

**THE LINCOLN HOME SCHOOL JUNIOR AND SENIOR STRING  
ORCHESTRAS PRESENT:**

**“Fall and Christmas Baroque”**

*Junior Orchestra directed by Anne Sorensen  
Senior Orchestra directed by Martin Gaskell  
Violin soloist - Breanna Thornton*

3:00 p.m., Sunday December 10, 2006

Zion Church, Lincoln, Nebraska

**PROGRAM**

National Anthem (combined orchestras)

**Junior Orchestra:**

*Canon*

*Indian Dance*

*Star of the County Down (Dives and Lazarus)*

*Patapan*

Thomas Tallis (1506? to 1585)

Béla Bartók (1881-1945) (arr. Jack Bullock)

Traditional (arr. Martin Gaskell)

Traditional Burgundian carol (arr. Michael Story)

**Senior Orchestra:**

*Concerto in F major, “Autumn” Op. 8, No. 3*

*Christmas Concerto, Op. 6, No. 8*

*Air from Third Orchestral Suite (BWV 1068)*

*“Jesu, Joy, of Man’s Desiring” (BWV 147)*

Antonio Vivaldi (1678 – 1741)

Arcangelo Corelli (1653 – 1713)

Johann Sebastian Bach (1685 – 1750)

Johann Sebastian Bach (1685 – 1750)

**Audience and Senior Orchestra:**

*“Hallelujah” Chorus from Messiah*

George Frideric Handel (1685 – 1759)

Please join us for refreshments downstairs after the concert!

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**PROGRAM NOTES**

***Canon - Thomas Tallis (1506? -1585)***

Thomas Tallis was the most famous English composer of his time, and remains one of the most popular renaissance composers of choral music to this day. The trouble with having been born “circa” some date is that it is hard to plan a centenary! Thomas Tallis was probably born somewhere between 1505 and 1510. Well, that includes 1506, so let’s declare 2006 the 500th birthday of Thomas Tallis and be the only people on the planet celebrating a Tallis quincentenary! In order to fulfill St. Paul’s injunction in Ephesians 5:19 for Christians to be “speaking to one another in psalms... singing and making melody with your heart to the Lord”, metrical translations of the psalms were made after the Reformation. The tune known as “Tallis’ Canon” was one of nine tunes Tallis provided for Archbishop Matthew Parker’s 1560 *The Whole Psalter Translated into English Metre*. The tune has become better known through Bishop Thomas Ken’s evening hymn, “All praise to Thee, my God, this night”, the last verse of which is the famous Doxology: “Praise God, from Whom all blessings flow.”

### ***Indian Dance – Béla Bartók (1881-1945) (arr. Jack Bullock)***

The Hungarian composer and concert pianist Béla Bartók was a prolific collector of folk songs (he collected about 7000!). Few of the melodies he collected were in our modern major and minor modes. The modality of these tunes and their unusual rhythms were a big influence on Bartók's music. Bartók settled in the United States in 1940.

### ***Star of the County Down (Dives and Lazarus) - traditional (arr. Martin Gaskell)***

Good tunes develop lives of their own! There is a tendency in America to think of any traditional tune from the British Isles as "Irish" and this very widely used tune is an illustration of this: what seems to have started life as an old English carol in the 16th century has become an American fiddle tune waltz attributed to Ireland! Although the modern words associated with the American fiddle tune variant of this tune are indeed Irish, the pedigree of the tune seems to be solidly English. The tune had been published in England in 1859 (to the amusing words "We are poor frozen out gardeners. We've got no work to do. Alas what shall we do?" – words my wife can sympathize with in Nebraska winters!), seven years before the author of the Irish ballad, "Star of the County Down" was born, and had been sung in England long before then. The tune goes with a fine old English carol "Dives and Lazarus" on the parable in Luke 16:20-25. Internal evidence from the words and the tune points to them both originating in the 16th century (about the same time as "Greensleeves"), and there is a reference to the carol tune in a comedy by Shakespeare's contemporary, and possible collaborator, John Fletcher (1579 – 1625). The most famous modern setting of the tune is the *Five Variants on Dives and Lazarus* for string orchestra and harp by Ralf Vaughan Williams. The tune is used under the name "Kingsford" for the hymn "I heard the voice of Jesus say". In the United Kingdom, the *Dives and Lazarus* tune is in 4/4. The idea of making it into a 3/4 waltz, as played here, seems to have been an American idea. However, music historians tell us that some of the earliest carols were associated with dancing, so we might have really just gone full circle here!

### ***Patapan - traditional Burgundian carol (arr. Michael Story)***

The Burgundy region of eastern France saw the creation of many Christmas carols, especially during the seventeenth and eighteenth centuries. Many of these carols - most notably "Patapan," which was written around 1700 - came from the pen of poet Bernard de la Monnoye. It is not known whether the tune was a Burgundian folk song or was written by Monnoye himself.

### ***Concerto in F major, "Autumn" from "The Four Seasons" Op. 8, No. 3 – Antonio Vivaldi (1678 – 1741)***

The Christmas season might be well under way, but astronomically, winter doesn't begin until the sun reaches the winter solstice in just under two weeks time, so it is still fall. So let's take a late fall musical trip to northern Italy to experience the fall festivities and explore the music of the first great composer of the solo concerto – Antonio Vivaldi. Vivaldi was born in Venice in 1678. His dad was a violinist at St. Mark's cathedral in Venice. He probably studied with Giovanni Legrenzi, the director of music at St. Marks. Vivaldi was ordained a priest in 1703 and he quickly got the nickname of *il prete rosso* ("the red priest"), presumably because of his red hair. In the same year Vivaldi got his first musical post as *maestro di violino* at the *Pio Ospedale della Pietà*, an orphanage that featured performances by musically talented girls. The musical program of the orphanage became world famous and was a "must see" tourist attraction for visitors to Venice. Vivaldi's first set of concerti, *L'estro armonico* ("Harmonic Inspiration"), published in 1711 was enormously popular. The influence of these can perhaps be compared with the influence of the Beatles on 1960s popular music. J. S. Bach studied these concerti and transcribed several of them for keyboard.

The violin concerto we are performing today (one of a mere 230 or so violin concerti that Vivaldi wrote!) is no. 3 in Vivaldi's later Op. 8 set, *Il cimento dell'armonico e dell'invenzione* ("the Contest of Harmony and Invention") which appeared in 1725 when Vivaldi was 48. Each of the first four concerti of Op. 8 represents a season and no. 3 represents autumn. Vivaldi provided sonnets with each concerto to describe the plot and some additional commentary in the score, so we know in detail what the story line is.

The first movement of *Autumn* starts off with the peasants singing and dancing after a happy harvest. So far so good. But some of the villagers have had too much to drink, and one of the drunkards is the solo violinist!! Oh dear! The violinist's playing gets progressively over confident and more and more erratic. In fact the whole orchestra is starting to get rather slurry. Now parents, don't worry, nobody in the senior orchestra actually drinks alcohol - this is all just a pretend! But wait – our organ continuo player is playing as though she has had way too much to drink too! Vivaldi has the soloist and continuo (the accompanying harmony) getting out of synch and the *basso ad organo* playing some rather strange chords. After a few more attempts to keep things going, our soloist passes out. After a beautiful quiet passage depicting the dozing drunkard ("*L'Ubbriaco che dorme*" as Vivaldi puts it in the score), the orchestra suddenly ends the movement with a repeat of the dance theme. Don't get fooled by all the pretending though – this concerto demands a high level of virtuosity from the soloist!

The beautiful, mysterious, and enchanting slow movement is a wonderful depiction of everybody in the village fast asleep. The strings are all muted and Vivaldi directs the harpsichord to improvise broken chords.

The men can't sleep too late, however, because fall is hunting season, and it's time for the guys to get up and go off to try to kill large furry animals. The music depicts the hunting horns, the horses and dogs chasing the large furry animal, the gunshots, the poor animal fleeing, and it finally dying. The hunters are now happy, but the very ending of the concerto is more subdued.

### ***Christmas Concerto and Pastorale, Op. 6, No. 8 – Arcangelo Corelli (1653-1713)***

For our next work we take a step back in time to exactly one generation before Vivaldi. This is like going back from the contemporary popular music of your generation to the contemporary music of your parents' generation. Every age has its own standardized instrumental groupings. Just consider, for example, the typical modern instrumental backup of guitar, piano, drums, and bass guitar for a contemporary "worship team" in an American church. In the 17th and early 18th centuries the standard group was that of the "trio sonata" which consists of two violins playing in close harmony, and a *basso continuo* consisting of one or more instruments chosen from a harpsichord, cello, organ, or some kind of lute. The "continuo" player(s) provided the bass and the harmony. Thousands of pieces of music were written across Europe from about 1600 to 1770 for this standard combination. The same combination was used

for church services and in a wide variety of secular settings. The instrumental backup for a contemporary Christian worship team again offers a parallel to this: the same combination of instruments often used in church to accompany a “worship team” would not be out of place accompanying secular songs in a bar or accompanying dancing. The music would just be slightly different depending on the situation (one would not normally expect dance music in church, for example), and so it was in the late 17th century. There were two flavors of trio sonata – the *sonata da chiesa* (“church sonata”) and the *sonata da camera* (“chamber sonata”). The former had abstract music; the later had more dance music. However, back then, as today, the lines between secular and sacred music frequently got blurred.

If you were a well-to-do late 17th century nobleman you probably had the “trio” sonata group on your payroll. These three or four players provided your basic music. For larger performances, more string instruments (probably freelance musicians you hired as needed) were added to your basic core trio sonata group. This produced what became known as the *concerto grosso* – a term that is perhaps best translated as “big band”. The core trio sonata group was called the *concertino* (Italian for “little concert”) and the extra musicians were called the *ripieno*, which means “full”. If you listen to and watch our performance of Arcangelo Corelli’s *Christmas Concerto* you can notice the contrast between the small *concertino* trio sonata group of two violins, harpsichord, and ‘cello who play all the time, and the *ripieno* sections when the whole orchestra joins in. (In our case we actually use different soloists for each movement.)

Arcangelo Corelli, the most influential pioneer of the *concerto grosso* was exactly a generation before Vivaldi, and the *concerto grosso* represents an earlier phase in the development of the concerto. Just as a trio sonata was sometimes designated as a *sonata da chiesa* or a *sonata da camera* to indicate its intended use, so Corelli divides up his concerti grossi into *concerti da chiesa* and *concerti da camera*. The celebrated *Christmas Concerto*, which we are performing today, is a *sonata da chiesa* – a “church concerto”. What makes this concerto especially Christmassy is the optional last movement – a *Pastorale*. The word “pastorale” refers to shepherds (a “pastor” of a church shepherds the church). Different places have different Christmas traditions, and there was a tradition in Italy of having shepherds come into church on Christmas Eve with their pipes to play a lilting tune in thirds over a bagpipe drone. Corelli’s *Pastorale* depicts this with the violins. Torelli, Mandredini, and Locatelli have *pastorali* in their Christmas concerti (maybe the orchestra had better do one of those next December!), and there are similar passages in Handel’s *Messiah* and in J. S. Bach’s *Christmas Oratorio*.

Unlike Vivaldi’s *Autumn* concerto, the Corelli *Christmas concerto* does not have definite plot, but the *Pastorale* is not the only one of the eight alternating fast and slow movements in which we can imagine something in the Christmas story. The concerto is predominantly in the minor mode (as are most other Italian Baroque Christmas concerti) and this might not fit in with our modern cozy ideas of Christmas. To understand the mood of much of the concerto (especially the opening movements) we have to remember that Christmas is really about God’s redemption of the fallen world from sin through the sending of His Son Jesus who was later to be sacrificed on the cross. The concerto starts violently with loud, stabbing chords. We can’t know for sure what Corelli had in mind here, but my guess is that it depicts the fallen sinful nature of mankind. The great musicologist Alfred Einstein, noting similarities to J. S. Bach’s depictions of the crucifixion, thought that the extended slow section that follows the opening outburst conjures up the crucifixion. The heart of the concerto is a repeated gentle section, which, I believe, depicts the peaceful scene of the birth of Jesus. In the middle of this is a short depiction of the hovering angels flapping their wings. Handel has very similar sounding music for the depiction of angel wings in his *Messiah*. The words in *Messiah* make this clear, while the Corelli concerto has no words, but the musical similarities point to similar depictions. The concerto concludes with the optional *Pastorale*. It was probably marked as optional because it would only have been performed on Christmas Eve. We hope you don’t mind us performing it two weeks early!

### ***Air from Third Orchestral Suite (BWV 1068) – Johann Sebastian Bach (1685 – 1750)***

This beautiful air from Bach’s third orchestral suite (sometimes called the “Air on the G string” after a late 19th century violin arrangement) has no known connection with Fall or Christmas, but it’s so beautiful, we’re going to play it anyhow!

### ***“Jesu, Joy, of Man’s Desiring” (“Jesus bleibet meine Freude”) (BWV 147) – Johann Sebastian Bach***

J. S. Bach’s well-known choral setting of “Jesus bleibet meine Freude” is the final movement of his cantata number 147 “Herz und Mund und Tat und Leben”. The cantata was initially composed by Bach in 1716 for a service in the Weimar chapel on the Sunday before Christmas. He revised it in 1723 for the Feast of the Visitation of the Blessed Virgin Mary. The opening text exhorts Christians to bear witness to Jesus with their “heart and mind, deed and life.” We are performing the final chorale setting instrumentally here with the trombone playing the chorale melody, but the words are:

*Jesus, joy of man's desiring,  
Holy wisdom, love most bright;  
Drawn by Thee, our souls aspiring  
Soar to uncreated light.  
Word of God, our flesh that fashioned,  
With the fire of life impassioned,  
Striving still to truth unknown,  
Soaring, dying round Thy throne.*

### ***“Hallelujah” Chorus from Messiah – George Frideric Handel (1685 – 1759)***

Handel wrote his most famous oratorio, *Messiah*, in the late summer of 1741 when he was 56 years old. The triumphant “Hallelujah” chorus which concludes Part II of the oratorio was finished on Sunday September 6, and the rest of the oratorio was finished the following Saturday! The text of the “Hallelujah” chorus is taken from the book of Revelation. You are invited to stand and sing the chorus with the orchestra.

*Hallelujah, for the Lord God Omnipotent reigneth!* [Revelation 19:6]

*The kingdom of this world is become the kingdom of our Lord and of His Christ  
and He shall reign for ever and ever,* [Revelation 11:15b]

*King of Kings and Lord of Lords.* [Revelation 19:16] M.G.

## JUNIOR ORCHESTRA

### Violins

Emily Anderson  
Ceirra Austin  
Charles Dowd  
Allison Ediger  
Grace Lamb  
Megan McKeegan

Claire O'Donnell  
John Rohman  
Sarah Rooney  
Conner Rooney

### Violas

Lauren Bydalek  
Mary Dowd

### Violoncellos

Hana Bernhardson  
Madeleine Guthrie

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## SENIOR ORCHESTRA

### First Violins

Tiffany Anderson\*  
Catherine Dowd\*  
Dylan Hoover  
Emily Ediger\*  
Daniel Gaskell\*  
Breanna Thornton\*

### Second Violins

Helen Dowd\*  
Laura Gaskell\*  
Sophie Hines  
Angelica Hoover  
Ashley Hoover  
Bethany Thornton\*

### Violas

Leah Bernhardson  
Taylor Birdwell  
Barbara Gaskell  
Elsa Hines  
Samantha Moser

### Violoncellos

Natalie Anderson\*  
Noah Hines\*  
Lesley Hoover\*  
Kaitlyn Hurdle\*

### Contrabass

Lily Ealey

### Harpichord/Organ Continuo

Anita Anderson  
Lois Bernhardson

### Trumpets

Ryan Birdwell  
Michael Smith\*

### Trombone

Brenda Ealey\*

### Timpani

Lois Bernhardson

\*soloists

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**Anne Sorensen**, our Junior Orchestra director, is a senior music education major in the School of Music at the University of Nebraska. She has been an instructor in the University of Nebraska String Project. She is the concertmistress of both the University Symphony Orchestra and the University Chamber Orchestra, and also teaches violin.

**Martin Gaskell**, our Senior Orchestra director, explores and teaches about God's creation as an astrophysicist at the University of Nebraska, but he has also long been a composer, arranger, and performer of music. His first orchestral conducting experience was with the orchestra of his high school in England when he was in 11th grade. He wishes to point out that the Lincoln Homeschool Senior Orchestra plays quite a *lot* better than his old high school orchestra did back then! The Gaskell family enjoys performing Renaissance music.

**Breanna Thornton**, our soloist in Vivaldi's "Autumn" concerto, is a 13-year-old home schooler. She started taking violin lessons in Michigan when she was 4 and is currently being taught in Lincoln by Tammy Osborne Petersen. As well as being concertmistress in our Homeschool Senior String Orchestra, Breanna also fills the same role in the Lincoln Junior Youth Orchestra and in the Union College Chamber Orchestra. Breanna enjoys sharing music with others whether it be in church, in concerts, in nursing homes, or elsewhere.

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In addition to the performers listed above we would like to thank Jane Dowd, Barbara Gaskell, and Belinda Thornton for helping run sectional rehearsals, Timothy Gaskell for being our recording engineer, Jane Dowd and Amy Hoover for serving as orchestra treasurers, Barbara Gaskell for being orchestra secretary, Cathy Hurdle for helping start the Junior Orchestra, Karen Birdwell and Joan Hines for organizing refreshments, and the other many parents who help keep things running. We are grateful to Lincoln Homeschool Bands director Emiley Bond, and UNL music professors Karen Becker, David Neely, Clark Potter, and Tyler White for help, advice, and encouragement, to UNL doctoral conducting student Leonardo Lebas for guest conducting, and to the Sacred Arts Council of Lincoln for providing administrative support. Finally we must express our deep gratitude to Zion Church for kindly allowing us to use their facilities for rehearsals and concerts.

We are always looking for more string players! Spring orchestra rehearsals start on Monday January 15 (Martin Luther King Day) here at Zion Church. The Senior Orchestra rehearses from 3:00 to 6:00 p.m. and the Junior Orchestra from 4:30 to 6:00 p.m. Since we are family oriented, we encourage string-playing parents and older siblings who can play the music and attend rehearsals to play too. Families interested in either orchestra should contact Barbara Gaskell (464-9664 or [gaskell@inetnebr.com](mailto:gaskell@inetnebr.com)). Orchestra information (including sample music) can be found on the web at: [http://incolor.inebraska.com/gaskell/homeschool\\_senior\\_string\\_orchestra.html](http://incolor.inebraska.com/gaskell/homeschool_senior_string_orchestra.html)