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Recital: The Arcadian Consort: Max Schoenfeld, Flute; Tim Hurtz, Oboe; Russell Bedford, Bassoon; Bedford Watkins, Harpsichord; October 18, 1973

Max Schoenfeld Flute

Tim Hurtz Oboe

Russell Bedford Bassoon

Bedford Watkins Harpsichord

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music department

college of fine arts
illinois state university



THE ARCADIAN CONSORT

MAX SCHOENFELD, Flute; TIM HURTZ, Oboe
RUSSELL BEDFORD, Bassoon; BEDFORD WATKINS, Harpsichord
Assisting Artists
WON-MO KIM, Violin
LUTZ RATH, Cello; ARTHUR CORRA, Bass

- Sonata Johann Friedrich Fasch
Largo
Allegro
Largo
Allegro
- Sonata in C Minor, No. 1 for Oboe and Continuo Händel
Adagio
Allegro
Adagio
Bourée
- Trio Sonata in D Minor Jean Baptiste Loeillet
Largo
Allegro
Adagio
Allegro

INTERMISSION

- Sonata in C Major, K. 132 Scarlatti
- Sonata in A Minor, K. 175 Scarlatti
Bedford Watkins, Harpsichord
- Quartet in G Major (*Tafelmusik* from 1733, Part 1, No. 2) Telemann
Largo
Allegro
Largo
Vivace
Moderato
Grave
Vivace

Centennial East Recital Hall
Thursday Evening
October 18, 1973
8:15 p.m.

No musical art is more demanding on players and listeners than that of chamber music. Confronted with a chamber music concert, the music lover faces a moment of truth. Will his love for music be measured by his absence from the scene, by his attitude of forbearance and fortitude, or by an eagerness that imbues the several days before the event with an aura of anticipation? Neither the casual connoisseur nor the dedicated music lover can attain full musical stature without coming to terms with this intimate, introspective chamber art. Here there can be no posing, no Romantic rhetoric, no seductive timbral fires to set the heart strings vibrating. Balance, proportion, counterpoint, motivic integration—these are the trademarks of the medium. Players perform as equals in a delicate, everchanging balance whose subtle power derives from restraint and good taste.

Composers, too, reveal in the chamber music the depth of their musicality and craftsmanship. George Frideric Handel (1685-1759), for example, would still loom a Baroque giant on the strength of his chamber music even if all his oratorios had been lost. The trio sonata received enough of his best efforts to rank him with Corelli, Purcell, and Couperin as one of the foremost masters of that genre. Italian by inception, the trio sonata became the leading form of Baroque chamber music in France, Germany, and England as well. The Belgian, Jean Baptiste Loeillet (1680-1730), won success in London through his many sonata publications. Somewhat of an anomaly even among the multi-talented composers of the Baroque period, Loeillet was himself an expert harpsichordist, flutist, and oboist.

Sonatas for three melody instruments and continuo, although less favored than the trio sonata, also drew the efforts of excellent composers. Georg Philipp Telemann (1681-1767), whose more than 600 instrumental works attest to his fluent craft, rises on occasion in his chamber music to the plane of J.S. Bach, though not so consistently as to warrant his being offered the better church and court posts of the time ahead of Bach. Johann Friedrich Fasch (1688-1758), on the other hand, might have justly received more fame in his own time. His rediscovery in our century has placed him among those whose adventures in the realm of style foreshadowed the Classical period.

No Baroque chamber concert would be complete without solo harpsichord sonatas, a genre whose outstanding exponent was Domenico Scarlatti (1685-1757). Ranging from formidable virtuosic displays to catchy transfigurations of popular tunes and rhythms, Scarlatti's sonatas created a new style based on contrasting themes and textures far removed from the uni-textural rhythmically constant style of the late Baroque period.

The Arcadian Consort represents a new concept on the campuses of Illinois State University and Illinois Wesleyan University in that its membership is composed of faculty performers from both universities. The core of the Arcadian Consort will be the trio sonata group—flute, oboe, bassoon and harpsichord; but beyond the wealth of trio sonata literature from the Baroque there exists a large body of works ranging from the solo sonata to sonatas and concertos for many varied combinations of solo instruments. In these larger works guest artists from both campuses will be featured. The Arcadian Society from which the ensemble has drawn its name was founded in Rome in 1690. Among its members, who numbered about 1500 at its zenith, were composers, performers, artists, popes, and princes. The society's patronage fostered creative work in the arts and contributed lavishly to the rich cultural heritage of Italy.