

Friday July 27, 7:30pm  
Beaver Island Community Center  
Opening Night Gala Benefit Concert  
***Matthew Cochran, guitar***

### Program Notes

The modern-day acoustic guitar is a fretted instrument, with 6 strings. Considered a chordophone (an instrument producing sound by vibrating strings stretched between two points), the guitar is unique from other string instruments because of its tuning and construction. The inspiration for the modern-day guitar came from several instruments. The gittern was the first guitar-like instrument dating back to the 13<sup>th</sup> Century in Western Europe. A popular instrument with court musicians and medieval minstrels (performers and entertainers), the gittern was a small round-backed instrument with four pairs of double-strings called courses. Similar to the modern-day guitar, a plectrum (pick) was used to strum the courses to produce sound. The gittern did not hold a place of importance in medieval society, and was considered a folk instrument used to accompany peasant songs. The vihuela is another early ancestor of the modern-day guitar. Originating in 15<sup>th</sup> and 16<sup>th</sup> Century Spain, Portugal, and Italy, the vihuela had five or six courses (pairs of strings) made of gut (a type of cord produced from the intestines of sheep or goats). Frets (a raised, horizontal element on the neck) were also a feature of the vihuela allowing different notes to be produced as the fingers pushed strings against the frets. Frets are still seen on the fingerboard of modern-day guitars.

Innovations in the structure and design of the guitar during the Baroque era resulted in the Baroque guitar, a highly respectable instrument of the day. Similar to the vihuela, the Baroque guitar was a five-course string instrument, and the tuning of the Baroque guitar strings (A, D, G, B, E) can still be seen in the top 5 strings of the modern-day guitar. Construction of guitars became more elaborate and ornate during the Baroque era. The most famous Violin maker in history, Antonio Stradivari (1644-1737), built several guitars during the Baroque era, with only five surviving to this day. Spanish Baroque composer Gaspar Sanz (1640-1710) composed over ninety works for guitar, and frequently used the Baroque guitar technique of alternating *punteado* (“plucked”) and *rasgueado* (“strummed”) passages. His Suite from *la Guitarra Espagnola* features both of these styles. 20<sup>th</sup> Century composer Joaquín Rodrigo (1901-1999) was known to have used themes from Sanz’s works to inspire his own compositions.

The Classical era saw a decline in popularity of the guitar. Composers such as Franz Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791) rarely composed for the guitar, and instead featured instruments like the violin and harpsichord. However, the guitar did not lose popularity in Spain. Spanish guitar maker Antonio Torres (1817-1892) was instrumental in many design advances now considered standard for the “classical” acoustic guitar.

*(continued on next page)*

The sixth string was added, wire-wound strings replaced gut strings, metal frets replaced gut frets, the size of the body was increased, the neck was lengthened, and single strings began to replace courses (double-strings). All of these advancements improved the volume, tone, and projection of the instrument. During the Romantic era, the guitar re-emerged as a popular and virtuosic instrument. Improved communication and transportation allowed Spaniards to travel and share the sounds of the guitar, inspiring a new generation of guitar composers. Spanish influence in guitar music stretched far beyond Spain, and can still be heard in modern-day guitar compositions. Both Spanish and Romantic influences are unmistakable in the guitar music of Isaac Albéniz (1860-1909), including his *Sevilla* and *Leyenda* from *Suite Espanola*, Op. 47.

As the 20<sup>th</sup> Century unfolded, guitar music continued to grow in popularity for composers, performers, and listeners. Joaquín Rodrigo (1901-1999) was influential in bringing the guitar to popularity, and became one of the most important and recognized composers of guitar music in the 20<sup>th</sup> Century. His *En los trigales*, a work depicting Spanish landscape through music, exhibits the distinctive Spanish influence heard in most of his compositions.

Pairing vocal melodies with a guitar-like instrument has been a common form of duet since the very beginnings of music. Even before the gittern and vihuela, primitive string-like instruments called bowl harps made out of turtle shells and hair were used to accompany songs, and have been dated back 4,000 years. While the guitar was initially a source of accompaniment and harmony underneath the vocal line, composers began composing specific parts for the guitar and treating it as an equal partner to the vocal line. Rodrigo's *Three Spanish Songs* displays a beautifully balanced duet between the guitar and vocal line, and is only one example of an age-old tradition of pairing the guitar and voice.

~ Laura Schipper

Tuesday July 31, 7:30pm  
Gillingham Auditorium, CMU Biological Station  
***Classic Chamber Music, Old and New***

Program Notes

Chamber music is often called the “music of friends”. Originating in the Renaissance era, chamber music began with musicians gathering in someone’s home and was traditionally played on consorts (an early type of string or mixed small ensemble). Early chamber music featured only one or two players to a part, a characteristic which has remained true of chamber music throughout history. This focus on individual players creates an intimacy as the musical lines converse with each other in a way not possible in larger ensembles. As chamber music progressed, it moved from homes to concert halls and palaces, becoming both the focus for gatherings, and also the background music for these events. Chamber works in the Renaissance and Baroque eras were commonly commissioned by patrons. Suites of dance-like pieces for two to six players were the most frequently requested compositions.

The Baroque era marked several advancements in chamber music. Composers of Baroque chamber music introduced the trio sonata, a musical form featuring two treble instruments and a bass instrument. Baroque composers did not always specify the type of instrument to be used for these parts. Rather, they gave the performers flexibility to choose combinations of instruments, resulting in a variety of different sounds each time the work was performed. Treble lines were commonly played by a flute, oboe, or violin and bass lines were played by a violone (an early type of double bass) or bassoon. Underneath these treble and bass lines was a common feature of Baroque music, the figured bass line which provided the harmonic structure. Similar to other Baroque music, chamber music was contrapuntal, with each instrument playing the same melodic material at different times, creating a complex and dense texture. Despite the contrapuntal nature of chamber music, Baroque chamber music treated each instrument of the trio sonata as equal, with no one performer acting as a solo player.

As the Baroque era transitioned into the Classical era, chamber music continued to advance. Composers of the Classical era, such as Wolfgang Amadeus Mozart (1756-1791) and Franz Joseph Haydn (1732-1809), began focusing on melodies and a lighter and more elegant sound rather than the dense counterpoint of the Baroque era. Chamber music quickly became a frequently performed musical style. Chamber works exploded in number, and the string quartet emerged as one of the most recognized chamber music groups of the Classical era. Advancements in the structure and production of musical instruments like the modern-day violin, viola, and cello and also the transition from the Baroque harpsichord to the new pianoforte offered a plentiful supply of new instruments and combinations of instruments. Composers began to experiment with new tonalities, innovative musical structures, and unusual combinations of instruments which stretched the limits of chamber music. *(continued on next page)*

Igor Stravinsky (1882-1971) pushed the limits of music far beyond any composer before him. Known for dissonant harmonies and extreme use of rhythm, Stravinsky is said to have revolutionized 20<sup>th</sup> Century music while staying within tonality. However, his *Concerto in Eb "Dumbarton Oaks"* is unique as a chamber piece. Composed to be a chamber concerto, Stravinsky called the composition "a little concerto in the style of the [Bach] *Brandenburg* concertos". While still exhibiting his distinctive sound, Stravinsky adds elements of the *Brandenburg* concertos to his *Concerto in Eb "Dumbarton Oaks"* through the passing of textures from one group of musicians to another, not unlike counterpoint in Baroque music. Maintaining the integrity of chamber music, Stravinsky treats each instrument in his *Dumbarton Oaks* chamber concerto as an individual and equal player.

Chamber music holds such a popularity among performers and listeners, many large orchestral works have been arranged for chamber ensembles. Maurice Ravel's (1875-1937) *Mother Goose Suite* was originally composed for full orchestra with winds and brass. Tonight's performance features an arrangement for woodwind quintet, with each player in the ensemble acting as an equal member. Gustav Holst's (1874-1934) *St. Paul's Suite* will also feature a much smaller string ensemble than the traditional full string orchestra it was composed for.

Chamber music challenges players beyond the demands of a full orchestra, by requiring them to blend their technical abilities with other players to create a unified sound. Chamber music, regardless of its place in history, continues to highlight individual players, and remains a type of music enjoyed by both amateur and professional musicians.

~ *Laura Schipper*

Wednesday August 1, 7:30pm  
Holy Cross Church  
*Lifting Our Voices: The Founders Concert*

Program Notes  
Franz Schubert (1791-1828)

Schubert emerged on the musical scene at a unique time in history. Positioned just as the Classical era was coming to a close, Schubert's ability to use music to evoke emotion in the listener was instrumental in the transition to the Romantic era. Ludwig van Beethoven (1770-1827) said the following of Schubert's musical abilities: "Truly, the spark of divine genius resides in this Schubert!"

Equally important to Schubert's impact on the advancement of music is an understanding of where his musical influence came from. Scholars believe Schubert's greatest musical influences were Wolfgang Amadeus Mozart (1756-1791) and Franz Joseph Haydn (1732-1809), two prominent composers of the Classical era. Composers of the early Classical era were still largely influenced by the structure and form of Baroque music. However, there was also an effort to create a simpler and lighter texture. Baroque music was known for its dense and complex contrapuntal texture, most notably recognized in Baroque fugues where two or more independent melodies are played simultaneously. Classical composers sought to shift the focus to a cleaner, more homophonic texture in which melodic lines move together to create harmony. Song-like melodies were the result of this shift, and are a classic feature of composers like Mozart, Haydn, and Schubert.

Of all the Classical composers, Schubert is perhaps the most well-known for his use of song-like melodies. Composing over 600 Lieder (songs), Schubert captures the emotions and beauty of music through a single vocal line accompanied by harmony in the piano. While harmony was important in Baroque music, Schubert creates a clearer distinction between soloist and accompaniment, and is known for his dramatic and often unexpected harmonic changes. *Gruppe aus dem Tartarus* and *Ellens Dritter Gesang* offer a small sampling of Schubert's skill to captivate the listener as he pairs melody and harmony together.

Much like Baroque composers, Schubert also composed multiple sacred works to be used as part of church services. Having a strong background in the church himself, Schubert continued the tradition of setting sacred texts from the church's liturgy to music. Schubert's *Mass in G* uses the traditional text of the Roman Catholic Mass. Despite the historical roots of the text, Schubert's own musical style is undeniable as he conveys passion and emotion through the music, connecting the listener directly to the message.

~ Laura Schipper

Thursday August 2, 7:30pm  
Holy Cross Church  
***Nothing but Bach (almost)***

Program Notes

Johann Sebastian Bach (1685-1750) is considered by many historians to be the greatest composer of the Baroque era. Bach was not only influential in creating the Baroque style of music, but brought Baroque music to the peak of its development. Bach's music, along with other composers of the Baroque era, took a complete departure from the music of the Renaissance era (the musical time period directly preceding the Baroque era). Renaissance music was known for its trademark polyphonic style (the layering of multiple, independent melodies). These melodies were most often sung by vocalists, or choirs, without any accompaniment. If instruments were used, they copied the parts of the vocalists, but were rarely given independence.

Instrumental music became much more prominent in the Baroque era. Instruments were often given the solo lines and were treated as virtuosos for the first time. Advancements in the development of musical instruments, such as the violin, gave Baroque composers the opportunity to compose more virtuosic solo parts. Groups of instruments, or even a combination of vocalists and instruments, were also commonly featured by Baroque composers. Bach's *Brandenburg Concerto No. 6* is an excellent example of a Baroque work featuring multiple solo instruments in the basso continuo style.

Religious music was also central to Bach's career. Throughout his life, Bach held positions as a church organist and composer, for which he composed a weekly cantata to be used during the church service. This led to several hundred sacred works, in which texts from the Bible and Luther's Catechism were set to music. The musical quality of these sacred works rivals the craft and talent of Bach's secular works. Bach's *Cantata 51* features both a vocalist and instrumentalist as soloist.

Georg Philip Telemann (1681-1767) entered the musical scene just after Bach, and is important for his link between the late Baroque era and early Classical era. Telemann builds on many of the Baroque styles developed by Bach, but was considered an innovator when it came to new styles. Telemann's *Concerto for 4 Violins in G* features four equal solo parts. Telemann keeps the focus on the solo instruments, but eliminates the accompaniment line. While Bach also composed for unaccompanied instruments, Telemann is considered the pioneer in this compositional style. Telemann's innovative idea to feature unaccompanied instruments lead to concertos like his *Concerto for 4 Violins in G* and compositions called fantasias, works for a single unaccompanied violin, flute, or viola da gamba (an early type of cello).

Both Bach and Telemann left a legacy for the musical world. Their innovative musical ideas and styles have influenced composers and listeners throughout history, and are still respected and enjoyed today.

~ Laura Schipper

Friday August 3, 7:30pm  
Beaver Island Community School  
*Baroque on Fire*

Program Notes

George Frederic Handel (1685-1759) was born the same year as Johann Sebastian Bach (1685-1750). Both composers were influential in the development of characteristic Baroque elements such as elaborate ornamentation (often improvised in Baroque music) and figured bass. Baroque composers pushed musical instruments to their limit by composing for the full range of the instruments, and also combined vocal and instrumental music into new musical genres such as the cantata and oratorio. Music of the Baroque era was so inventive and influential, those studying Baroque music were (and still are) astonished at the great musical advances occurring during these years. Composers as vastly different as Rodrigo and Stravinsky have drawn from techniques used by Baroque composers and Ludwig van Beethoven (1770-1827) said the following of Handel: "Handel is the greatest, the most solid of composers; from him I can still learn something".

While considered a major composer of the Baroque era, Handel was also unique because of his ties to English royalty. Becoming an English citizen himself, Handel served as Kapellmeister for English royalty and held the position of Composer of Music for the Chapel Royal. Handel composed many works while in these positions which were used at royal events. His coronation anthem, *Zadok the Priest* (1727), has been performed at the coronation of every British sovereign since King George II. Handel's *Music for the Royal Fireworks* is another work composed specifically for a royal event. This composition contains many standard Baroque elements, from the size of the orchestra used to create grand and spectacular sounds to the structure of a typical Baroque instrumental suite with alternating slow and fast dance movements.

Joaquín Rodrigo (1901-1999) was a Spanish composer with a deep appreciation for Spanish music from the Baroque and Classical eras. His own Spanish heritage strongly influenced his compositions, and on many occasions Rodrigo paired his Spanish roots with arrangements of Baroque dances. Rodrigo composed for many different instruments including the piano, cello, and harp. However he was instrumental in establishing the guitar as a major performance instrument, and is best known for his guitar compositions. Rodrigo never played the guitar himself, but had the remarkable ability to orchestrate accompaniments with lighter and more delicate sounds to prevent covering up the softer sound produced by the guitar.

*Concierto de Aranjuez* is one of Rodrigo's most well-loved compositions for guitar, and also one of his most recognized works. *Concierto de Aranjuez* is a guitar concerto

*(continued on next page)*

inspired by the gardens at Palacio Real de Aranjuez (a Spanish palace dating back to 16<sup>th</sup> Century). Rodrigo endeavored to use music to depict the beauty of nature and transport the listener to the gardens. Rodrigo described his *Concierto de Aranjuez* as capturing “the fragrance of magnolias, the singing of birds, and the gushing of fountains”. *Concierto de Aranjuez* displays Rodrigo’s craftsmanship at blending lush and lyrical melodies with the undeniable Spanish influence of spirited flamingo-like rhythms. It wasn’t until many years after the completion of this work that Rodrigo shared the source of inspiration for the heart-wrenching beauty of the second movement; his wife’s miscarriage of their first child.

*(continued on next page)*

Richard Wagner (1813-1883) is best known for his operas. While operas originated in Italy in the 16<sup>th</sup> century during the Renaissance era, Baroque composers refined the musical style and added elements of comedy and tragedy. Baroque operas were also the first operas to have a plot within a plot, a concept that many opera composers continued to use even after the Baroque era. While Bach never composed any operas, Handel composed over 40 operas, as well as many oratorios (which are often considered operas without costumes and sets, and set to a religious text). Handel’s most famous oratorio is the *Messiah*.

Wagner took many elements of the Baroque opera, and fashioned a new genre of opera by combining music, poetry, and painting to create Gesamtkunstwerk (a “complete work of art”). Wagner also increased the number of instruments in the orchestra to create massive sounds and used new harmonies to stretch the boundaries of tonality accepted at the time. The use of “leitmotifs” (a musical theme associated with a character or idea which returned throughout the musical drama), allowed Wagner to connect the listener to the characters and story. All of these elements allowed Wagner to convey emotion and love through the drama of music, a characteristic which is common in much of Wagner’s music, including his opera *Die Walküre*.

*The Firebird* is one of twelve ballets Igor Stravinsky (1882-1971) composed, and was the result of a collaboration between the composer and Russian choreographer, Michel Fokine (1880-1942). Ballet originated in the Renaissance era from court dances, and progressed to a production of dance, costumes, and songs performed for gatherings at the French courts (royal households) in the 16<sup>th</sup> and 17<sup>th</sup> Century. The 18<sup>th</sup> Century brought the advance of ballet as a serious art form, pairing choreographed (designed dance) and music together to tell a story, much like ballet as we know it today. *The Firebird* blends two Russian legends. It tells the story of The Firebird, a mythical bird whose feathers do not cease glowing if they are removed, and Prince Ivan’s quest to use The Firebird’s feathers to break a spell Kashchey the Immortal has placed on thirteen princesses. Stravinsky uses a massive orchestra to create lush and colorful harmony as he transports listeners to the magical world.

~ Laura Schipper

Saturday August 4, 7:30pm  
Beaver Island Community School  
*Baroque in Blue*

Program Notes

The Blues and Jazz are both influenced by innovative and progressive advancements credited to the Baroque era. Baroque music pushed musical instruments to their limit for the first time in history, and composers wrote pieces utilizing the full range of instruments. In similar fashion, Blues music and Jazz tested the limits of modern-day instruments, and pushed players to technical and expressive extremes never heard before. Baroque music also made advancements in the structure of music, influencing every genre of music following the Baroque era. An untrained ear may think Blues and Jazz music contain no structure, but both styles have a very clear rhythmic and harmonic structure and follow specific blues chord progressions.

The Blues are a musical genre created by African Americans in the Deep South of the United States at the end of the 19<sup>th</sup> Century. Blues music is built on the roots of African work songs and spirituals, and continued the tradition of using music to pass down stories from generation to generation. Often polyrhythmic (playing different rhythms against another), traditional African music was not composed with the purpose of pleasing the listener's ear. Rather, African music was intended to express all aspects of life through sound, and traditionally features improvisation and a call-and-response structure. Blues music in the Deep South grew out of these African traditions and became known as the sounds of African-American spirituals. *Down to the River to Pray* is a spiritual thought to have been composed by an African-American slave.

Spirituals from the Deep South were based on melodies containing only a handful of notes. These melodies were called tetratonic (three-note), pentatonic (five-note), hexatonic (six-note), or heptatonic (seven-note) melodies, and contained "odd-sounding" notes and intervals not considered standard in Western music. As composers began to notate Blues music and melodies, the term "blues scales" emerged. Blues scales most commonly included hexatonic (six-note), heptatonic (seven-note), and nonatonic (nine-note) scales, with some of the notes raised or lowered to create larger or smaller intervals between pitches to depict the traditional sounds of African-American songs. Another characteristic feature of Blues music is the twelve-bar blues chord progression. This chord progression was based on the I, IV, and V chords of a key, and became the structural foundation for much of the music composed in the Blues era.

Jazz emerged in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, and is thought to have developed out of Blues music. Jazz is a distinctly American music form originating in the African-American communities of New Orleans, Louisiana, and it is often called "America's classical music". Similar to Blues, Jazz is characterized by blues notes, call and response vocals, polyrhythms, and improvisation. As Jazz evolved and traveled around

*(continued on next page)*

the world, new jazz styles emerged with distinctive national and local musical influences, and the result is what we now know as swing, bebop, ragtime, and Dixieland. George Gershwin (1898-1937) entered the jazz scene as Jazz was emerging from Blues, and he quickly became a success and composed many pieces now considered jazz standards. Gershwin's *Rhapsody in Blue* (1924) was commissioned to be a "jazz concerto". Composed for solo piano and jazz band (it wasn't until later that the orchestration was expanded to include a full orchestra), *Rhapsody in Blue* features many elements of Jazz and Blues including blues notes, blues scales, and dynamic rhythms while also keeping the romantic and free-flowing feel of a rhapsody (a musical form originating in the 18<sup>th</sup> century with free-flowing structures and highly contrasting color and tonality).

Similar to Gershwin, Irving Berlin (1888-1989) lived during the height of Blues and Jazz music. Much of his music is influenced by these musical genres, but Berlin was unique in his ability to add lyrics to his music to reflect the heart and soul of the American people. Gershwin called Berlin "the greatest songwriter that has ever lived". One of Berlin's most famous compositions is *God Bless America*, showing Berlin's ability to compose across many musical styles. *Rags to Ritz* is a collection of several songs written by Berlin for motion pictures and stage productions, each with an undeniable Blues and Jazz sound.

~ *Laura Schipper*