

TAFELMUSIK

BRILLIANT BAROQUE

TAFELMUSIK BAROQUE ORCHESTRA
DIRECTED BY RACHEL PODGER

JEAN-BAPTISTE LULLY
(1632-1687)

Suite from Roland
Ouverture – Air gai – Gavotte – Gigue –
Chaconne

CHARLES AVISON
(1709-1770)

Concerto No. 6 in D Major, after Scarlatti
Largo – Con furia – Adagio – Vivacamente

JOHANN SEBASTIAN BACH
(1685-1750)

Prelude and Fugue in E-flat Major,
after BWV 552

INTERMISSION

GEORG PHILIPP TELEMANN
(1681-1767)

Concerto for 2 oboes and bassoon in
D Minor, TWV 53:d1
Grave – Allegro – Affettuoso Adagio – Vivace

J.S. BACH

Concerto for violin in G Minor,
after BWV 1056
Allegro – Adagio – Presto

Rachel Podger, violin soloist

GEORGE FRIDERIC HANDEL
(1685-1759)

Concerto Grosso in G Minor, Op. 6, no. 6
Largo affettuoso – A tempo giusto – Musette –
Allegro – Allegro – Chaconne (from Terpsichore)



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TAFELMUSIK BAROQUE ORCHESTRA

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Cristina Zacharias

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Marco Cera

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TAFELMUSIK

Tafelmusik Artistic Co-Directors: Brandon Chui, Dominic Teresi, Cristina Zacharias

Every now and then a group of musicians comes along and changes the way we think about music. For over four decades, Tafelmusik has been synonymous worldwide with dynamic, engaging, and soulful performances informed by scholarship, passion, and artistic excellence. Performing on instruments and in styles appropriate to the Baroque era, Tafelmusik has performed in more than 350 cities in 32 countries. Its extensive discography on the Sony, CBC Records, Analekta, and Tafelmusik Media labels has garnered ten JUNOs and numerous international recording prizes. From a vibrant home season in Toronto, to international tours, award-winning recordings, and inspiring education programs, Tafelmusik is a musical powerhouse with a reputation for thrilling and delighting audiences.

tafelmusik.org

RACHEL PODGER, PRINCIPAL GUEST DIRECTOR

Rachel Podger, “the unsurpassed British glory of the baroque violin” (*The Times*), has established herself as a leading interpreter of Baroque and Classical music. She was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in October 2015, Gramophone Artist of the Year 2018, and the Ambassador for REMA’s Early Music Day 2020. A creative programmer, she is the founder and Artistic Director of Brecon Baroque Festival and her ensemble, Brecon Baroque, is Patron of The Continuo Foundation, and an Ambassador for the Learned Society of Wales. Rachel was awarded *BBC Music Magazine* Recording of the Year and Instrumental Award for her solo album *Tutta sola*. Recent releases include *The Muses Restor’d* with Brecon Baroque, *The Best of Biber 1681 Sonatas*, and Haydn *Symphonies 43 & 49* with Tafelmusik, described as “sensational” (*Early Music America*). A dedicated educator, she holds the Micaela Comberti Chair for Baroque Violin

at the Royal Academy of Music, and the Jane Hodge Foundation International Chair in Baroque Violin at the Royal Welsh College of Music and Drama. Rachel also has a regular relationship with The Juilliard School in New York.

Rachel Podger took the position of Principal Guest Director of Tafelmusik Baroque Orchestra in September 2024.



Photo: Broadway-Studios

RACHEL PODGER
Principal Guest
Director

IN BRIEF

BORN: November 28, 1632, Florence, Italy

DIED: March 22, 1687, Paris, France

FIRST PERFORMANCE: January 8, 1685, Palace of Versailles

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

DURATION: 12 minutes

NOTES

JEAN-BAPTISTE LULLY:
SUITE FROM ROLAND

French opera has had a strong tradition of ballet since the 17th century. The Italian-born Jean-Baptiste Lully was in an excellent position to fuse the two genres. He came to France at age 14, serving as musician, page, and Italian conversationalist in the household of the Duchess of Montpensier, a member of the French royal family. His schooling included lessons in guitar, violin, keyboard, and dance. This background, combined with the advantage of his situation, earned him favor at court. From 1653 he served as composer of instrumental music to Louis XIV. He composed *ballets de cour*, overtures, dances, and vocal settings of French poetry. Eventually he secured a monopoly on presenting opera.

Lully's *tragédies lyriques* (operas) and ballet scores represent the finest synthesis of French and Italian styles in the late 17th century. He understood dance and literature as well as music, making him an ideal artistic collaborator for the relatively young genre of opera. Collaborating with the librettist Philippe Quinault, Lully composed operas on topics often rooted in Greek and Roman legend, drawing

on the writings of Euripides and Ovid. *Roland, a tragédie en musique* initially produced at Versailles on January 8, 1685, has a different source: Quinault based his libretto on Ludovico Ariosto's epic poem *Orlando furioso*.

Lully considered *Roland* to be his finest opera. Evidently his French audiences agreed, for after a two-month run at Versailles it moved to the Paris Opéra. The Suite we hear comprises movements that would have been dances or instrumental interludes drawn from the full score. The first movement is a characteristic French overture, comprising a dignified start with pronounced dotted rhythms, followed by a faster imitative section, before concluding with a reprise of the slower music. The remaining movements are a melodious *Air gai*, then two dances, and finally a *Chaconne*, a series of sequential variations on a repeated ground bass.

CHARLES AVISON:
CONCERTO NO. 6
IN D MAJOR, AFTER
SCARLATTI

IN BRIEF

BORN: February 16, 1709, Newcastle-upon-Tyne, United Kingdom

DIED: May 10, 1770, Newcastle-upon-Tyne, United Kingdom

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

DURATION: 13 minutes

Charles Avison was a younger contemporary of George Frideric Handel who became the most important exponent of the concerto grosso in late Baroque England. Born in Newcastle-upon-Tyne, near the Scottish border, Avison spent most of his career in the north of England. He came of age in an England that was wild for the Italian style, particularly the concerti grossi of Arcangelo Corelli. Avison learned Corellian style through several early years of study in London with Francesco Geminiani, another gifted Italian who settled in England.

Avison also wrote about music. His best-known treatise, *Essay on Musical Expression* (1752), prompted controversy because he emphasized expression as taking precedence over the theory and technique of composition. He also proclaimed Geminiani a superior composer to Handel, prompting a flurry of indignant responses in the musical press.

Ironically, the best known of Avison's concerti derive not from Corelli or Geminiani, but from Domenico Scarlatti, who spent most of his career on the Iberian peninsula. Avison drew not on Scarlatti's keyboard sonatas, but on his *Two Books of Lessons for the Harpsichord*. In 1743, he arranged these pieces as a dozen concerti in seven parts. Published in 1744, Avison's arrangements became exceptionally popular and continued to be played into the early years of the 19th century.

The opening Largo of Avison's Concerto No. 6 in D is of unknown origin and may be Avison's original music. The following three movements are clearly based on Scarlatti. *Con furia* hews closely to his brilliant keyboard Sonata in D, K.29, here adapted to feature violin and cello as the *concertino* soloists. The Adagio is based on the slow movement of Scarlatti's Sonata in D minor K.89c for solo instrument and continuo, taking some freedoms in the arrangement. The closing *Vivacemente* sets the keyboard sonata in D K.21, again featuring violin and cello in the solo passages.

IN BRIEF

BORN: March 31, 1685, Eisenach, Germany

DIED: July 28, 1750, Leipzig, Germany

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

DURATION: 15 minutes

JOHANN SEBASTIAN
BACH: PRELUDE AND
FUGUE IN E-FLAT
MAJOR, "ST. ANNE,"
AFTER BWV 552

Published in 1739 as Part III of Bach's *Clavier-Übung* (roughly translated *Keyboard Exercises* or *Keyboard Practice*), the "St. Anne" Prelude and Fugue comprise the bookends for 25 organ chorales. Collectively, they are regarded as one of Bach's finest achievements for organ. Ironically, "St. Anne" was the only Prelude and Fugue for organ published during Bach's lifetime. The fugue acquired its nickname in England because its subject is the same as the hymn "O God Our Help in Ages Past," attributed to William Croft (1678-1727), the organist at St. Anne's Church in London. Bach based his fugue on the analogous German chorale, "*Was mein Gott will*."

This is a dignified, lofty, and grand work. Its second movement is mind-boggling in its contrapuntal intricacy. Bach opens with a five-part fugue, then follows it with a four-part double fugue on a new subject combined with the original subject. Not content with that, he moves to a five-part double fugue on a *third* subject in combination with the original. Tafelmusik performs it in an arrangement for chamber orchestra.

GEORG PHILIPP
TELEMANN:
CONCERTO FOR
2 OBOES AND
BASSOON IN D
MINOR, TWV 53:D1

IN BRIEF

BORN: March 24, 1681, Magdeburg, Germany

DIED: June 25, 1767, Hamburg, Germany

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

DURATION: 9 minutes

One of the most prolific composers of the 18th century, Telemann composed about 1,400 sacred and 50 secular cantatas, some 50 Passions, and hundreds of other choral and instrumental works. Late in life, he turned to oratorio. His style is difficult to categorize, in part because he lived so long. Born four years before Bach and Handel, he outlived them both. By the time Telemann died, Haydn had written three dozen symphonies for Prince Esterházy. Musical taste was shifting, and Baroque textures and techniques were considered old-fashioned. The more graceful *style galant* was paving the way toward what we know as classical style. Some of Telemann's late works reflect this change.

For most of his career, however, Telemann emulated his contemporaries in both France and Italy, both of which were major musical centers at the turn of the 18th century. He was one of the first German composers to successfully assimilate the elegance of French ornamentation and the clear structure of the developing Italian concerto style. He composed for a wide variety of instruments, drawing on his own broad study of harpsichord, organ, violin, recorder,

oboe, flute, *chalumeau* (a predecessor of the clarinet), viola da gamba, double bass, and bass trombone.

In a famous autobiographical statement written in 1718, Telemann observed:

I also tried my hand at concertos. About this I must confess that they have never come from my heart, although I have already written a considerable quantity of them.

In the same essay, he also acknowledged that his concertos “mostly smell of France.” The concerto for two oboes and bassoon is representative. It is organized like a *sonata da chiesa* (church sonata), with four movements arranged slow-fast-slow-fast. The opening *Grave* is a sedate movement linked to the French overture with its persistent use of dotted rhythms. The Allegro that follows is imitative, with more extended passages for the three soloists alternating with the full ensemble. *Affettuoso* opens in the relative major key, B-flat major, but switches back to G minor by the end. The concluding *Vivace* is again imitative but not fugal, with the two oboes often playing in parallel thirds or sixths.

IN BRIEF

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: April 2, 2014, Akademie für Alte Musik Berlin

DURATION: 10 minutes

JOHANN SEBASTIAN
BACH: CONCERTO IN
G MINOR, AFTER BWV
1056

From 1723 until his death in 1750, Bach served as music director of the St. Thomas church in Leipzig. His responsibilities lay primarily in composing, rehearsing, and conducting church music. Beginning in 1729, however, he also assumed the directorship of the Leipzig Collegium Musicum, a university society that Telemann had founded. Members met weekly in coffee-houses or gardens (depending on the season), for the purpose of making music. In such a context many of Bach's instrumental compositions, including the concertos, received their first performances. Music historians believe that his concerti for one, two, three, or four harpsichords date from the Leipzig Collegium years; however, the original music upon which they are based was

almost certainly composed earlier. That is the case with the Violin Concerto BWV 1056R, which is better known in its guise as a keyboard concerto in F minor. The presumed original has been lost, but the treatment of the right hand in the keyboard version, transposed up a whole step to G minor, suggests its origin as a string (or possibly oboe) concerto.

In all his concertos, Bach adopted the three-movement Italian form developed by Vivaldi. The first and final movements were in fast tempos, with full orchestral sections (*tutti* or *ripieno*) alternating with solo passages for the featured instrument. The middle movement was slow, with an elaborately decorated melody rather like an Italian opera aria. The G minor concerto is consistent with this overall structure. Its opening movement is noteworthy for the contrast between the ensemble, in steady duple time, and the soloist, who plays largely in triplets.

The most famous part of this concerto is its central movement and its enchanting and beloved lyrical melody. Bach used this same melody for the instrumental prelude to his Cantata No.156, *Ich steh mit einem Fuss im Grabe* (1729). Modern arrangers have appropriated the movement for many other instrumental combinations. The comfort and solace offered by Bach's theme attest to music's enduring power to touch our souls.

GEORGE FRIDERIC
HANDEL: CONCERTO
GROSSO IN G
MINOR, OP. 6, NO. 6
CHACONNE FROM
TERPSICHORE

IN BRIEF

BORN: February 23, 1685, Halle, Germany

DIED: April 14, 1759, London, United Kingdom

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

DURATION: 20 minutes

By the late 1730s, Handel's reputation in London was such that concerts consisting solely of his compositions drew large audiences. He required instrumental pieces to vary those

programs, which often lasted for several hours. This is the context for which he composed the 12 Concerti Grossi, Op. 6. Handel wrote them in a characteristic fever of inspiration during a five-week span in September and October 1739; the autograph manuscript for the Fifth Concerto is dated October 10. They were the first pieces protected by a Royal Privilege to copyright his music issued on October 31, 1739, specifying *Twelve Grand Concerto's [sic] in 7 Parts, for Four Violins, a Tenor, a Violoncello with a Thorough-Bass for the Harpsichord*. His publisher John Walsh issued Op. 6 early the following year. Biographer Percy Young calls these pieces Handel's crowning works in concerto form.

Handel's concerti differ from those of Vivaldi and Albinoni, whose Venetian concerti tended to be in three larger movements, organized fast-slow-fast. Handel composed more movements, and shorter ones. His concerti are far more similar to those of Corelli, particularly their scoring. All twelve of the Op. 6 concerti feature what amounts to a trio sonata (two violins, one cello) as soloists, with a larger accompanying string ensemble (a *ripieno*).

The opening *Larghetto et affettuoso* is the only true slow movement. It is followed without pause by a vigorous fugal Allegro. Handel inserts a Musette—named for a small bagpipe that was popular in the 17th and 18th centuries—as his third movement. This one, switching to E-flat major, shows off Handel's gift for melody. A turbulent central section in minor mode provides harmonic and textural variety before reprising the tender opening theme. He concludes with back-to-back Allegros, both featuring strong rhythmic profiles. The second one is a brisk Italianate romp in 3/8 meter. Handel casts it in binary form, with both halves repeated. He limits the polyphony to three lines, focusing on crisp writing for the violins. It is an impressive finish.

The concerto ends with a grand French-style chaconne by Handel written to accompany dancers in his opera-ballet *Terpsichore*—an homage to the Lully with which the program began.

Program Notes by Laurie Shulman ©2025

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MUSIC WITH FRIENDS: FCM'S INAUGURAL MUSIC SALON



In its earliest days, chamber music began as the “music of friends,” when small ensembles of musicians performed for friends in an intimate home or salon setting. On September 6, Friends of Chamber Music embraced that tradition with the first of three Music Salons of the season, featuring the Pacifica Quartet at the beautiful home of board member *emerita*, Rosemarie Murane. How better to describe an afternoon spent with an extraordinary string quartet and fellow music lovers than “music with friends”?

We extend our heartfelt thanks to our host, Rosemarie, and to our generous Salon sponsors who made this afternoon possible: Ellen and Anthony Elias, Patsy and Jim Aronstein, and Mary Park and Doug Hsiao. Most importantly, we are grateful for the group of FCM friends who came to support this first Salon of the season.

Our Music Salons offer an intimate musical experience while raising vital funds to support FCM’s mission to present the finest chamber musicians to the Denver area. Join us for our next Salon on Monday, January 12, 2026, featuring the acclaimed British pianist Paul Lewis. Details and tickets will be available soon. If you would like information about becoming a Salon sponsor, please contact us at info@friendsofchambermusic.com.

STORIES IN SOUND: FCM'S IN-SCHOOL PERFORMANCES



Friends of Chamber Music's newly-formed Resident Quartet, the Timberline Quartet, is teaching students about the connection between music and storytelling with their lively, age-appropriate program, *Stories in Sound*. Through carefully chosen works, the quartet explores how music tells stories, carries history, and reflects identity. Students will hear classical favorites like Britten's *Simple Symphony* and Prokofiev's *Peter and the Wolf*, alongside exciting contemporary music by Jessie Montgomery and familiar tunes from movies and video games.

This engaging mix of music and storytelling invites students to listen actively, make real-world connections, and discover how music can give voice to our imaginations.

Our school programs are offered free of charge to schools, thanks to funding from the SCFD and generous FCM patrons. Know a school that might be interested? Have them reach out to info@friendsofchambermusic.com for more information.

FRIENDS HELPING FRIENDS SUPPORTING FOOD FOR THOUGHT DENVER



On October 24, Friends of Chamber Music board members and volunteers partnered with Food for Thought Denver, packing more than 5,000 Power Sacks to help ease weekend hunger for students in over 80 Denver Public Schools—where 90% or more qualify for free or reduced lunch.



Food for Thought Denver is 100% volunteer-run and thrives on the generosity and energy of community members who help pack Power Sacks each Friday. Learn how you can make a difference at foodforthoughtdenver.org.

COLORADO GIVES DAY IS DECEMBER 9!

At Friends of Chamber Music, we believe in the transformative power of live music. Each concert brings world-renowned musicians to our stage, enriching our community through extraordinary music.



Ticket sales cover only part of the cost of presenting these artists in an exceptional concert hall—and those costs continue to rise. As we approach Colorado Gives Day, we invite you to make a gift to support the music you love. Every donation you make will be boosted by the Colorado Gives Foundation/FirstBank incentive fund.

Make your gift anytime at www.coloradogives.org/FCM-CO.



Thank you for your support. Together we can continue to provide world-class performances for generations to come.

FRIENDS IN NEW PLACES

TICKETS NOW ON SALE!

FCM is excited to present world-class artists in two new venues, helping spread the joy of chamber music in the community. Tickets now on sale at friendsofchambermusic.com

OWLS

**SUN, MAR 1, 2026 | 4:00 PM | LAKEWOOD CULTURAL CENTER
470 S. ALLISON PARKWAY, LAKEWOOD**

Owls is a fresh and original new string quartet collective featuring some of chamber music's most creative voices, including violinist Alexi Kenney, violist Ayane Kozasa, and cellists Gabriel Cabezas and Paul Wiancko.

"...free from constraint, danceable, rapturous." — *The Strad*

LE CONSORT

**THU, MAR 19, 2026 | 7:30 PM | AUGUSTANA LUTHERAN CHURCH
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Co-presented with Augustana Arts

Formed in Paris in 2015, Le Consort is a dynamic chamber music ensemble that breathes new life into Baroque music with a special devotion to the trio sonata. These four exceptional musicians bring their energy and artistry to "A Trio Sonata Soiree," featuring works by Albinoni, Telemann, and Bach.

"Ravishing, exhilarating, and uniquely beautiful." — *BBC Music Magazine*

UPCOMING CONCERTS

STEFAN JACKIW, VIOLIN
KEVIN AHFAT, PIANO

WED, DEC 3, 2025 | 7:30 PM | GATES CONCERT HALL



Violinist Stefan Jackiw returns to Friends of Chamber Music with his signature blend of poetic expression and jaw-dropping technique. This time, he's joined by rising star Kevin Ahfat, a pianist praised for his mix of fire and finesse.

Their bold, wide-ranging program features works by Handel, Prokofiev, and composer-pianist Conrad Tao, and closes with Brahms's Sonata No. 3.

PAUL LEWIS, PIANO

SUN, JAN 11, 2026 | 4:00 PM | GATES CONCERT HALL



Photo: Kaupo+Kikkas

Renowned British pianist Paul Lewis, celebrated for his masterful interpretations of the European piano repertoire, returns to our series with a program of profound musical contrasts. From Mozart's lyric Sonata in C Major (K.330) and the stormy Sonata in C Minor (K.457) to the charm of Poulenc's *Improvisations*, Lewis's program showcases both virtuosity and deep musical insight.

Tickets for both performances are available at friendsofchambermusic.com.

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UPCOMING CONCERTS

CHAMBER SERIES

Stefan Jackiw, violin

Kevin Ahfat, piano

Wed, Dec 3, 2025 | 7:30 pm

Paul Lewis, piano

Sun, Jan 11, 2026 | 4:00 pm

Zlata Chochieva, piano

Thu, Feb 5, 2026 | 7:30 pm

Owls

Sun, Mar 1, 2026 | 4:00 pm

Lakewood Cultural Center

Le Consort

Thu, Mar 19, 2026 | 7:30 pm

Augustana Lutheran Church

Co-presented with Augustana Arts

Brentano Quartet

Mon, Apr 6, 2026 | 7:30 pm

Jean-Yves Thibaudet, piano

Thu, May 7, 2026 | 7:30 pm

COMMUNITY EVENTS

MUSIC IN THE GALLERIES

Erik Peterson, violin &

Rachel Ellins, harp

Sun, Dec 14, 2025 | 12:00 & 1:00 pm

Masakazu Ito, classical guitar

Sun, Mar 8, 2026 | 12:00 & 1:00 pm

Timberline Quartet

Sun, May 10, 2026 | 12:00 & 1:00 pm

Clyfford Still Museum

1250 Bannock Street, Denver

SPECIAL THANKS

SCIENTIFIC AND CULTURAL FACILITIES DISTRICT (TIER III)

for supporting FCM's 2025-26 season

COLORADO PUBLIC RADIO (KVOD 88.1 FM)

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