



CALIFORNIA STATE UNIVERSITY, SACRAMENTO  
SCHOOL OF MUSIC

## Camerata Capistrano

Nathanial Bacon, director

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Concerto for Violin in D Minor from "La Stravaganza", RV 249 Antonio Vivaldi (1679-1741)

- I. Allegro-Adagio-Presto
- II. Adagio
- III. Allegro

Concerto à 4 "Paris", TWV 43:G1; Georg Philipp Telemann (1681-1767)

- I. Grave-Allegro-Grave-Allegro
- II. Largo-Presto-Largo
- III. Allegro

Concerto for Harpsichord in F Minor, BWV 1056 Johann Sebastian Bach (1685-1750)

- I. Allegro
- II. Largo
- III. Presto

### INTERMISSION

From *Dido and Aeneas* Henry Purcell (1659-1695)

- Overture
- Fear No Danger
- Cupid Only
- The Triumphant Chorus and Dance
- The Sorceress
- Echo Chorus and Dance
- Ritornelle, Haste to Town
- The Sailors
- The Witches' Chorus and Dance
- Great Minds
- Dido's Lament

Sorceress: Sofia Roca Castro | Sailor: Morgan Shadle | Dido: Isabelle Ceballos

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FRIDAY, 7:00 P.M.  
APRIL 11, 2025  
CAPISTRANO HALL 151

## **Camerata Capistrano**

### Violin

Nathanial Bacon  
Emily Kurulenko  
Natalie Albano

### Viola

Tristan Corpuz

### Flute

Kiele Miyata

### Cello

William Masters  
Jasmine Anibaba

### Bass

Jake Fox

### Harpsichord

John Kiunke  
Selena Delgadillo

## PROGRAM NOTES

**Camerata Capistrano – April 11, 2025**

Antonio Vivaldi's Opus 4 "La Stravaganza" is a collection of twelve violin concertos, each displaying unique phrasing concepts and compositional ideas. Composed early on in his prodigious career writing for solo violin, this set formed a new structure for the violin concerto genre, taking it further away from the conventional concerto grosso that came before. The soloist is left alone with the continuo (cello, bass, harpsichord) players far more frequently than was typical, and the upper string players take a much more supportive role while still maintaining strong melodic ideas.

The eighth concerto (RV 249) is one of the most fiery of the set. The opening of the first movement features a manic, recitative-like violin line which builds into an intense dance with the rest of the players. There is a dramatic, five-note interlude that follows the dance section before suddenly leaping into the presto section of the first movement, which features a flurry of notes in the solo violin. This closing section flows straight into the slow miasmic second movement, where the harpsichord embellishes a solo over spooky, hushed chords in the strings. The third movement takes the place of a standard first movement of this era, a simple 6-step dance form, and features an incredibly chromatic melody in the solo violin line, taking it into very distant and unexpected keys.

Telemann's Paris quartets were originally written for some of the most well-known performers of the Baroque era. The main draw to this set of pieces was the abnormal instrumentation of flute, violin, viola de gamba, and harpsichord, expanding upon the already popular genre of the trio sonata, which was two soprano instruments and continuo. The Paris Quartets differ in that the viola de gamba/cello line was expanded to be its own unique voice rather than simply a part of the continuo.

The first piece in this set of twelve features intense character changes and frequent call and response, a characteristic aspect in the music of this era. The first movement is in four sections following a slow-fast-slow-fast form. The slow sections are quite florid, with players gradually entering and playing in canon, and the fast sections are an expansion of this idea but with a light-hearted energy. The second movement is incredibly tense and has a more agitated mood. It follows a slow-fast-slow form with the slow sections being a repeated rhythmic figure over very dissonant harmonies. The third movement, by contrast, is an incredibly joyous and playful dance with the melody passing around continuously among the players.

J.S. Bach was quite well known for his keyboard works, namely the large fugues he wrote for organ. His harpsichord concertos were also quite innovative as they are some of the earliest known instances of soloistic harpsichord writing. Until then it was considered purely a continuo or accompanimental instrument. As a result, these concertos are usually arrangements of already existing pieces by other composers, often Vivaldi and Telemann.

The harpsichord concerto in F minor is quite melancholic and like in the Telemann, uses a great deal of call and response throughout. The first movement is full of musical echoes and features an interesting rhythmic contrast between the soloist playing mostly triplets, and the orchestra playing mostly duplets. The second movement is particularly notable as the melody is an arrangement of Bach's hymn "Ich steh mit einem Fuß im Grabe" (I stand with one foot in the grave), which was in turn an arrangement of a Telemann flute concerto melody. The third movement calls back to the first with its musical echoing and features a full chance at an unaccompanied cadenza for the harpsichord, which wasn't typical for concertos of this time.

Henry Purcell's *Dido and Aeneas* is his first opera and is one of the earliest known operas in the English language. It was recorded to have been first performed at an all-girls school in London as early as 1683. This tragedy is in three acts and revolves around Dido, the Queen of Carthage, and her attempts to save her nation through marriage to the Trojan prince Aeneas. An evil sorceress who aims to destroy Carthage casts a spell to ensure that Dido and Aeneas are never to be wed. Aeneas flees the country due to the sorceress' scheme, who sent one of her servants posing as Mercury, messenger of the god Jove, to command Aeneas to return home immediately. The opera ends with Dido falling into despair from this loss.

The music, while being an English opera, is quite French in nature and often contains sudden changes in tonal center via unusual and shocking chords for the time. There are several chorus numbers where the orchestra and chorus are in unison, as well as an overture, four dances, and a ritornelle for the orchestra alone. These feature many different types of dances and fugues common in the repertoire of this era. The closing numbers contain some of the most tearful pieces of music of their time, with a soft, throbbing heartbeat coming from the orchestra as the chorus mourns the loss of their leader.

Texts:

The Sorceress:

Wayward sisters,  
You that fright the lonely traveller by night,  
Who like dismal ravens crying,  
Beat the windows of the dying,  
Appear! Appear at my call,  
and share in the fame Of a mischief  
shall make all Carthage flame. Appear!

The Sailor:

Come away, fellow sailors, come away,  
Your anchors be weighing,  
Time and tide admit no delaying,  
Take a bowsey short leave of your nymphs on the shore,  
And silence their mourning with vows of returning,  
Though never intending to visit them more!  
Dido's Lament:

Recit:

Thy hand, Belinda; Darkness shades me;  
On thy bosom let me rest;  
More I would, but death invades me;  
Death is now a welcome guest.

Aria:

When I am laid in earth,  
May my wrongs create no trouble in thy breast;  
Remember me, but ah! Forget my fate.