

65th Concert Series 2018-2019



is pleased to present

Juilliard Baroque Ensemble

Julie Andrijeski, violin

Robert Mealy, violin

Cynthia Roberts, violin

Phoebe Carrai, cello

Avi Stein, harpsichord

Charles Weaver, theorbo and guitar

Saturday, March 30, 2019

Pleasantville High School, Pleasantville, New York



FRIENDS *of* MUSIC

President:

Betsy Shaw Weiner, Croton

Vice President:

Howard Cohen, Cortlandt Manor

Secretary:

Susan Harris, Ossining

Treasurer:

Marc Auslander, Millwood

Board Associates:

Keith Austin, Briarcliff Manor

George Drapeau, Armonk

Board of Directors:

William Altman, Croton

Klaus Brunnemann, Briarcliff Manor

Adam Glenn, Sleepy Hollow

David Kraft, Briarcliff Manor

Tom Post, Mt. Kisco

Rosella Ranno, Briarcliff Manor

Thomas Bastone, Sleepy Hollow

Who We Are

Friends of Music Concerts, Inc. is an award-winning, non-profit, volunteer organization now celebrating its 65th season of showcasing, right here in Westchester, artists chosen from among the finest in today's diverse world of chamber music. Additionally, our Partners in Education program in the public schools and free student admission to our concerts give young people enhanced exposure to and appreciation of classical music.

In order to help sustain what one of our artists called this “legendary series,” we need people who can join the volunteers listed above, either as Board members or equally valued off-Board committee members. Specifics we are looking for include, but are not limited to, people with networking, editorial, business development, and/or fund-raising skills. Call us at 914-861-5080 or contact us on our website (see below); we can explore the range together.

Acknowledgments

Our concerts are made possible, in part, by an ArtsWestchester Program Support grant made with funds received from Westchester County Government. Additional support is received from many friends of Friends of Music who include subscribers and other ticket holders listed in this program.* (They include the generous donor who this year, in celebration of our 65th, matched all new and increased contributions up to a total of \$5,000.) If you, too, can contribute, please send your gifts to Friends of Music Concerts, Inc., P.O. Box 675, Millwood, NY 10546.

Program

Sprezzatura: Virtuoso music for violins from the 17th Century

Sonata XXI a tre violini (1615)	Giovanni Gabrieli (c. 1554-1612)
Sonata L'Eroica con sua Ciaccona (1650)	Andrea Falconieri (1586-1656)
Sonata undecima (1641)	Giovanni Battista Fontana (fl. early 17 c.)
Sonata undecima (1629)	Dario Castello (fl. early 17 c.)
Toccata Decima in D minor for solo cello	Francesco Scipriani (1678-1753)
Sonata Seconda a tre violini (1636)	Giovanni Battista Buonamente (d. 1642)

Intermission

Fantazia: Three Parts on a Ground, Z 731 (c. 1678)	Henry Purcell (1659-1695)
Prelude in G minor, BuxWV 163 (harpsichord solo)	Dieterich Buxtehude (c. 1637-1707)
Sonata Quarta in C Major à 3 (1682)	Johann Rosenmüller (1619-1684)
Sonata a tre violini	Johann Heinrich Schmelzter (c.1620-1680)
Canon and Gigue for three violins	Johann Pachelbel (1653-1706)

The Juilliard Baroque Ensemble appears by arrangement with the Historical Performance Department at the Juilliard School, 60 Lincoln Center Plaza, New York, NY 20023.

Harpsichord from Baroque Keyboards, Leonia, NJ.

Next concert

Saturday, April 13, 2019, 8:00 pm at **Sleepy Hollow High School, Sleepy Hollow, New York**
Jerusalem String Quartet

Program: Debussy: String Quartet in G minor, Op. 10; Bartok: String Quartet No. 5; Ravel: String Quartet in F Major.

Program notes

The brilliant violinist-composers of the 17th century were fascinated by the dramatic, virtuosic possibilities of the *stile moderno* or the “modern style,” with its sudden juxtapositions of contrasting material and its surprising harmonic swerves. In exploring this new language, these composers invented a new form, one that was not based on any pre-existing dance type or vocal text. This abstract music was called “sonata,” from *suonare* – simply something to be played. Generally sonatas were a conversation between two treble parts, supported by the basso continuo, but some composers complicated the game by writing for three violins. These rich sonorities are the ones we celebrate tonight.

One of the figures who spanned both the late Renaissance and the modern style of the new century was **Giovanni Gabrieli**, director of music at Venice’s San Marco before Monteverdi. His great work for three violins uses all the tricks he knew in order to enrich the great sonic environment of the basilica – echoes, dialogues, musical exchanges – but in miniature form, with only three violins rather than three choirs of instruments. This piece may well have been heard by the English traveler Thomas Coryat, who heard three violins play together at the Scuola di San Rocco around 1610: “each was so good that I never heard the like before.”

The new form of the sonata could incorporate a wide variety of influences, including dance music. In the sonata “L’Eroica” by the Neapolitan composer **Andrea Falconieri**, the middle section is given over to a *ciaccona* that takes some unexpected turns. Falconieri spent the first part of his career in the courts of northern Italy, but spent much of the 1620s in Spain. He eventually returned to his native Naples in the 1630s, becoming *maestro di capella* in 1647. He was primarily a lutenist and guitarist, and would have known the Spanish forms of the *ciaccona* and *passacalle* very well.

These sonatas were part of a flood of music printing from Venice that came to an abrupt end in the 1630s, when plague swept Northern Italy and the economy began to crash. One of the victims of “the voracity of this pestilence” (according to the preface of his sonatas) was the great virtuoso violinist **G.B. Fontana**, whose works were gathered together after his death. Fontana’s style is striking for its purity and its seemingly effortless spontaneity of gesture; his *Sonata undecima* displays both a remarkable serenity and a love of unexpectedly wayward rhythms.

One of the most striking and mysterious composers of the early 17th century was **Dario Castello**, a Venetian who published two collections of virtuosic chamber music. No information survives about anyone of that name in Venice, but clearly the author was an exceptional performer as well as composer. His *Sonata undecima* from his more experimental second book is very much in the *stile moderno*, full of abrupt juxtapositions of different textures, dramatic silences, and high rhetorical gestures.

After the rich sound of the full ensemble, we hear a solo toccata by one of the Neapolitan masters of the cello, **Francesco Scipriani**. Naples was particularly important in the development of cello playing at the turn of the 18th century, perhaps because the role of the cellist had become so important in accompanying vocal solos. Scipriani’s toccatas are included in his treatise on how to play the cello, one of the earliest instruction manuals for the instrument that survives.

Along with Venice, one center of instrumental experimentation was the Gonzaga court of Mantua, where **G.B. Buonamente** worked under the direction of Monteverdi during his years there. After the marriage of Eleanora Gonzaga to Emperor Ferdinand II in 1622, Buonamente moved to Vienna, where for several years he served as musicista di camera at the Imperial Court. He later held church positions in various Northern Italian towns, including Bergamo, Parma, and finally Assisi. We close our concert’s first half with his sonata for three violins,

which is marked by a kind of rapturous lyricism, including flights up to a high E – an exceptionally high range for the violin at the time.

From the birthplace of the Baroque in Italy, we move in the second half to the wider European scene with **Henry Purcell's** magisterial contribution to the three-violin genre, his *Three parts upon a ground*. In this tour-de-force of counterpoint, Purcell displays a wide variety of compositional devices, which he carefully labels in the score. These contrapuntal adventures (many of them extremely virtuosic for the players) unfold over the classic descending four-note ground of the passacaglia. This work is thus an homage to the great scene-stealing passacaglias of his contemporary Jean-Baptiste Lully. But it's also a great example of brilliant Italianate string writing, as well as a very personal tribute to Purcell's musical heritage of contrapuntal ingenuity.

The “new style” of Italian writing found its way very quickly to Germany. By the mid-seventeenth century, German composers were writing voluminous treatises of the arts of musical discourse and compiling dictionaries of all the rhetorical gestures that could be used to make a composition into a vivid conversation. **Dietrich Buxtehude** was particularly famed for his organ performances in this rhetorical style. His minor keyboard prelude, however, is highly idiomatic for the harpsichord. Like so many of his works, this is firmly in the *stylus fantasticus*, with abrupt discontinuities and unexpected turns of phrase.

Many German composers felt they needed to visit Italy to understand these new styles first hand. **Johann Rosenmüller** even ended up living in Venice, though his emigration was hardly planned. He was about to become the Thomaskantor in Leipzig (the job Bach later held) when he was arrested on charges of homosexuality. He fled to Venice, where he became music-master at the Pietà, the same *ospedale* where Vivaldi was to spend his career.

Rosenmüller's late set of sonatas show how much he learned musically at his new home. The Sonata in C Major opens with a precipitous Vivaldian Presto, a striking contrast to the chromatic fugue that follows. The larger movements of this sonata are knit together with brief but highly rhetorical Adagios. The overall effect is a wonderful mix of Italianate energy and highly polished German counterpoint.

The Austrian virtuoso **Johann Heinrich Schmelzer** was described by one contemporary as “almost the most distinguished violinist of all of Europe.” He spent his career at the Viennese court of the Holy Roman Emperor, where he provided mostly ballets and instrumental music for court entertainments. He eventually became *Kapellmeister* to the court, the first non-Italian to oversee the imperial musical establishment. Unfortunately, he died only a few months later, as the plague swept through Vienna. Schmelzer's sonatas take the multi-movement model of earlier Italians like Castello, but transform it into a much larger musical architecture. His sonata for three violins is a tour-de-force of virtuosity for all three players, using the sonorous possibilities of the three instruments to great effect.

We end our program with one of the most recognizable works of the 17th century, here paired with its less familiar companion piece, a virtuosic gigue for three violins and continuo. **Johann Pachelbel** would doubtless be surprised to be best known today for this chamber work; he was a leading organist of his day, praised as a “perfect and rare virtuoso” by his colleagues. After some years of study in Regensburg and Vienna, he spent most of his career in Erfurt and Stuttgart, ending it as the distinguished town organist of his native Nuremberg. His celebrated Canon turns out, when liberated from its usual lugubrious tempo, to be a brilliant and festive series of variations on a ground.

About the Artists

Julie Andrijeski is celebrated as a performer, scholar, and teacher of early music and dance; she is delighted to join the Juilliard Historical Performance faculty as violinist for this concert. She is co-director (with Robert Mealy) of the ensemble Quicksilver, Artistic Director and Concertmaster of the Atlanta Baroque Orchestra, and Principal Player with Les Délices and Apollo's Fire. Since 2007 she has been on the music faculty at Case Western Reserve University, where she teaches early music performance practices and directs the baroque orchestra, chamber music, and dance ensembles. She also presents workshops in baroque dance at Juilliard (bi-annually) and throughout the United States. She received Early Music America's Thomas Binkley Award for outstanding achievement in performance and scholarship in 2015, and was named a 2016 Creative Workforce Fellow by Cuyahoga Arts and Culture (Ohio), supporting her research and performance of 17th century music in manuscript.

After receiving her B.M. and M.M. degrees at New England Conservatory, **Phoebe Carrai** completed post-graduate studies in Austria. In 1982 she became a member of Musica Antiqua Köln, making more than 40 recordings for Deutsche Gramophone. Her teaching career in historical performance began at the Hillversum Conservatory in the Netherlands and the University of the Arts in Berlin. She now is on the faculties of The Juilliard School and The Longy School of Music. In addition to her solo and chamber music concerts, she directs Harvard Baroque Chamber Orchestra and performs regularly with Philharmonia Baroque, The Arcadian Academy, Juilliard Baroque, The Boston Early Music Festival, and the Göttingen Festival Orchestra. She plays on an Italian cello from ca. 1690.

Now one of America's most prominent baroque violinists, **Robert Mealy** began exploring early music in high school, first with the collegium of UC Berkeley and then at the Royal College of Music in London, where he studied harpsichord and baroque violin. While still an undergraduate at Harvard College, he was asked to join the Canadian baroque orchestra Tafelmusik. Since then he has recorded and toured with a wide range of distinguished early music ensembles both in the United States and Europe. He now is principal concertmaster at Trinity Wall Street and Orchestra Director of Grammy Award-winning Boston Early Music Festival Orchestra, with which he recently completed recording a two-CD set of French baroque music. He is co-director of the seventeenth-century ensemble Quicksilver. He has been director of Juilliard's Historical Performance Program since 2009. From 2003 to 2015 he directed the postgraduate Yale Baroque Ensemble and the Yale Collegium Musicum. Prior to that, he taught for more than a decade at Harvard, where he founded Harvard Baroque. He still likes to practice.

Cynthia Roberts is one of America's leading baroque violinists, appearing as soloist, concertmaster, and recitalist throughout the United States, Europe, and Asia. She is a faculty member of The Juilliard School, and also teaches at the University of North Texas and the Oberlin Baroque Performance Institute. She has given master classes at the University of Music and Performing Arts Vienna, Indiana University, Eastman, the Cleveland Institute, Cornell, Rutgers, Minsk Conservatory, Leopold-Mozart-Zentrum Augsburg, Shanghai Conservatory, Vietnam National Academy of Music, and for the Jeune Orchestre Atlantique in France. She appears regularly as concertmaster for the Clarion Orchestra and Musica Angelica, and performs with the Trinity Baroque Orchestra, Smithsonian Chamber Players, Tafelmusik, and the Boston Early Music Festival. In Europe she has been concertmaster of Les Arts Florissants, and performed with Orchester Wiener Akademie, the London Classical Players, and the Taverner Players. She was featured soloist and concertmaster on the soundtrack of the Touchtone Pictures film *Casanova*.

Avi Stein is a faculty member of Juilliard's Historical Performance and Vocal Arts departments, teaching continuo, Baroque vocal repertoire, and chamber music. He is artistic director of the Helicon Foundation and associate organist-chorus master at Trinity Church Wall Street. He has directed the young artists program at the Carmel Bach Festival and conducted a variety of ensembles, including the Opera Français de New York, OperaOmnia, Amherst Festival Opera, and the critically-acclaimed 4x4 Festival. This summer he will direct the International Baroque Acedemy at Musiktheater Bavaria. He studied at Indiana University, Eastman School of Music, and the University of Southern California, and was a Fulbright scholar in Toulouse, France.

Charles Weaver teaches historical plucked instruments and Baroque music theory at The Juilliard School. He was music director for Cavalli's *La Calisto* with New York's Dell'Arte Opera in summer 2017. He has served as assistant conductor for Juilliard Opera, and accompanied operas with the Yale Baroque Opera Project and the Boston Early Music Festival. Chamber music appearances include Quicksilver, Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Apollo's Fire, Blue Heron, and Musica Pacifica. He also works with the New York Continuo Collective, an ensemble of players and singers exploring seventeenth-century vocal music in semester-length workshop productions. He has taught at the Lute Society of America Summer Workshop, the International Baroque Institute at Longy, and the Madison Early Music Festival. He is associate director of music at St. Mary's Church in Norwalk, Connecticut, where he specializes in Renaissance polyphony and Gregorian chant.



Grantor - \$2500 and over

Arts Westchester
 Dr. Susan R. Harris and
 Thomas Molnar

Benefactor - \$1000 to \$2499

Marc and Rochelle
 Auslander
 Alice and Stanley Goldstein
 Anita and David Kraft
 Rosella and Kurt Ranno
 Betsy Shaw Weiner

Patron - \$500 to \$999

Joan and Keith Austin
 Miriam and Howard Budin
 Deborah Donaldson and
 John Wehr
 Nicholas and Shelley
 Robinson
 Howard S. Schrader
 Ruth and David Schwab
 Stephen Ucko
 Donald Zagoria

Sponsor - \$250 to \$499

Helene and Martin Celnick
 Howard Cohen
 David and Cynthia Hodes
 Nyla and Gerhard Isele
 Cynthia and Seth Jacobs
 Edward Mertz
 Marguerite Pitts
 Jean Rivlin

Donor - \$100 to \$249

William Altman
 Bernie and Lois Bacharach
 William Bronner and Nancy
 Bloomgarden
 Stephen and Susan
 Butterfass
 Robert and Mona Buzak
 Arthur and Donna Cooper
 Gloria and Wally Cooper
 Peter and Gillian Corfield
 Peter and Phyllis Davies
 Donald and Doris Eder
 Andrea Erstling and
 Philippe Charles
 Andrew and Dominique
 Fitch
 Jennifer Gardy
 Barbara Gochman

Philip and Ellen
 Heidelberger
 Bob and Betsy Hughes
 Barry Johnson and Niamh
 Fitzgerald

Jacob and Irene Judd
 Marcia and Robert Klein
 Jon and Erica Kolbrener
 Carolyn and Lawrence
 Kunin
 Missy and Christopher
 Lipsett
 Valerie Lyle
 Margaret and Donald
 Mahaney
 James G. McMurtry III, MD
 Susan and Avraham Merav
 Mirla and George Morrison
 Sandra A. Forster and
 Norman Nadel
 Peter Oden
 Peggy and Tom Post
 Roland Reisley and Barbara
 Coats
 Joelyn Rohman
 Robert Schloss and Emily
 Sack
 Brigitte Sims
 Fern and Jeff Stearney
 Steven and Rita Waldbaum
 Rita Wexler
 Sandra Zinman

Contributor - Under \$100

Anna Anagnostakis
 in memory of
 Maggie O'Sullivan
 Barbara and Hal Baron
 Rachel Bernstein and Alan
 Milton
 Dorothea Bone
 Marcia Botti
 Elizabeth and Ronald Bronk
 Haya and Zvi Caspi
 Anne Chehebar
 Karen Chow
 Joan Conklin
 Nancy Deland
 Ted and Blanche Dolmatch
 Fred B. Draper and Annabel
 Schneider
 Paula and Larry Edlavitch
 Rita and John Fisher
 Melvin Fitting and Roma
 Simon-Fitting

Bruce Fleischer and Judy
 Freedman
 Muriel Fox
 William Fried
 Anne Golden and Robert
 Kruger
 Louise Goldenberg
 Mildred Gonzalez
 Helen G. Goodman
 Julia Grosberg and Elliot
 Fischer
 Sonya and Ernest Hammer
 Margery Heitbrink
 Dr. W. Jean Horkans
 Helene Isaac
 Sally Kellock
 Ronnie Kent
 Rosemary King
 Doris Kinney
 Sylvain Kleinhaus
 Burton and Joyce Koyner
 Sue Kurtzberg
 Elizabeth M. Laite
 Carol Lasher
 Shirley Leitner
 Judith Levine
 Daniel and Marissa Licht
 Mrs. Susan Lichten
 Dr. Morton Linder
 Margery Loewenwarter
 Helen Lowenstein
 David Lubell and Jody
 Israel
 Alice Marcus
 Miriam Margoshes
 Lisa Olsson and Robert
 Plotkin
 Edna Ortof, PhD
 Estelle and Gerald Palevsky
 Stephanie and Richard
 Paley
 Vera Plummer
 Mrs. Liliane M. Potier
 George J. Rehl
 Joan and Richard Rose
 Susan Rose
 Nechama and Bill Ross
 Ann and Ben Rubenstein
 Gail Ryan
 Mrs. Lee Sack
 Ellen Sarna
 Esther Schwartz
 Laura S. Seitz
 John and Monica Shanahan

Gail Sider
 Robert and Ruth Singleton
 Suzanne K. Smith
 Martin Smolin
 Rhoda Stephens
 Mr. Frank Stern
 Beverly and Oliver Swift
 Ellen Theg
 Dr. Henry and Karen
 Thomas
 Lynne K. Verna and
 Michael Stemerman
 Hong Zhao

