



James Garcia – Director

Jim Garcia attended West Chester University of Pennsylvania and graduated with a Bachelor of Music Degree in Music Education. His principal instruments are flute and clarinet. While attending West Chester University, he played alto saxophone in the Golden Rams Marching Band. Jim is a retired Master Chief Petty Officer who spent twenty-five years on active duty in the United States Coast Guard working as an electronics technician. While in the Coast Guard, he was involved and performed with various community bands and ensembles during his off-duty time. In 1986, he joined the Southern Maryland Concert Band and was a member of the band until 1997. During this time, he played clarinet, alto saxophone, and flute. In 1989, while assigned to Coast Guard Headquarter, he formed and managed a Coast Guard jazz band in Washington, DC. The band was comprised of volunteer military and civilian employees. In 1995, he organized and directed the Peace Chamber Ensemble that was sponsored by Peace Lutheran Church in Waldorf, Maryland. In this ensemble, he played flute, clarinet, alto saxophone, and bass clarinet. In 1998, Jim decided to make a career change and retire from the Coast Guard to attend college to major in music. He found his musical experiences to be very rewarding and resulted in his decision to pursue a career in music education. He currently is working on the Central Bucks High School Marching Band staff as the woodwind instructor for the Fall 2004 marching band season. Jim's favorite music to perform is chamber music. His latest endeavor is the formation of *Generations Chamber Ensemble*.

Special thanks to the staff and congregation at St. Luke's United Church of Christ for sponsoring today's concert.

Free Will Offering

A free will offering plate is located at the rear of the church. All donations will go towards the support of the church's ministry.

Generations Chamber Ensemble

Directed by Jim Garcia



Chamber Music of the Baroque and Classical Eras

**Sunday, October 17, 2004 3:00 PM
St. Luke's UCC Church
Dublin, PA**

**Free concert featuring the music of
Bach, Vivaldi, Telemann, Loeillet, and Mozart**

Visit our website at www.generationsce.org

Program

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| Generations Musica a La Mode For Generations Chamber Ensemble | Jim Garcia |
| Sonata in f Opus 1 No. 1 (Priestman IX) Grave Allegro Adagio Gavotta Aria Allegro For flute, oboe, cello, and continuo (piano) | Jean Baptiste Loeillet |
| Sonata in Eb Major Siciliano For two flutes, cello, and continuo (piano) | Johann Sebastian Bach |
| Sonata No. 6 Andante Allegro For two flutes and piano | Giovanni Battista Sammartini |
| Concerto For flute, oboe, violin, and piano | Georg Philipp Telemann |



ANTONIO VIVALDI (1678-1741)

Antonio Vivaldi's nickname, "il prete rosso" (the red priest), tells us much about his character and music. Born in 1678 to one of the leading violinists of the famous St. Mark's Chapel in Venice, Vivaldi became known for his vanity, temper, and obsession with money - as well as for his intensely energized music that prefigures classical forms, romantic virtuosity, and 19th century program music.

From 1693 to 1703, Vivaldi received training as a priest. At least once during this period - in 1696 - he is known to have been engaged as an additional violinist at St. Marks. Although we don't know specifically of his harpsichord playing until much later, it is probable that he was also proficient on that instrument by this time as well. In September 1703, Vivaldi obtained his first official post as the "maestro di violino" for the Pio Ospedale della Pietà, one of four institutions in Venice devoted to the care of orphans and specializing in the musical training of the girls who showed aptitude.

Services at the Pietà more resembled concerts than religious occasions, and they were important events on the social calendar for Venetian nobility and visitors. The charm of seeing and hearing a chorus and orchestra comprised solely of musically gifted young women was widely reputed in Venice and abroad, and therefore the musical training and repertoire had to be maintained at a consistently high level. Ironically, in 1709 Vivaldi's contract was not renewed, probably in the name of economy, because the level of the older girls he had trained made his own services unnecessary for the time being. During his lifetime in fact, it was not necessary to appoint any other outside violin teachers.

*Vivaldi, meanwhile, tried to win more attention as a composer. His Op.1, a set of trio sonatas, was published in 1705. Op. 2, a set of violin sonatas, was dedicated in 1709 to Frederick IV of Denmark, who had attended a service under Vivaldi's direction at the Pietà in 1708. At this point Vivaldi was also beginning to write concertos that were widely circulated in manuscript. In 1711, he was voted back into his former post where he stayed for the next five years until being elevated to the position of "maestro di concerti." One of his most famous works is **The Four Seasons.**"*

Biography by Allen Krantz at The Classical Music Archives website
http://www.classicalarchives.com/bios/vivaldi_bio.html (October 8, 2004)



GIOVANNI BATTISTA SAMMARTINI (1701 - 1775)

Italian composer, one of the earliest composers of symphonies. An organist and choirmaster in his native Milan, he began as a church composer but later produced a great quantity of instrumental music, including 70 symphonies and more than 200 ensemble sonatas. Sammartini's major contribution was the extensive development of thematic material in symphonic form. He was also significant as the teacher of the Austrian composer Christoph Willibald Gluck and as a model for Wolfgang Amadeus

Mozart, the German composer Johann Christian Bach, and according to some scholars, for the Austrian Joseph Haydn.

Baroque Music Composers Website

<http://baroque-music.com/frames/info/sammartini.shtml> (Sep 14, 2004)



GEORG PHILIPP TELEMANN (1681-1767)

As a composer Telemann was indeed prolific, providing an enormous body of work, both sacred and secular. This included 1043 church cantatas, and settings of the Passion for each year that he was in Hamburg, 46 in all. In Leipzig he had written operas, and he continued to involve himself in public performances in Hamburg, later taking on additional responsibility as musical director of the Hamburg opera. He was also commercially active in publishing and selling much of the music that he wrote.

A musical form, which Telemann practiced with remarkable assiduity, was the orchestral suite—the Overture and its succession of dance movements, which originated with Lully in France but which were in fact cultivated almost exclusively by German composers. A contemporary German critic, Johann Adolph Scheibe, even declared in 1745 that Telemann was chiefly responsible for the enormous popularity of the orchestral suite in Germany, having begun by imitating the French style but soon becoming more expert in it than the French themselves. In an autobiographical article written in 1740 Telemann estimated that he had already composed six hundred suites - about a quarter of which have survived, nearly all in manuscript.

Baroque Composers and Musicians website

<http://www.baroquemusic.org/bqxtel.html> (October 8, 2004)

Intermission

Opus One for OBQ4
For Generations Chamber Ensemble Jim Garcia

Divertimento No. 11 Wolfgang Amadeus Mozart
For flute, oboe, clarinet, and bassoon (cello)

Sonata Antonio Vivaldi
Giga
For three flutes and piano

Allegro Giocoso Joseph Haydn
For three flutes

Quartett, Op. 12 Anton Reicha
Allegro
Menuett
For four flutes

Water Music G. F. Handel
Movement Number 12
For Generations Chamber Ensemble
arr. Jim Garcia

Generations Chamber Ensemble

Our Goals

The goals of the ensemble are to provide an opportunity for local musicians to perform with a chamber ensemble, to perform community concerts for the public, and to provide quality music for community residents who normally do not have the opportunity to hear chamber music.

Our Name

The name of the group reflects the various generations of music in the group's repertoire as well as the different age groups represented by the members. The ensemble performs chamber music from the Baroque and Classical eras in traditional and contemporary arrangements. The members of the ensemble represent varying age groups from the Pennridge and Quakertown communities. The instrumentation of the ensemble is characterized by various combinations of musical instruments such as flute, clarinet, strings, and piano.

Additional Musicians Needed

The ensemble is in need of two clarinet players and an additional violin player. Interested musicians may contact Jim Garcia at 215-260-3844 to schedule an interview and audition.

Additional information about the ensemble and our musicians can be obtained by visiting our web site at www.generationsce.org.

Today's Musicians

Violin

Jennifer Palmer

Flutes

Ginny Arana

Jim Garcia

Michelle Pugliese

Rebecca Tuszynski (Alto Flute)

Keyboards

Sandra Cowperthwaite

Katie Steinly

Cello

Katie Steinly

Clarinet

Jim Garcia

Composers of the Baroque and Classical Eras



ANTON REICHA (1770 - 1836)

Anton Reicha was born in Czechoslovakia in 1770. He was a distinguished Czech born French music theorist, pedagogue, and composer. He studied piano, violin, and flute with his uncle who was the director of the National Theatre in Bonn, Germany. In 1793, he moved to Hamburg where he spent six years teaching and composing. In 1808, he wrote instrumental music while he was in Paris, France. In 1818, he succeeded Méhul as a teacher at the Conservatoire where Berlioz, List, Gounod, and Cesar Franck were among his pupils. Reicha is known for his chamber music in which he wrote for varied combinations of instruments, including a series of quartets and quintets for a wind instrument with string quartet.

Father of the Wind Quintet

If one could make a very good case for Joseph Haydn as the father of the string quartet, there's even more certitude in naming the Bohemian-born composer Anton Reicha (1770-1836) as father of the wind quintet. In fact today, Reicha's name is known among musicians almost entirely for his essays in this form - the ensemble of flute, oboe, clarinet, bassoon, and French horn. Reicha composed often for the wind quintet, beginning with a piece he wrote in 1811 in Paris and continuing through the rest of his years to 1836. His pieces are at the very base of the wind-quintet repertoire, just as Haydn's work forms the foundation of the string-quartet literature.

Anton Reicha information obtained from the following website:
<http://www.karadar.com/Dictionary/reicha.html> (February 26, 2002)



JEAN BAPTISTE LOEILLET (1680-1730)

Jean Baptiste Loeillet was an oboist, flutist, harpsichordist and composer. He studied in Ghent and Paris, and then went to London in 1705 where he played the oboe and flute in the Queen's Theatre in Haymarket. He popularized the German transverse flute in England. His compositions followed the Italian models of his time.

Jean Baptiste Loeillet information obtained from the following
The Concise Baker's Biographical Dictionary of Musicians 8th Ed. by Nicolas Slonimsky