

An impressionistic painting of a pond with lily pads and reeds. The sky is a mix of light blue and white, suggesting a bright, slightly hazy day. The water is depicted with soft, blended strokes of blue, green, and yellow. Numerous lily pads of various shades of green and blue float on the water's surface. In the foreground, tall reeds and grasses in shades of green and yellow are visible, some with dark, shadowed bases. The overall style is soft and painterly, with visible brushstrokes and a focus on light and color rather than sharp detail.

Concerts at the Point

22ND SEASON 2018-2019

presents ...

MUSICIANS FROM THE

HANDEL & HAYDN SOCIETY

MARCH 17, 2019, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

THE IMAGE ON THE COVER IS A WATERCOLOR PAINTING "LAKE'S EDGE" 2018 by Vidar Haaland. Mr. Haaland studied watercolor with Barbara Besson in Rhode Island from 1975-1980. He then completed a program of studies at Lyme Academy of Art in Old Lyme, Connecticut from 1987-1997, concentrating on painting and furthering his study of water color with David Dewey.

Vidar and his wife and fellow artist, Betsey Lamonte Haaland, maintain studios at 1991 Main Road, Westport Point, MA. Their studios are open by appointment (860-235-0782 and 860-501-5056). More of their work can be viewed on their website: www.haalandia.com.

We chose this painting for this concert because it shares some of the same objectives as does Baroque music. One of the major philosophical currents in Baroque music comes from the Renaissance interest in ideas from ancient Greece and Rome and their belief that music was a powerful tool of communication which could arouse any emotion in its listeners. After the Protestant Reformation, the Catholic Church, seeking to regain its former reach, soon was encouraging musicians and composers to write works that could appeal to the masses, specifically to evoke emotional states by appealing to the senses. The objective was to draw the listener in to participate in the scene. Depictions aimed to feel physically and psychologically real. So too does "Lake's Edge." Looking down on the calm waters, shadows and water plants, we feel that we willingly would slip quietly into the pool.

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THIS CONCERT IS UNDERWRITTEN IN PART BY A GRANT FROM THE GRIMSHAW GUDEWICZ CHARITABLE FOUNDATION OF FALL RIVER, MA. and gifts from our generous audience members. The Foundation has provided numerous grants to Concerts at the Point since our beginning. One of the qualities that makes the Foundation exceptional is its willingness to stay connected to and support small, hands-on, local organizations. We gratefully acknowledge their substantial and continuing support to pursue our shared goal to enhance the cultural environment in Southeastern Massachusetts.

Concerts at the Point

SUNDAY, MARCH 17, 2019

MUSICIANS FROM THE HANDEL & HAYDN SOCIETY

Emily Marvosh, contralto

Karina Schmitz, viola

Jesse Levine, natural trumpet

Guy Fishman, cello

Susanna Ogata, violin and soloist

Heather Miller Lardin, bass

Abigail Karr, violin

Ian Watson, harpsichord

Maureen Murchie, violin

...

CONCERTO GROSSO IN B-FLAT MAJOR,
OP. 6, NO. 11

CORELLI

*Preludio, Allemanda, Adagio,
Andante-Largo, Sarabande, Giga*

SONATA FOR TRUMPET IN D MAJOR, G.1

TORELLI

Andante, Allegro, Grave, Allegro

"MUSIC FOR A WHILE" AND
"HERE THE DEITIES APPROVE"

PURCELL

CONCERTO FOR VIOLONCELLO, STRINGS,
AND BASSO CONTINUO IN G, RV413

VIVALDI

Allegro, Largo, Allegro

INTERMISSION ...

CANON AND GIGUE IN D MAJOR

PACHELBEL

"VIRGAM VIRTUTIS," "OMBRA MAI FU,"
AND "COME AND TRIP IT"

HANDEL

CONCERTO FOR VIOLIN, STRINGS, AND
BASSO CONTINUO IN A MINOR, BWV1041
Allegro, Andante, Allegro assai

BACH

THE PERFORMERS



THE HANDEL & HAYDEN SOCIETY, familiarly known as H&H, is an American chorus and period instrument orchestra based in Boston, Massachusetts. Founded in 1815, it is the third oldest musical organization in the United States after the Stoughton Musical Society (founded in 1786) and the U.S. Marine Band (founded 1798), and the oldest continually performing arts organization in the United States. H&H began as a choral society founded by middle-class Bostonians who aspired to improve the quality of singing in their growing American city. They named the organization after two composers—Handel and Haydn—to represent both the old music of the 18th century and what was then the new music of the 19th century. H&H celebrated its Bicentennial in 2014-2016 with two seasons of special concerts and initiatives to mark its 200 years of music making.

EMILY MARVOSH, contralto, has been gaining recognition for her “sterling voice,” and “graceful allure,” on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom. Following her solo debut at Boston’s Symphony Hall in 2011, she has been a frequent soloist with the H&H. Other recent solo appearances include the American Bach Soloists (Messiah), Charlotte Symphony (Messiah), Tucson Symphony Orchestra (Mahler’s 3rd Symphony), Chorus Pro Musica (Stravinsky’s *Les Noces*), Music Worcester (Beethoven’s Ninth Symphony), L’Academie (Vivaldi’s *Nisi Dominus*), Back Bay Chorale (Bach Magnificat), the Brookline Symphony (Sea Pictures), the Boston Early Music Festival Fringe, and the Chorus of Westerly (Dvorak *Stabat Mater*). Ms. Marvosh received her Master of Music in Voice, Boston University (Opera Theater) and Bachelor of Music in Vocal Performance, Magna Cum Laude, Central Michigan University.



JESSE LEVINE, natural trumpet, is the H&H principal trumpet, and has performed on both period and modern trumpet throughout the US and internationally. On baroque trumpet he has performed with H&H, Boston Baroque, Boston Cecilia, Arcadia Players, American Repertory Theater, Early Music New York, the San Francisco Bach Choir and numerous others. On modern trumpet, he has played principal trumpet of the New Hampshire Symphony, and has performed with Boston Lyric Opera, Boston Ballet, Boston Symphony, Boston Pops, Portland Symphony, Springfield Symphony and Rhode Island Philharmonic. In addition, he has been a member of H&H staff since 1988. He initially joined H&H administration as its Music Librarian, and over the years has added the positions of Production Manager and Personnel Manager.

SUSANNA OGATA, violin and soloist, is also assistant concert master of the H&H orchestra. She enjoys an active performance schedule in greater New England and beyond. She has been a soloist and participant in concerts presented by Arcadia Players, The Bach Ensemble, Sarasa, Connecticut Early Music Festival, and Boston Early Music Festival. She is a founding member of the Boston Classical Trio. With fortepianist Ian Watson, she has embarked on "The Beethoven Project," a venture to record Beethoven's Sonatas for Fortepiano and Violin on period instruments for the CORO label. They have received accolades for the CDs released thus far, including praise in the New York Times for "elegant readings that are attentive to quicksilver changes in dynamics and articulation."



ABIGAIL KARR, violin. A native of Boston, Massachusetts, Ms. Karr received Bachelor and Master of Music degrees at Rice University's Shepherd School of Music and holds a degree in historical performance from The Juilliard School. She appears with many ensembles on modern and historical violin, including H&H and the Trinity Baroque Orchestra of Manhattan. An active chamber musician, she is the founder and director of Gretchen's Muse, a chamber ensemble dedicated to bringing the music of the 18th century to life through exciting, historically-informed performances. She was also a founding member of the Rosetta String Trio, which, in addition to its commitment to historical performance, commissioned and premiered three new works for string trio.

MAUREEN MURCHIE, violin, has performed on both modern and baroque violin and viola across the US as well as in China, Japan, and Europe. Ms. Murchie has held university faculty positions in Texas and Illinois, and she holds a doctorate from the University of Illinois at Urbana-Champaign, where she wrote a dissertation on the history of the Sendai Philharmonic Orchestra in Sendai, Japan. Having grown up in Japan and attended Japanese schools, Maureen is fluent in Japanese and currently lives in New York City where she works as a freelance musician and Japanese translator/interpreter. In addition to her work with H&H, recent performing engagements include Trinity Baroque Orchestra, NOVUS, El Mundo, Grand Harmonie, Mark Morris Dance Company, guest principal viola with Houston's Mercury Ensemble, education outreach concerts with Filigree Baroque, and the American Classical Orchestra. Upcoming projects include concertmaster/soloist at Boulder Bach Festival and solo work on the viola d'amore with Bach Society Houston and Bethlehem Bach Festival.



KARINA SCHMITZ is the H&H principal viola. She holds degrees from New England Conservatory and the Cleveland Institute of Music. Her early music studies began at Oberlin Conservatory and she continued her training in the Apollo's Fire Apprentice Program in Cleveland while serving as concertmaster of the Case Western Reserve University Baroque Orchestra. Ms. Schmitz is currently principal violist with Apollo's Fire, principal second violinist with Tempesta di Mare, assistant-principal violist of the Carmel Bach Festival Orchestra, and a founding violinist/violist with the New York based 17th century ensemble ACRONYM. She has performed with the Boston Early Music Festival Orchestra, Tafelmusik, Les Délices, Opera Lafayette, the Oregon Bach Festival, Boston Camerata, Blue Heron, TENET, the American Opera Theater in Washington, D.C., and the Trinity Consort in Portland, OR. Ms. Schmitz has toured nationally and internationally with Tempesta di Mare, Apollo's Fire, Boston Early Music Festival, and Boston Camerata.

GUY FISHMAN is the H&H principal cellist, and is heard as a soloist, recitalist, chamber, and orchestral musician on period and standard cello. Mr. Fishman has performed in recital with Dawn Upshaw, Gilbert Kalish, Eliot Fisk, Daniel Stepner, Lara St. John, Vadim Gluzman, Richard Egarr, Kim Kashkashian, Mark Peskanov, and Natalie Merchant, and appears at prestigious summer festivals. He earned a Doctorate at the New England Conservatory, and also serves on the faculty. In addition, he is a Fulbright Fellow, mentoring with famed Dutch cellist Anner Bylsma in Amsterdam. His recordings appear on Olde Focus, Centaur, CORO, Telarc, Titanic, and Newport Classics labels. Mr. Fishman plays a rare cello made in Rome in 1704 by David Tecchler.



HEATHER MILLER LARDIN, principal bass. Carving a path for other young bass players, Ms. Miller Lardin has enjoyed a wide-ranging career both performing and teaching. As director of the Temple University Early Music Ensemble, she leads viol and recorder consorts, voices, lutes, and Baroque ensembles. In Philadelphia, she appears with Tempesta di Mare, the Philadelphia Bach Collegium, and Brandywine Baroque. Other engagements include the Staunton Music Festival, Dark Horse Consort, the Dryden Ensemble, and Tafelmusik Baroque Orchestra. She brings an entrepreneurial spirit to her work: as the founder and co-director of Night Music, she created a “serenade” chamber ensemble that presents engaging performances of chamber music from the Revolutionary and Romantic eras on instruments of the time. She also directs the annual Amherst Early Music Winter Weekend Workshop and launched an in-school Suzuki double bass program sponsored by Musicopia at Andrew Jackson School in South Philadelphia. She is the editor of the early bass feature “Rumblings” in *Bass World*, the journal of the International Society of Bassists. She serves on the faculty of the Music School of Delaware’s Suzuki Academy, the Curtis Young Artists Summerfest, and on the board of the Greater Philadelphia Suzuki Association.



IAN WATSON, harpsichord, is the H&H keyboard principal, as well as its Associate Conductor. Multi-talented, he has been described by *The Times* in London as a “world-class soloist”, a performer of “virtuositic panache” and by the *Frankfurter Allgemeine Zeitung* as “a conductor of formidable ability.” He is Artistic Director of Arcadia Players Period-Instrument Orchestra, and Music Director of the Connecticut Early Music Festival. Mr. Watson won a scholarship at age 14 to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium. He has appeared with most major UK orchestras and also the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera among numerous others. He is featured on many film soundtracks including *Amadeus*, Polanski’s *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from A Locked Room*, and the BBC’s production of *David Copperfield*.



PROGRAM NOTES

THE BAROQUE: 1600-1750

The expression “baroque” was originally meant as an insult, describing an irregular shape of no particular beauty. It was adapted as a pejorative to describe a whole class of architecture and design, and to offend a genre of ornamentation and style in the visual arts that quickly found a correspondence in music. But over time the Baroque came to stand for a grandeur, a stylishness, a sense of bravado and improvisation that called upon the best of composers of the era. In this period we find the first opera and oratorio, the development of the early sonata and symphony, a subdivision of musical identity into clearly national courts and commerce, and perhaps most audibly, a commitment to embellishment in every style and genre.

The creation of nation-states, the growth of capital and colonization, the stirrings of a merchant class, and improvements in church and theatre architecture financed and provided the arenas for an enormous expansion of musical activity during the baroque period. The Church gradually lost its command of the fact and fashions of music, and in its place came the enduring secular forms we revere today. Discoveries in science and improvements in technology made possible the modern form of instruments in all classes, and the innovative work of many composers gradually led to a universal tuning system that allowed performance in all keys sources without having to retune the instrument. Sources: <https://www.sfsymphony.org/Watch-Listen-Learn/Read-Program-Notes/Music-Then-and-Now-Baroque>, www.essential-humanities.net/western-art/music/baroque; http://maxweber.hunter.cuny.edu/pub/eres/MUS105.00_DEFORD/BaroqueIntro.html



Baroque music is quite distinct from that of the Renaissance. The two primary distinguishing features are major-minor tonality and basso continuo. Major-minor tonality denotes that a composition is both tonal (centered around a fundamental note) and based on major and minor scales. Medieval and Renaissance music, though indeed tonal, was usually based on eight church modes that used a different pattern of intervals for each mode. Major-minor tonality shifted to use only one pattern of whole steps and half steps within all major scales and a different pattern for all minor scales. This yielded a structure that established set relationships between the notes within all octaves in the same key. That facilitated the creation of harmony (when two or more notes are played at the same time) and enabled easier transpositions between keys.

Basso continuo denotes a style of accompaniment for the melodic line played by a soloist. The basso continuo part is delivered by two instruments: one instrument (typically a cello) provides a bass line, while the other (typically a harpsichord) provides improvised chords.

In the Baroque period, a sonata is instrumental music for one or more instruments almost always with continuo, compared to a cantata that is sung. In a concerto (usually with one soloist) or a concerto grosso (for a small group of instruments taking on the solo role) the soloist(s) are accompanied by an orchestra ensemble. The thrust of the concerto composition is built on the principle of contrasting two differently-sized instrumental groups. The soloist(s) and the ensemble are related to each other by alternation, competition, and combination.



ARCANGELO CORELLI

(1653-1713)

CONCERTO GROSSO IN B-FLAT
MAJOR, OP.6, NO.11

*Preludio, Allemanda, Adagio,
Andante-Largo, Sarabande,
Giga*

One of the great lights of the middle Baroque was Arcangelo Corelli, highly esteemed as a violinist and as an imaginative and fastidious composer who wrote comparatively little music, all of it highly polished and jewel-like. Fewer than 100 pieces survive, include his landmark set of 12 concerti grossi (Op.6), widely known and emulated by composers throughout Europe. He virtually invented the concerto grosso, which divides the orchestra in a larger component called the *ripieno* for the comparatively easier music, and the smaller *concertino*, which handles the more virtuosic lines.

Corelli's last four concerti grossi are in the concerto da camera form, meaning a series of dance pieces rather than the abstract movements of the concerto da chiesa format. The good-natured Concerto No. 11 starts with a Preludio, which begins gently and tentatively, its introductory phrases separated by long pauses. This hardly prepares the listener for the launch of the Allemanda, its frantic bass line giving forceful propulsion to a melody that is itself fairly relaxed, despite its strongly marked rhythm. A very brief chordal Adagio leads to an Andante Largo reminiscent of the Preludio; again, the active bass line brings movement to the long-lined melody. The Sarabanda is slow and graceful, rather tender, but not at all melancholy, and seems almost the more reticent sibling to the similar but more exuberant concluding Giga. Source: www.allmusic.com



GIUSEPPE TORELLI

(1658-1709)

SONATA FOR TRUMPET IN D

MAJOR, G.1

Andante, Allegro, Grave,

Allegro

With Corelli, his Italian compatriot and contemporary, Torelli was key in the development of the modern genres of sonata and concerto, in establishing the preeminence of the violin, and as the first coalescing of modern tonality and functional harmony. In addition to contributing to the development of the instrumental concerto for strings and continuo, Torelli also was a noted violinist and is remembered for being the most prolific baroque composer for trumpet.

Source: www.bachcantatas.com

A natural trumpet is a long, double-folded trumpet without valves that is able to play the notes of the harmonic series. A harmonic series is the sequence of sounds—pure tones, in which the frequency of each sound is an integer multiple of the fundamental, the lowest frequency. It was the trumpet used across Europe from the 15th through the mid 19th centuries, and is a common ancestor to all modern brass instruments. Because it is roughly twice the length of a modern trumpet or bugle pitched in the same key, its harmonic series sits an octave lower, making it possible to play several notes in the middle and lower registers, as well as a complete scale in the upper register. By playing in the extreme upper register and “lip-ping” the notes of the 11th and 13th harmonics (that is, flattening or sharpening those impure harmonics into tune with “embouchure”), it was possible to play diatonic major and minor scales. Embouchure is the use of the lips, facial muscles, tongue, and teeth in playing a wind instrument. Sources: www.wikipedia.com; www.brassforbeginners.com, <https://www.metmuseum.org/toah/works-of-art/89.4.2375/>



HENRY PURCELL (1659-1695)

MUSIC FOR A WHILE

HERE THE DEITIES APPROVE

Henry Purcell was one of the greatest English composers, flourishing in the period that followed the Restoration of the monarchy after the Puritan Commonwealth period. Purcell spent much of his short life in the service of the Chapel Royal as a composer, organist and singer. With considerable gifts as a composer, he wrote extensively for the stage, particularly in a hybrid musico-dramatic form of the time, for the church and for popular entertainment. He was a master of English word-setting and of contemporary compositional techniques. In 1689 (or thereabouts) he wrote the first great English opera "Dido and Aeneas." Thereafter he wrote a great deal of incidental theater music, much of it still in repertory, including "The Faerie Queen." He died in 1695, a year after composing funeral music for Queen Mary.

Although Purcell was employed for over half his life as an organist of the Chapel Royal and at Westminster Abbey, he wrote relatively little for the instrument. His harpsichord music includes a number of suites, some of which include transcriptions of his own theatre music. Source: www.naxos.com

MUSIC FOR A WHILE

*Shall all your cares beguile
Wond'ring how your pains were eas'd
And disdaining to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.*

“*Music for a While*” is the second of four movements written as incidental music for John Dryden’s play based on the story of Sophocles’ Oedipus. Although drawn from the world of Greek mythology, ultimately it is a statement about the power of music.

Source: <https://qualifications.pearson.com/>

HERE THE DEITIES APPROVE

*Here the Deities approve,
The God of Musick and of Love,
All the Talents they have lent you
All the Blessings they have sent you,
Pleas'd to see what they be-stow
Live and thrive so well below.*

“*Here the Deities Approve*” is the third movement of Purcell’s 1683 composition *Welcome to all the pleasures*, the first of a series written in honor of the patron saint of music, Saint Cecilia.



ANTONIO LUCIO VIVALDI (1678-1741)

CONCERTO FOR VIOLONCELLO, STRINGS & B.C. IN G MAJOR, RV413

Allegro, Largo, Allegro

Vivaldi was an Italian Baroque musical composer, virtuoso violinist, teacher, and priest. Born in Venice, the capital of the Venetian Republic, he is regarded as one of the greatest Baroque composers, and his influence during his lifetime was widespread across Europe. He composed many instrumental concertos, for the violin and a variety of other instruments, as well as sacred choral works and more than forty operas. His best-known work is a series of violin concertos known as the *Four Seasons*. Source: <https://en.wikipedia.org>

The first movement, *Allegro*, opens with a joyous orchestral part, with the jaunty but unhurried violin theme being propelled along by a busy bass line. The cello enters with equally chipper music, playing a variant of the opening theme. A somber introduction is presented by unison strings at the outset of the *Largo* second movement, after which a brighter theme is presented in the strings' higher ranges and then taken up by the cello. There are elegant exchanges between orchestra and soloist thereafter, and the tempo throughout sounds more animated than its *Largo* marking would normally suggest. The *Allegro* finale opens with a festive introduction, and the cello then following with more mellow and less showy but still quite lively music. In subsequent exchanges, however, the cello becomes more driving and assertive, yet more bouncy and playful, too, in the end imparting a rollicking sense to the proceedings.

Source: www.allmusic.com



JOHANN PACHELBEL (1653-1706)

CANON AND GIGUE IN D MAJOR

Johann Pachelbel was a German composer, organist, and teacher who brought the south German organ schools to their peak. He composed a large body of sacred and secular music, and his contributions to the development of the chorale prelude and fugue have earned him a place among the most important composers of the middle Baroque era.. Pachelbel's music enjoyed enormous popularity during his lifetime; he had many pupils and his music became a model for the composers of south and central Germany. He preferred a lucid, uncomplicated contrapuntal style that emphasized melodic and harmonic clarity. Pachelbel experimented with different ensembles and instrumental combinations in his chamber music and, most importantly, his vocal music, much of which features exceptionally rich instrumentation. Pachelbel explored many variation forms and associated techniques, which manifest themselves in various diverse pieces, from sacred concertos to harpsichord suites. Source: <https://en.wikipedia.org>

A canon is simply an imitative piece in which one instrument plays a melody, and part way into it, another instrument joins in with the same tune, followed by one or more further instruments. In this case, a two bar ostinato (or repeating melodic phrase) in the bass becomes the foundation for a set of 28 variations, in which three violins interact in canon with one another. The work's accompanying gigue, a lively Baroque dance, was created in the same key.

Sources: <https://www.britannica.com/topic/Pachelbels-Canon>, <http://www.pachelbel-canon.com>



GEORGE FRIDERIC HANDEL

(1685-1759)

"VIRGAM VIRTUTIS,"

"OMBRA MAI FU," AND

"COME AND TRIP IT"

Handel's first Italian opera (*Almira*) in 1705, led to many more of the same, often on Classical texts and themes. It also led to considerable travel and to a growing European reputation. His *Resurrection oratorio* was produced in 1708, and led to the second major tributary of his career. While writing such religious and secular dramas, Handel also excelled in solo and chamber writing, producing hundreds of such works across his career. From 1714 Handel lived in London under the special patronage of King George. Like others of his time, Handel was unrestrained in his borrowing. He took tunes from himself and others, and dressed them in new harmonic and instrumental (or vocal) clothing.

"Virgam virtutis" is from *Dixit Dominus*, a psalm setting that uses the Latin text of Psalm 110, which begins with the words *Dixit Dominus* ("The Lord Said").

Virgam virtutis tuae emittet Dominus ex Sion:

of dominare in medio inimicorum tuorum

The Lord shall send the rod of thy power out of Sion.

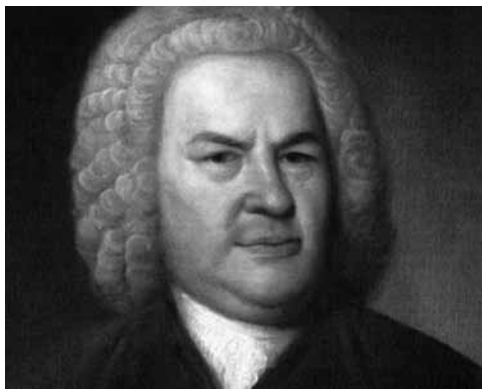
Be thou ruler, even in the midst among thine enemies

"Ombra mai fu" is the opening aria from Handel's 1738 opera *Serse* (Xerxes). The King of Persia gives effusive, loving thanks to the plane tree for furnishing him with shade.

Ombra mai fu di vegetabile, cara ed amabile, soave più.

Never was a shade of any plant dearer and more lovely or more sweet.

"Come and trip it as you go" is an air from Handel's musical setting of Milton's well-known poem. "L'Allegro, il Penseroso ed il Modera," Here Allegro chants the praises of pleasure. Source: <https://en.wikipedia.org>



JOHANN SEBASTIAN BACH (1685-1750)

CONCERTO FOR VIOLIN, STRINGS, AND BASSO

CONTINUO IN A MINOR, BWV1041

Allegro, Andante, Allegro assai

J.S. Bach as the most celebrated member of a large family of north German musicians. Although he was admired by his contemporaries primarily as an outstanding harpsichordist, organist, and expert on organ building, Bach is now generally regarded as one of the greatest composers of all time, with his numerous masterpieces of church and instrumental music. Appearing at a propitious moment in the history of music—the late Baroque, Bach was able to survey and bring together the principal styles, forms, and national traditions that had developed during preceding generations and, by virtue of his synthesis, enrich them all. Source: www.britannica.com

The opening movement is in ritornello form. This means that there is a main section that comes back in fragments in both the solo violin and orchestral parts. The motifs of the theme appear in changing combinations and are separated and intensified throughout the movement. In the Andante second movement, Bach uses an insistent pattern in the ostinato bass part that is repeated constantly in the movement. In the final movement, Bach relies on bariolage figures to generate striking acoustic effects. Bariolage is the bowed string instrument technique that involves the alternation of notes on adjacent strings, one of which is usually open. The meter and rhythm of the final movement are those of a gigue. Source: www.wikipedia.com

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