



mélomanie

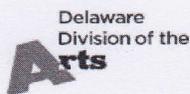
provocative pairings of early & contemporary works

Opening Concert Wilmington Series

Kimberly Reighley, baroque and modern flutes
Christof Richter, baroque and modern violins
Donna Fournier, viola da gamba
Tracy Richardson, harpsichord

Guest artist Michael Stambaugh, composer

Sunday, October 9, 2016, 2:00 PM
The Delaware Contemporary
200 S. Madison Street, Wilmington, DE



This organization is supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on www.DelawareScene.com.

This concert season is made possible, in part, by a grant from the Paul M. Angell Family Foundation



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Sunday, October 9, 2016, 2:00 PM • Wilmington

Paris Quartet 3 in G Major, TWV 43: G4 Georg Philipp Telemann (1681-1767)

*Prélude
Légèrement
Gracieusement
Vite*

Suite for Harpsichord (2016) World Premiere

Michael Stambaugh

*The Machine Comes to Life
A Mischievous Prelude
A Light Dance
Invention*

~ Intermission ~

Paris Quartet 3 in G Major, TWV 43: G4

Georg Philipp Telemann

*Lentement – Vite
Modéré
Gai*

Sonata 5 in E Minor

Philipp Heinrich Erlebach (1657-1714)

for violin, viola da gamba & basso continuo

*Adagio – Allegro – Adagio
Allemande
Courante
Sarabande and Variation
Gigue*

Promenades

Bohuslav Martinů (1890-1959)

for flute, violin & harpsichord

*Poco Allegro
Adagio
Scherzando
Poco Allegro*

MICHAEL STAMABUGH, COMPOSER

Michael Stambaugh (b. 1990) possesses a playful musical style that reflects a wide range of musical influences, an appreciation for eccentricity, and a desire for structure. His music has been described as tense, jaunty, compelling, frightening, and comical.

Specializing in keyboard music and small chamber groups, Michael's music has been performed throughout the greater Philadelphia area. In 2015, Michael worked with Relache to score director Ernst Lubitsch's silent film "The Eyes of the Mummy" for a performance at the Penn Museum. In 2013, Melomanie premiered "The Machine Comes to Life," a short work for solo harpsichord inspired by the mechanical intricacies of the instrument. Michael has also worked with the University of Delaware Dance Studio, composing and performing a suite of piano music that aims to describe the different senses of tastes through sound and movement.

A graduate of Temple University and the University of Delaware, Michael studied composition with Jennifer Margaret Barker and Alexander deVaron. He is from Wallingford, PA, and currently lives and works as a piano and composition teacher in Philadelphia at the Settlement Music School.

ABOUT MÉLOMANIE

Mélomanie presents "provocative pairings of early and contemporary works" in innovative collaborations with guest performers and composers. Mélomanie performs throughout the Mid-Atlantic region and presents a concert series at The Delaware Contemporary in Wilmington, Delaware. In the past 16 years, Mélomanie has commissioned over 40 new pieces. This season Mélomanie will premiere four works by composers Daniel Dorff, Bonnie McAlvin, David Schelat, and Michael Stambaugh. *Excursions*, Mélomanie's newest CD on the Meyer Media label, features five original compositions written for the ensemble. In 2014 Mélomanie traveled to Rio de Janeiro as featured artists representing the USA in the international festival for contemporary music, *Compositores de Hoje* (Composers of Today). In April 2017, Mélomanie will reunite with Wilmington Ballet Academy of the Dance, in a collaboration at the Ballet's 60th anniversary gala. *Mélomanie* means music mania! This beautiful French word also translates – the love of music.

PROGRAM NOTES

Michael Stambaugh writes about *Suite for Harpsichord*

Unlike many other concert instruments, the harpsichord has a unique status as both an old and new instrument. A staple of the Baroque period, it was replaced by the piano in the Classical and Romantic periods, and then regained popularity again over the past century. I believe this makes the harpsichord a natural medium for re-imagining the music of the Baroque inside of a more contemporary framework.

Suite for Harpsichord is a combination of old ideas presented in new ways, and newer ideas reformatted to fit in with older norms. Within antique musical forms — a prelude, a dance in common time, and an invention — there are elements of heavy metal, funk, and electronic music. On the flip side, liberal tonalities and “glitchy” rhythms are stabilized with sonorities and meters more native to J.S. Bach, Handel, and Telemann than to Dream Theater, Parliament, or Aphex Twin.

The work is comprised of four movements, each approximately 2-3 minutes in length.

Georg Philipp Telemann — *Quartet No. 3 in G Major*

Georg Philipp Telemann lived in an age that demanded the constant production of new works. He was regarded as the Baroque Era's most prolific and fashionable composer. In fact, Handel once remarked that Telemann “...wrote a cantata in the time it took most people to write a letter.” Among Telemann's best chamber works are the “Paris” Quartets, written for the unusual instrumentation of flute, violin, viola da gamba and basso continuo. They were published in two sets of six quartets. The first collection of “Paris” Quartets was published in 1730 in Hamburg and was very well received, particularly in Paris. Each quartet is organized as a suite beginning with a Prelude, followed by dance movements, many with descriptive titles such as *Gracieusement* or *Gai*. Such titles were especially appealing to French audiences.

Telemann traveled to Paris in 1737. We know from his autobiography that he heard the first set of quartets performed by some of the most esteemed musicians in Paris, including flutist Blavet, violinist Guignon, gambist Forqueray, and cellist Edouard. Telemann states, “The admirable manner in which the quartets were played by Messrs. Blavet, Guignon, Forcroy jun. and Edouard would deserve to be mentioned here, if indeed, words were adequate to describe it. They won the attention of the court and the city to an unusual degree and procured me an honorable reception everywhere.” This success in Paris led to the publication in 1738 of the second set of quartets, *Nouveaux Quatuors*. According to reviews in the local journal, *Le Mercure de France*, they were performed widely and highly praised. The *Quartet No. 3 in G Major* comes from this collection. As with all the quartets, it is conversational in style. The exchanges between each solo instrument are full of elegant gestures, requiring a demanding, natural-sounding virtuosity.

Philipp Heinrich Erlebach — *Sonata 5 in E Minor*

Philipp Heinrich Erlebach served as Kapellmeister at the court of Count Albert Anton von Schwarzburg-Rudolstadt at Rudolstadt from 1681 until his death. Erlebach was a prolific composer, but unfortunately, most of his works — over 1,000 compositions — were destroyed during a fire in Rudolstadt. Only 70 compositions have survived, among them, six sonatas scored for violin, viola da gamba, and basso continuo written in 1694. In the *Sonata in E Minor*, an opening sequence of slow and fast sections is followed by a suite of dances in the French style.

Bohuslav Martinů — *Promenades for flute, violin & harpsichord*

Bohuslav Martinů grew up in a church tower overlooking the small Bohemian town of Polička. His father, a hardworking cobbler, was hired to live in the tower in order to alert the townspeople of fire (there had been a devastating fire a half-century earlier that destroyed most of the town), and to wind the clock and toll the bell. Bohuslav began violin lessons at the age of 7 and would eventually attend the Prague Conservatory, only to be expelled twice for “incorrigible negligence.” It seems the rigors of school life were too much for the young Martinů. In the years following, Martinů composed assiduously, writing over 30 works in 1912 alone. He would eventually travel to Paris and then to the United States where he spent much of the rest of his life. In the early 1930s, he became focused on composing in the neoclassical style — defined as a return to the aesthetics and forms of music from earlier eras. Martinů's *Promenades* for flute, violin and harpsichord is an excellent example. Scored for a traditional Baroque trio sonata (minus the additional bass instrument), the piece features four brief and charming character pieces. While harmonically and melodically representative of music of the 20th Century, the *Promenades* also recall the intimate sound and sensibilities of an earlier age.