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FREE TO
MEMBERS

THE
**TWIN
CITIES**
CONCERT ASSOCIATION

CONCERT PROGRAM FOR
THE 1981-1982 SEASON

1981-1982 PROGRAM

All concerts and the Scholarship Competition
are held at four o'clock in the afternoon on Sunday.

Opus V and Opus VI will be held at the same time
in the Great Stone Hall of The American Victorian Museum.

October 4, 1981

Pierre d'Archaubeau, Violin Marilyn Mason, Harpsichord
The concert will be followed by the annual
president's reception.
By invitation.

November 1, 1981

Bryan-Keyes Duo
Piano and Flute

November 22, 1981

Chanticleer

January 10, 1982

Opus V
The Four Bs: Bach, Beethoven, Brahms, and Bartok
The performance will be broadcast live by KVMR radio.

February 14, 1982

St. Valentine's Day Concert
The California Brass Quintet

March 14, 1982

The New York String Quartet

April 4, 1982

Opus VI
Palm Sunday Concert of Easter Music
The performance will be broadcast live by KMVR radio.

April 18, 1982

The Association's
Annual Scholarship Competition

Concert No. 1

PIERRE d'ARCHAMBEAU and MARILYN MASON
Violin Harpsichord

October 4, 1981



"His playing sang forth with warm musicality and elegance, with keen concentration on the fullest sense of style as he brought out the devilishly difficult romanticism of Paganini."

—La Nazione, Florence

Descended from a distinguished line of musicians, Pierre d'Archambeau enjoys an international reputation both as a recitalist and as a soloist with many symphony orchestras. His father, Yvan d'Archambeau, was the cellist with 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 bequeathing to him the famous Daniel Parker 1715 violin. Winner of many awards and competitions, among them the Medal of the Eugene Ysaye Foundation, the International Competition of Geneva, and the Queen Elizabeth of Belgium Competition, Mr. d'Archambeau's repertoire includes more than fifty concerti, and he frequently performs the six Ysaye Unaccompanied Violin Sonatas and twenty-four Caprices of Paganini.

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, she has commissioned over thirty works by American composers, each dedicated to her and first played in her performances. She is also one of the founding members of the Baroque Trio of the University of Michigan where she serves as University Organist, Chairman of the Organ Department, and Doctoral Advisor in Organ and Harpsichord.

PROGRAM

TOMMASO VITALI (1665-c.1717)	Chaconne
G.F. HANDEL (1685-1759)	Sonata in D Major, Op. 1, Nr. 13 Affettuoso Allegro Larghetto Allegro
INTERMISSION	
G. TARTINI (1692-1770)	Sonata, "The Devil's Trill" Larghetto Allegro Energico Grave-Allegro Assai
J.S. BACH (1685-1750)	Sonata in G Major, No. 6, BWV 1019 Vivace Largo Allegro (Harpsichord solo) Adagio Allegro

PROGRAM NOTES

Tommaso Vitali Born into a family of renowned violinists and composers for strings, he is best known for the Chaconne in G minor, a slow, stately dance, probably of Spanish origin, in three-quarter time. Among violinists, this work is second in popularity only to that of Bach.

G. Tartini Virtually a self-taught musician, he established a school of violin playing in Padua famous throughout Europe. Here he invented improvements in the construction and technique of the bow and championed the use of thicker strings. He delighted and amazed the violin world when he revealed that his inspiration for the Devil's Trill Sonata came from a dream in which he heard the devil play a beautiful melody.

G.F. Handel and J.S. Bach Born within a short distance of each other in Germany, Bach and Handel are usually paired as the two towering figures representing the zenith of the Baroque style. Yet their musical personalities are quite different.

Handel's sonatas have lively, fast movements often derived from the dance, slow movements of witty and voluptuous beauty smack from Italian opera, and fugal movements written with virtuosic abandon that never sound labored or learned. Harmonies are simple, forms are compact and easy to understand. All shimmers with an evanescent luminosity.

Bach's sonatas make far greater demands upon the listener. Their harmony, melody, counterpoint and rhythm are more intricate, and because their form is usually longer, are not as easily comprehended. They were composed during his years as court Kapellmeister in Cothen (1717-23) when he produced the greatest part of his chamber music. The sonatas were written for violin and harpsichord obbligato, meaning that the keyboard part was fully written and that the two instruments are treated as equal partners.
