

Programme Notes Klanglust 6th November 2025

Warlock	Capriol Suite
Händel	Concerto Grosso Op. 6/1
Mozart	Divertimento F-Major KV 138
Interval	
Grieg	2 Melodies
Grieg	Holberg-Suite

Capriol Suite - Peter Warlock (1894-1930)

British composer Peter Warlock is the pseudonym for Philip Arnold Heseltine, who was born into a wealthy family with strong artistic connections. Deciding not to follow the family tradition of work in the stock exchange or civil service, Warlock never established a conventional career. He was a published music critic, a music editor, and perhaps most significantly, a revolutionary scholar in the study, arrangement, and transcription of early music. To some, it was as if he led a double life, writing confrontational and controversial music critiques published under his given name while writing songs in his own original style using the pseudonym. It was during this period in his life, the 1920s, where much of his music was written, including his most famous work, the Capriol Suite.

This suite for string orchestra is set of six contrasting dances in a renaissance style. Each movement is based on music in a manual of renaissance dances by the French priest Jehan Tabourot (1519–95). Coincidentally, this manual, *Orchésographie*, was also published under a nom de plume, the anagram Thoinot Arbeau. The essence of Warlock's Capriol Suite is new and innovative; his treatment of the dances is very free and bears little resemblance to the tunes in their original form. Because of this, the work is widely considered more of an original composition than an arrangement of existing material. Each of the dances is presented in the order in which they appear in Tabourot's manual with this exception of Bransles, which includes portions of several different tunes. Each movement title reflects the specific dance being portrayed.

Basse-Danse, dance without jumps in moderate tempo, common at the courts of France and Italy since the 14th century.

Pavane, the dance of Italian origin that replaced the Basse-Danse and was ubiquitous in Europe for various ceremonial processions.

Tordion, a true French court dance originating in Burgundy as a faster form of Basse-Danse.

Bransles, the fast French folk dance known since at least the 13th century, performed at fairs and folk festivals and often accompanied by singing.

Pieds-en-l'air, an active dance whose name means feet in the air.

Mattachins, a very noisy sword dance imitating battle.

Concerto Grosso Op. 6 No 1 in G Major Handel (1685-1759)

Handel began incorporating concertos as an intermission feature in his English oratorios in 1735. His solo organ concertos featuring the composer as soloist were the first of their kind, but the concerto grosso, a concerto with more than one soloist, was well-known from the works of the Italian violinist Corelli. *Twelve Grand Concertos* Op 6 were written within five weeks in late September and October of 1739, following on the success of a set of six, Opus 3, published the previous year. The solo group consists of two violins and cello, with the harpsichord and theorbo supplying the harmonies of the basso continuo. Handel exploits the clarity, rapidity, and homogeneous tone colour of the string sections. Unlike the virtuosic riffs of solo concertos, these works display a constant interplay of textures between the solo concertino group and the orchestral *tutti*.

The first concerto of Opus 6 is one of the brightest and outgoing of the set. The stately music of the first movement, drawn in part from an earlier version of Handel's overture to *Imeneo*, leads through an unresolved cadence directly into the following *Allegro*. This pair of movements is followed by the similarly paired third and fourth movements, to which Handel adds an extra *Allegro* movement at the end. That final dance-like *Allegro* draws a good deal of its inspiration from Scarlatti's *Sonata in G Major*, K. 2, with some of Muffat's music playing a role, as well. Handel ingeniously reorders various motives of the Scarlatti sonata, preserving its binary form but producing in the process an essentially new work.

Divertimento F-Major KV 138

Mozart (1756-1791)

Allegro
Andante
Presto

Mozart's Divertimento in F major, is one of a set of three written in Salzburg during the winter months of 1772, after Mozart had returned from his second journey to Italy. The Italian influence certainly seems present in these works, for they all use the three-movement structure then popular in Italian symphonies, direct descendants of the three-part opera overtures. Clear echoes can also be perceived of the young Mozart's most admired composers, Joseph Haydn and Johann Christian Bach.

The F major Divertimento's first movement follows sonata form, as do most of the movements in these Divertimentos. The interplay between the two violin parts is especially striking. The lovely slow movement, also in sonata form, contains a truly melting second theme: long held notes in the two violins, reached each time by leap in a dotted rhythm, culminating in suspensions against contrasting figuration in the lower voices. The sparkling Presto finale, a rondo, is all too brief. The presence and character of the minor episode in the finale is particularly reminiscent of J. C. Bach.

Scholars even differ as to the correct title of the Divertimentos—the alternate names of “Quartett-Divertimenti” and “Salzburg-Symphonies” have been used; the title “Divertimento” on the original autograph was not written in Mozart's hand. If, however, one takes the broadest definition of the word divertimento, namely entertainment or amusement, these works provide just that.

Two Elegiac Melodies, Op. 34 Edvard Greig (1843 -1907)

Heart's Wounds (Allegretto espressivo)

The Last Spring (Andante)

Grieg suffered from chronic illnesses that often rendered him professionally unproductive for months at a time. 1880 marked the end of just such a period and Grieg announced his return to artistic activity with an appointment as conductor of the orchestra in his home city Bergen. He would only hold this post until 1882 and settled afterward into a structured schedule of composition and touring.

The inspiration for Grieg's return to work in 1880 was poet Aasmund Olafsson Vinje. Vinje (1818-1870) was a quintessential Romantic nationalist whose art often focused on rural Norwegian life. Grieg, who could be described in much the same way, found kindred sentiment in Vinje's words. He chose twelve poems to set as *lieder* and published them as his op. 33 in 1880. Separated into two "books," *Twelve Melodies after Poems by Vinje* was translated into many languages under Grieg's watchful eye. He was intent on seeing the flavour of the original texts accurately represented in each new form and this standard was no less applicable to himself. In the op. 34 *Two Elegiac Melodies* Grieg took two from among the original twelve poems and "translated" them for string orchestra. Rather than use the verse as wellsprings for a pair of short tone poems, Grieg simply re-wrote the vocal lines in the language of strings and the word-for-note orchestration he employed was a stroke of delicate genius. The first movement speaks of the wounds of life and their inability to destroy faith. The second, *Last Spring*, imagines the season of rebirth coloured by the possibility that the viewer may not live to see another. Grieg also arranged these two poems for solo piano in 1880 but the string orchestra version stands out as the most representative of the composer's nostalgic sense of home.

HOLBERG SUITE, OP. 40 Edvard Grieg (1843 - 1907)

Praeludium

Sarabande

Gavotte

Air

Rigaudon

Edvard Grieg was the most significant Scandinavian composer during the years leading up to the beginning of the twentieth century. He was a prolific composer of songs and music for the piano—small lyric compositions being his obvious forte. In addition to his songs, he wrote a large number of choral works, many for unaccompanied male voices, and some of them remain evergreen favourites. While he did compose in other genres, achieving notable success with his only piano concerto and his string quartet, they were exceptional. He was educated at the Leipzig Conservatory, where his early models were Schubert and Schumann, and he spent much time in Copenhagen. Like his fellow Norwegians of that generation, he was oriented to Denmark, the Danish language, and Danish culture in general. Later, in his early twenties, under the influence of the great Norwegian violinist, Ole Bull, he developed an affinity for Norwegian peasant culture. That effected a major change in his musical outlook, and for the rest of his life he plumbed the depths of Norwegian folk music and literature. It became a major part of his musical style and placed him firmly in the ranks of the nationalist composers so characteristic of the latter half of the nineteenth century. Even when not directly quoting folk materials, the harmonies, rhythms, and melodic nuances of that tradition deeply inform his musical style. His milieu was the breathtaking beauty of Norway's fjords,

lakes, mountains, and forests.

The Holberg Suite was written in 1884 as part of the commemoration of the 200th anniversary of the birth of the great Danish-Norwegian writer Ludvig Holberg. Subtitled "Suite in Olden Style," it is simply a suite of eighteenth-century dances newly composed by Grieg to evoke the "time of Holberg." He wrote the suite originally for solo piano and arranged it for string orchestra the next year.

It opens with an introductory busy, bustling *Præludium*, followed by a *Sarabande*. The latter dance is of Spanish origin, a slow and sombre dance in three. The *Gavotte* that follows perfectly illustrates the necessity for the rhythms to exactly support the dancers' steps. Accordingly, a *gavotte* is a dance in two beats, wherein the heavy accent on beat two occurs with the dancers' leap and landing—in this case, Grieg makes it easily heard.

A little *musette* provides some diversion in the middle of the *Gavotte*—identified by the allusion to bagpipe drones in the open fifths in the bass. An "air" was often the slow movement in Baroque dance suites (as in the so-called "Air on the G-string" from Bach's famous second orchestral suite) and Grieg provides an extensive, suitably doleful one, here. The *Rigaudon* that ends the suite is a bright, bubbling affair, interrupted by a brief lyrical diversion in the middle.

The Holberg Suite, strictly an exercise in eighteenth-century style, nevertheless, ventures into mildly romantic harmony. Grieg wisely and skilfully fused the two styles into what a later generation might have deemed neo-classicism, and created a thoroughly attractive little diversion.

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CHAMBER ORCHESTRA KlangLust!

Founded in 1997, the name of the ensemble has always been an obligation: the joy of sound and lustful, inspired as well as technically perfect music-making are the central aspects of the interpretations of the chamber orchestra KlangLust!. The members of the ensemble are active and former members of the youth symphony orchestra "Die Jungen Fürther Streichhölzer", as well as music students and professional musicians. KlangLust! performs throughout Franconia and is a sought-after orchestra for the accompaniment of passions, oratorios and masses. Fixed points of the season are the annual New Year's concerts in cooperation with the well-known English violinist Michael Bochmann in Langenzenn and Emskirchen as well as a concert series in the summer and regular performances in England.

The artistic director of the ensemble is Bernd Müller, who, after completing his violin studies, was a member of the Nuremberg Philharmonic Orchestra, as well as concertmaster at the Collegium Musicum Schloss Pommersfelden and the Junge Deutsche Philharmonie, and has worked with renowned conductors such as Ingo Metzmacher, Philippe Auguin, Rudolf Barschei and Heinz Holliger. Since 2004, Bernd Müller has been the musical director of the "Junge Fürther Streichhölzer", the Fürth Youth Symphony Orchestra, and is the founder and director of the Franconian Chamber Music Academy. He is also a member and concertmaster of the Ventuno Orchestra.

