commissioned over 30 works by American composers, each dedicated to her and premiered in her performances.

Concert Management

GEORGE COCHRAN PRODUCTIONS

JOAN MICHEL, ASSOCIATE DIRECTOR

330 West 58th Street, Suite 218B • New York, New York 10019 • Telephone 212/582-1222

About the Artists

Descended from a distinguished line of musicians, **Pierre D'Archangeau** has enjoyed an international reputation both as a recitalist and as a soloist with many symphony orchestras. His father Ywan d'Archangeau, was the cellist of the world-famous Flonzaley Quartet, and as a young musician Pierre d'Archangeau became personally acquainted with such personalities as Arturo Toscanini, Pablo Casals, Nadia Boulanger and Fritz Kreisler, the latter of whom bequeathed him the famous Daniel Parker 1715 violin. Winner of many awards and competitions, among them the Medal of the Eugene Ysaÿe Foundation, the International Competition of Geneva, and the Queen Elisabeth of Belgium Competition, Pierre d'Archangeau's repertoire encompasses over fifty concerti, and he frequently performs the six Ysaÿe Unaccompanied Violin Sonatas and twenty-four Caprices of Paganini as special features of his recitals. Mr. d'Archangeau records for Orion Master Recordings and has recorded, among

other works, Geminiani's Sonata for Unaccompanied Violin, Chausson-Ysaÿe's *Poeme* and Rheinberger's Suite in C Major, Op. 166. This all-Bach/Handel series is a first at Carnegie Recital Hall.

Marilyn Mason, whose performances are noted for their "vitality, great sweep, and kaleidoscopic registration," has an immense repertoire which covers every period of literature. She has performed in North and South America, Europe, Africa and Australia. A student of Nadia Boulanger, Palmer Christian and Maurice Duruflé, she has commissioned over thirty works by American composers, each dedicated to her and premiered in her performances.

Concert Management:

GEORGE COCHRAN PRODUCTIONS
Joan Michel, Associate Director
330 West 58th Street, Suite 218B
New York, New York 10019
(212) 582-1222

GEORGE COCHRAN PRODUCTIONS

Upcoming Concerts

December 21
Sunday at 8:00 p.m.
Abraham Goodman House

MICHAEL PARLOFF, Flute
The first flutist of the Metropolitan Opera Orchestra with Kenneth Cooper, *harpsichord* and *fortepiano*, Nancy Allen, *harp*, and Lawrence Dutton, *viola*, plays an evening of Bach, Mozart, Haydn, Donizetti, Gaubert, Debussy.

February 10
Tuesday at 8:00 p.m.
Carnegie Recital Hall

ZURICH CLARINET TRIO
The magic of purist clarinet music performed on various clarinets: chalumeaux (historical clarinets), modern clarinets, basset-horns, bass and doublebass clarinets, by a Trio which has concertized and recorded throughout Europe.

February 14, 1981
"A Renaissance Valentine"
April 18, 1981
"An Easter Festival"
May 30, 1981
"A Celebration of Springtime"
Three Saturdays at 8:00 p.m.
All at Alice Tully Hall

NEW YORK RENAISSANCE BAND
"A sort of medieval dixieland band" in a revelry of songs and tunes bursting with Renaissance music, dance and drama brought to life with an array of authentic period instruments. Works commissioned by King James I of England and other delightful, unusual wonders of the Renaissance world to celebrate St. Valentine, Easter, and the glories of Springtime.

◉ CARNEGIE RECITAL HALL ◉

Friday Evening, December 12, 1980 at 8:00

GEORGE COCHRAN presents

PIERRE D'ARCHAMBEAU

Violin

MARILYN MASON

Harpsichord

J. S. BACH Sonata in F minor, BWV 1018
Larghetto
Allegro
Adagio
Vivace

G. F. HANDEL Sonata in G minor, Op. 1, No. 10
Andante
Allegro
Adagio
Allegro

J. S. BACH Sonata in A Major, BWV 1015
Andantino gracioso (andante)
Allegro assai
Andante un poco
Presto

Intermission

G. F. HANDEL Sonata in A Major, Op. 1, No. 14
Adagio
Allegro
Largo
Allegro

(Program continued)

J. S. BACH Sonata in G Major, BWV 1019

Vivace
Largo
Allegro: (harpsichord solo)
Adagio
Allegro

G. F. HANDEL Sonata in D Major, Op. 1, No. 13

Adagio
Allegro
Larghetto
Allegro

Harpsichord by Willard Martin, after a French instrument by Nicholas Blanchet, Paris, c. 1720

Violin by Daniel Parker, c. 1715

Notes on the Program

by FREDERICK NEUMANN

BACH AND HANDEL were born in the same year—1685—within a short distance from each other in the German heartland. Their names are always paired as the two gigantic figures that represent the culmination of a style period now commonly called the Baroque. But their musical personalities are as different as their life stories, which are well known to most music lovers. The two sets of six violin and harpsichord sonatas, presented here in their entirety in two concerts, faithfully reflect the vast differences between the two masters.

Handel's sonatas have spirited fast movements often derived from the dance, slow movements of beguiling, sensuous beauty straight out of Italian opera, fugal movements written with virtuosic abandon that never smack of effort or learnedness. The harmonies are simple, the forms compact and easy to grasp, and everything has a luminous sound. There are no problems for the listener.

Bach's sonatas make greater demands on the listener. Their harmony, melody, counterpoint, and even their rhythm are more complex, and their forms, alone by virtue of their greater length, not always easily grasped. In part—but only in part—these differences stem from contrasting compositional techniques used for the two sets of sonatas.

The Handel Sonatas

Handel's sonatas are written on two staves for violin and figured bass. This standard setting—often without figures—for countless "solo" sonatas of the Baroque usually involved both a harpsichord that "realized" the bass (*i.e.*, filled out the harmonies indicated or implied by the bass) and a bass melody instrument: a cello, gamba, or a bassoon that doubled the bass line. Such doubling was often indicated because the bass, as a genuine melodic line, was a full-

fledged counterpart to the "solo" melody instrument. But if the harpsichord has a strong, sonorous low register, such reinforcement can be dispensed with. For the D Major sonata, the only one for which an autograph survived, Handel wrote as title "Sonata a Violino solo e Cembalo" and this title alone would seem to vindicate performance without a reinforcing bass instrument.

We do not know when the sonatas were written. Three of the six were published in Amsterdam in 1724. These three, and two more, appeared interspersed in a collection of twelve sonatas for flute, recorder, violin, and oboe published in 1732 by Walsh in London (Handel's chief publisher) as Op. 1. The sixth, the above-mentioned sonata in D Major, probably the finest of the set, was included only in the complete Handel edition from the end of the nineteenth century.

The six sonatas are all in the Italian style, modeled after Corelli and more specifically after the latter's "church sonatas" (*sonate da chiesa*) with their typical four-movement form of which the first and third are slow and songful, the second fast and in fugal style, and the fourth usually in the character of a gigue or another fast dance. The slow-fast-slow-fast design is common to all six sonatas but only two, the D Major and the first one in A Major (Op. 1, No. 3), have fugal second movements. Also thoroughly Italian is Handel's method of writing *adagios* in unfinished form. They were not meant to be played as written; performers of the time were jealous of their privilege of adding florid embellishments to the basic melodic line. Thus Handel's—like Corelli's or other Italian masters'—often apparently austere lines of an *adagio* do not mirror noble simplicity, but are in reality a melodic skeleton to be fleshed out by the performer, who becomes a partner in the creative process.

The Bach Sonatas

Bach's sonatas are an entirely different matter. Quite certainly they were composed during his years as court *Kapellmeister* in Cöthen (1717–23), which saw the production of the greatest part of his chamber music. The sonatas were written for violin and harpsichord obbligato, meaning that the keyboard part was fully written out and the two instruments treated as equal partners. Bach's first five sonatas derived their slow-fast-slow-fast pattern also from the Italian *sonate da chiesa*, but, characteristically, all of his fast movements are fugal, as well as some slow ones. The typical texture is that of a trio of independent and equivalent voices: the harpsichordist's left hand, the right hand, and the violin; some exceptions will presently be pointed out. Italian influence is evident, not in Corellian traits as in Handel, but in the driving rhythms of Vivaldi's concerto style that made a lasting impression on Bach. But Bach did not follow the Italian (and Han-

delian) procedure of providing only more or less detailed sketches of his *adagio* movements; he wrote out all the notes he wanted played, and none need or ought to be added.

Sonata No. 5 in F Minor

The profound meditation of the opening movement makes for a majestic start. The center of gravity lies in the harpsichord with its consistent writing in three eloquent parts to which the violin adds a fourth voice, at first hesitatingly, later in full commitment. The second movement returns to strict three-part texture. The next *adagio* is unique in the absence of any distinct melody; its musical substance, as if in premonition of Chopin-esque mood pieces, resides solely in shifting harmonies. The ever-recurring alternating 32nd figures of the harpsichord—scale-derived in the right hand, arpeggios in the left—were enlivened later from original sixteenth notes in the earlier version of this piece. The last movement, *Vivace* in 3/8 meter, concludes the sonata in a whirlwind of chromaticism, complex counterpoint, and rapidly shifting harmonies.

Sonata No. 2 in A Major

The tender first movement in moderate 6/8 meter is in strict three-part writing with all three voices participating equally in thematic elaboration. The second movement integrates Italian concerto style, fugal treatment, and the *da capo* form (ABA). Its B part is climaxed by brilliant violin arpeggios set against the elaboration of the principal theme in the harpsichord. The third movement has the violin and the right hand of the harpsichordist engaged in an enchanting duet in strict canon over the lute-like plucking accompaniment of the left hand. The brilliant last movement is fugal, in binary form. Again, the two-part writing at the start should not be thickened by harmonization.

Sonata No. 6 in G Major

Bach has taken considerable pains over this work; three different versions of it exist. The first and the last have five movements, which is most unusual, yet the second version had six! In its final form the sequence of movements is fast-slow-fast-slow-fast; the center movement is an extended binary *Allegro* for harpsichord solo. The first movement with its impetuous rhythmic drive is again indebted to the Italian concerto. The splendor of this movement is contrasted with the dark colors of the two elegiac slow movements and well balanced by a last movement that—alone in the whole set—evokes the spirit of a gigue.

Reinforcement of the bass line by a gamba or cello, as recommended by an important editor, does not seem advisable. Considering the full equivalence of the two hands of the harpsichordist in almost every movement, a reinforcement of the left would result in an unjustifiable imbalance of the parts.