The Duke’s Music

Dr. Paul Miller
Baroque Violin

FEATURING:
Justin Wallace
harpsichord

Dr. Patricia Halverson
viola da gamba

Saturday, September 30, 2017 | 7:30 p.m.
Duquesne University
Chapel of the Holy Spirit
As a naval commander and governor general of New France, the Marquis Michel-Ange Duquesne de Menneville (1700–1778) was surely not ignorant of the vibrant musical culture in his homeland. In 1681, Lully’s opera *Phaëton* was heard in Duquesne’s home city of Toulon, and in 1765 the city opened its first permanent theater. Toulon’s proximity to Italy meant that Duquesne would have likely known Italian as well as French music. Although Duquesne was not connected in any way to the esteemed royal chapel of musicians, no aristocratic Frenchman in the eighteenth century could have possibly reached puberty without receiving dancing lessons or making some basic study of music.

Such refined graces must have been in short supply when Duquesne landed in Quebec on July 1, 1752 to assume his duties as governor general, a post he held only until 1755. Although he helped found the strategic Fort Duquesne at what is now Point Park, Duquesne enjoyed only varying military success in the Ohio valley, and neglected the Lake Champlain area where the British gained valuable ground. Doubtlessly, sparring with shrewd British and Virginia troops under the command of Edward Braddock, John Fraser and George Washington must have taken precedence over music. But when Duquesne did listen to music during his visits to Paris, or in his parish church in Toulon, he would hear much the same kind of music as we offer tonight.

Therefore with joy and pride in the namesake of our University and the long and glorious heritage of our great city, we inaugurate the first concert of *The Duke’s Music* in the spirit of bringing greater awareness of this magnificent history to our School and to the Pittsburgh community. We hope that we may continue these concerts for many years to come. Central to our goal is the commitment to perform exclusively on period instruments – or, to employ only instruments as they might have appeared to musicians of the seventeenth and eighteenth centuries.

Our next concert will feature three talented graduate students from Duquesne University and Carnegie Mellon. Please consider joining us for music of Imperial Vienna on February 16, 2018 at the Mary Pappert School of Music.
Sonata prima a sopran solo (Venice, 1644)  
    Dario Castello  
    from *Sonate Concertate in stil moderno, libro secondo*  
    (early 17th century)

Sonata quarta à 1 “per sonar con due corde” (Venice, 1629)  
    Biagio Marini  
    (1594–1663)

La Follia, op. 5, no. 12 (Rome, 1700)  
    Arcangelo Corelli  
    (1653–1713)

INTERMISSION

Spera in Deo (Paris, 1748)  
    Jean-Joseph Cassanéa de Mondonville  
    from *Piéces de clavecin avec voix ou violin, op. 5*  
    (1711–1772)

Sonata No. 2 in D Major (Paris, 1707)  
    Elizabeth Jacquet de la Guerre  
    from *Sonates Pour le Viollon et pour le Clavecin*  
    (1665–1729)

    Presto  
    Adagio  
    Presto  
    Presto

Sonata No. 9 in A Major (Paris, 1723)  
    Jean-Marie Leclair  
    from *Premiere livre de sonates*  
    (1697–1764)

    Adagio  
    Allemanda  
    Sarabanda  
    Allegro ma non presto

As a courtesy to performers and audience members, please silence your cell phones and refrain from using flash photography.
For listeners today, it is often easy to understand distinctions between sacred and secular music, or instrumental and vocal music. Less obvious at first is the difference between the French and Italian baroque style. Yet, these national flavors formed a polarity that was central to the minds and ears of all performers and listeners during the baroque period (c. 1600–1750). Surely, the Marquis Duquesne would also have been able to distinguish between French and Italian music, even though he was no musician.

Frequently, Italians and Frenchmen derided each other’s music. The eighteenth-century French painter Nicolas-Jean-Baptiste Raguenet described the two styles of composition in this way:

It is not to be wondered that the Italians think our music dull and stupefying, that, according to their taste, it appears flat and insipid, if we consider the nature of the French airs compared to those of the Italian. The French in their airs aim at the soft, the easy, the flowing, and coherent; the whole air is of the same tone, or if sometimes they venture to vary it, they do it with so many preparations, they so qualify it, that still the air seems to be as natural and consistent as if they had attempted no change at all; there is nothing bold and adventurous in it...But the Italians pass boldly, and in an instant from sharps to flats and from flats to sharps; they venture the boldest cadences, and the most irregular dissonances; and their airs are so out of the way that they resemble the compositions of no other nation in the world.

Though the French and Italian styles remained distinct throughout the eighteenth century, some French composers – notably Leclair – ventured a kind of fusion. This “mixed style” was popular in Germany, and one of its most successful practitioners was J. S. Bach. But without a firm notion of what the styles are to begin with, how can one appreciate the later accomplishments of Johann Sebastian? We hope that our program will stimulate you to hear baroque music in a new way, and to become more sensitive to the very different French and Italian styles.

We begin in Venice with the virtuoso violinist and wind player **DARIO CASTELLO**. Records of his birth and death have been lost, but we know that he must have been active in the first half of the seventeenth century. According to the title pages of his publications, Castello worked at the famed Basilica San Marco in Venice, a prestigious and well-paid job. An expert on the dulcian – the forerunner to the bassoon – Castello also published two dozen sonatas for the violin. Castello’s music was widely known in his day, testifying to its great popularity. The sonata on our program was published in Venice in 1644 along with several others. Like all Italian sonatas of its time, the piece alternates between slow and fast sections without pausing for a break between movements. Its art lies not only in the way each section flows internally, but the in the way sections interact with each other, providing variety over the course of the whole piece.
Also a citizen of La Serenissima (another name for Venice,) BIAGIO MARINI earned high renown during his life. As early as 1615, he worked as a violinist at San Marco, where he probably met Claudio Monteverdi, one of the most famed composers of his day. Marini also worked in Brescia, Düsseldorf, Milan, and Ferrara. Although he was a singer, some of his best-known compositions are for instruments. The sonata “per sonar a due corde” is one of the first examples of double-stopping for the violin, where the player intones two notes simultaneously. Like Castello’s sonata, Marini’s piece consists of a series of short, contrasting sections. One marvelous section is written entirely in simple half notes, above which the word “affetti” appears. Here, the violinst must improvise more elaborate patterns, expressing various “affects”. Because of its double-stopping and its invitation to improvise, this sonata is one of Marini’s most popular.

Crowning the achievements of Italy’s many 17th century masters, ARCANGELO CORELLI achieved enormous fame and fortune in his lifetime. As his biographer Peter Allsop observes, Corelli’s music was valued for its “unsurpassed imagination and novelty, for [its] unrivalled melody and rich harmony.” One of the first composers to achieve renown as a composer of instrumental rather than vocal music, Corelli published six wildly popular collections of pieces during his lifetime. So important did Corelli deem his op. 5 publication that he held off releasing it until January 1, 1700, as if to inaugurate a new century of music making. These sonatas travelled far and wide, and publishers reprinted the edition dozens of times in the eighteenth century. Placed at the very end of the collection, the La Follia variations stand as a culmination of the whole book. A set of variations on a popular Portuguese tune, Corelli formed a series of dramatic arches, each increasing in intensity and virtuosity and then simmering down, only to start the process all over again, continually spiraling up, reaching ever higher levels of brilliance each time. Not simply a collection of bowing exercises, Corelli’s La Follia variations involve creative interplay between the violin and continuo and recast the tune in different meters and even different forms. The thrill of this music and Corelli’s many other compositions earned him a place in Rome’s Pantheon, where his patron, Cardinal Pietro Ottoboni, erected a memorial.

JEAN-JOSEPH MONDONVILLE was one of the most accomplished violinists and composers of eighteenth-century France. His earliest violin performance in Paris was at the innovative Concert Spirituel, a long-lived venue for public concerts in the heart of the city. In 1739, Mondonville was appointed violinist of the royal chamber and chapel, a very prestigious post. Nearly fifteen years later, he was asked to co-direct the Concert Spirituel, affording him the ability to influence French style and taste. Mondonville’s music was popular all over France and was still being performed well into the 1780s. His Piéces de clavecin avec voix ou violin, op. 5 are a collection of short motets on Psalm texts which could have been sung, played instrumentally, or both played and sung at the same time. Following the numbering of the Vulgate Bible, the text comes from Psalm 41, v. 6 – 7:

*Spera in Deo, quoniam adhuc confitebor illi, salutare vultus mei, et Deus meus.*
Hope in God, for I will still give praise to Him: the salvation of my countenance, and my God.
From the age of five, **ELIZABETH JACQUET DE LA GUERRE** played the harpsichord and sang at the court of Louis XIV. Her compositions include cantatas and instrumental music, and she was the first woman in France to write an opera. Jacquet de la Guerre was one of only a handful of successful female composers in the eighteenth century, but certainly one of the greatest. Full of charm, depth, and wit, her music is equal to that of any other composer of the French baroque. The sonata on tonight’s program is noteworthy for many reasons, but its third movement is especially interesting. Although it seems at first to be only a simple harmonization of a descending scale, the plot gets knotty about halfway through and the movement ends in a different key from where it began, usurping the conventions of the time. Jacquet de la Guerre’s ability to adapt the Italian genre of the sonata to the French style is one of the reasons her music remains popular today.

Considered to be the founder of the French school of violin playing, **JEAN-MARIE LECLAIR** led a colorful life and met a violent end. His early violin and dance studies led him to Turin in 1722, where he absorbed the Italian style. Only a year later, Leclair attracted the patronage of Joseph Bonnier, one of the wealthiest men in France. Dating from this period, Leclair’s first published book of violin sonatas was an instant success. Like Mondonville, Leclair performed at the Concert spirituel where he was also well liked. During the 1720s, he took part in a legendary violin duel with the Italian virtuoso Locatelli. After hearing the two spar musically, Jacob Wilhelm Lustig famously remarked that Leclair “played like an angel” whereas Locatelli “played like a devil”. In 1733, Leclair obtained royal patronage, but he also worked later in his life in the Netherlands and Spain. Around 1758, Leclair separated from his wife and moved to a dangerous part of Paris, where he was fatally stabbed in 1764.

The ninth sonata from his op. 1 set has an unusual last movement. Ostensibly, it is a typical French rondeau (a form with a recurring refrain). Its last couplet (or, “verse”) has a spectacular elaborate episode, lending a virtuosic and colorful end to the sonata. While the display is a characteristic of Italian music, Leclair perfectly adapted the Italian style to the more poised French taste. Our concert ends, then, with a masterly synthesis of the French and Italian styles of composition.
A native of Duluth, Minnesota, Patricia Halverson is a founding member of Chatham Baroque, a Pittsburgh-based ensemble. Recent collaborations outside of Chatham Baroque include projects with Ensemble VIII, The Rose Ensemble, Empire Viols, Mountainside Baroque, performances of J. S. Bach's Sixth Brandenburg Concerto and Bach’s John Passion with the Pittsburgh Symphony Orchestra, and performances of Bach’s St. Matthew Passion with the Buffalo Philharmonic. Patty holds a Doctor of Musical Arts degree in Early Music Performance Practice from Stanford University. After the completion of graduate degrees she studied at the Koninklijk Conservatorium in The Hague. She has served on the faculty of the Madison Early Music Festival, the Viola da Gamba Society of America's summer conclave and regularly co-teaches a baroque ensemble at Carnegie Mellon University.

Hailing from the serene banks of New York’s mighty Hudson River, Paul Miller is an active scholar and performer. As a specialist on historical instruments, Paul studied with John Graham, Michéle Auclair, Eric Rosenblith, Paul O'Dette, Jeanne Lamont, Thomas Georgi and Malcolm Bilson. He serves as principal viola of the Washington Bach Consort, Opera Lafayette and the Bethlehem Bach Festival, and appears regularly with Pittsburgh's celebrated Chatham Baroque. Paul has been heard as a soloist at the Metropolitan Museum of Art, the Library of Congress, and at the Darmstadt International Vacation Courses for New Music in Germany. He teaches at the Tafelmusik Baroque Summer Institute in Canada and worked with the Hawai`i Performing Arts Festival for five years. Paul's research has been published in Perspectives of New Music, the American Music Research Journal, Music and Letters, Twentieth-Century Music, Opera Quarterly, and the Smith College Press. Additional forthcoming publications will appear in MLA Notes and Early Music. He holds degrees from Vassar College and the Eastman School of Music. Before coming to Pittsburgh, Paul served on the faculties of Temple University and the University of Colorado in Boulder, and held a prestigious Mellon Postdoctoral Fellowship in the Humanities at Cornell University for two years.

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The Duke’s Music: Viennese Musikabend

Paul Miller
artistic director

Friday, Feb. 16, 2018 | 7:30 p.m.
Dr. Thomas D. Pappert Center for Performance and Innovation
As a naval commander and governor general of New France, the Marquis Michel-Ange Duquesne de Menneville (1700–1778) was surely not ignorant of the vibrant musical culture in his homeland. In 1765, the first permanent theater opened in Duquesne’s home city of Toulon, and in 1681, Lully’s opera *Phaëton* was heard there. Toulon’s proximity to Italy meant that Duquesne would have likely known Italian as well as French music. Although Duquesne was not connected in any way to the esteemed French royal chapel of musicians, no aristocratic Frenchman in the eighteenth century could have possibly reached puberty without having received dancing lessons or made some basic study of music.

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from *Fidicinium Sacro-Profanum*  
Partia I  
Heinrich Ignaz Franz Biber  
(1644–1704)

Chaccone  
Antonio Bertali  
(1605–1669)

Sonata op. 7, no. 4  
Pietro Andrea Ziani  
(1616–1684)

INTERMISSION

from the Göttweig Manuscript  
(c. 1700)  
Partita 21 in G Major  
Allemande – Courante – Gigue – Chaccone

Sonata in D Major (1677)  
Georg Muffat  
(1653–1704)

Harmonia à 5  
Johann Heinrich Schmelzer  
(c. 1620–1680)
ABOUT THE MUSIC

The Austrian city of Vienna looms large in the imagination. Some might conjure up the idea of tasty Sachertorte, a steaming Grosse Brauner, dazzling paintings of Klimt and Kokoschka, Jugendstil architecture of Olbrich, or brilliant music of Mozart, Haydn, Beethoven, Schubert, Mahler, Johann Strauss, and Schoenberg. But the Vienna of the seventeenth and early eighteenth centuries was just as vibrant as that of the nineteenth and twentieth. This is due partly to the city's central location. Wedged snugly between Italy, Hungary, the Czech Republic Germany and Switzerland – and even for a time bordering on the Ottoman Empire – Vienna was a wealthy and cosmopolitan city even before the Hapsburg dynasty made it their home in the 1440s.

Most of the composers represented on tonight’s program were immigrants, leaving their home country to try and find work in the dazzling imperial capital of the Holy Roman Empire. They brought their own musical style to Vienna, where it mixed with the local traditions in fascinating and unpredictable ways. It is safe to say that Vienna’s musical culture would never have been what it was, were it not for the influx of artists from Italy, Germany, France or Bohemia. We hope you are as awed by the diversity of music on tonight’s program as we are.

HEINRICH BIBER was born in a tiny village halfway between Prague and Dresden. He studied with the Jesuits and soon gained a position at the court of the Bishop of Olmütz in Moravia. He was so well liked that the Bishop entrusted Biber to visit the famous violin maker, Jacob Stainer, to purchase instruments for the court’s orchestra. Biber travelled to Salzburg instead, where he obtained a new position against the wishes of his previous employer. In Salzburg, Biber’s career blossomed further, and he was so renowned for his service that he was granted a title of nobility. Charles Burney wrote, “of all the violin players of the last century Biber seems to have been the best.” The collection Fidicinium Sacro-Profanum from 1683 has an unusual name. Its full title translates as “Music sacred and profane for stringed instruments, arranged with art for the court and the church.” This means that the works would have been appropriate for both sacred and secular use. Like other chamber music of the time, the pieces from the Fidicinium collection alternate between fast and slow movements, without a break in between. It was the variety of affect, juxtaposition of mood, and precise contrapuntal writing that earned Biber the admiration of his colleagues.

Although ANTONIO BERTALI was born in Verona, he lived most of his life in Vienna. Arriving there in 1624, Bertali took a position as an instrumentalist in the imperial chapel. There, he composed cantatas for the Emperor’s social occasions and ecclesiastical music for the chapel. Bertali helped establish the tradition, dating from the 1660s, of performing Italian opera at the Viennese court. His Chaccone is an instrumental work for solo violin and continuo. Bertali was known not just as a composer, but also for his virtuosic violin playing: the writer G. A. Bertoli called
him “valoroso nel violino” (“valiant on the violin”). In the Chaccone, Bertali did more than just compose a scintillating series of variations on a well-known ground bass. He also dramatically changed the key and the tempo to evoke great variety and excitement. The Chaccone is a great example of how an inventive musician took a simple bass line and turned it something much more personal. Bertali fulfills Hegel’s notion that the improvising composer “fills in what is missing, deepens what is superficial, ensouls what is soulless and in this way appears plainly independent and productive.”

PIETRO ANTONIO ZIANI grew up in Venice, where he was employed as a singer at the San Marco Basilica. In 1662, Ziani travelled to Innsbruck, Austria and from there to Vienna, where he served the Empress Eleonora as Kapellmeister for several years. Shortly thereafter, Ziani returned to Venice where he returned to San Marco. Upon his death in 1684, Alessandro Scarlatti took over Ziani’s duties at the Conservatorio San Onofrio in Naples. Ziani was a prolific and very well known composer of operas after Monteverdi. With Antonio Cesti, Ziani transformed Italian opera by focusing more on the arias rather than the recitative. Ziani also wrote instrumental works. Most of these are lost, since we know of only a handful of pieces apart from the op. 7 collection. Published in Freiburg, Ziani’s op. 7 sonatas are short Italianate pieces that bat motives around in an almost obsessive manner. These sonatas have never been published in a modern edition, and for our performance we transcribed the music from the error-ridden Freiburg print. However odd they are, Ziani’s instrumental music is fascinating for the way in which the composer constantly folds, combines, and layers his motivic material.

The Benedictine abbey of GÖTTWEIG lies about an hour’s drive west of Vienna on the Danube river. Founded in the eleventh century, the abbey flourished in the baroque era. The Holy Roman Emperor Leopold I visited Götweig in 1677, and Vienna’s court organists frequently traveled there to teach. The monks of the abbey gave regular concerts in the monastery, performing symphonies, oratorios, and even operas. In the eighteenth century, they cultivated a particularly strong relationship with the music of Haydn and Beethoven. Rediscovered only a few years ago, the manuscript from which tonight’s partita stems is one of the most important finds in recent memory. The entire manuscript consists of twenty-four anonymous pieces. It was not actually copied at Götweig, but rather came there in the 1850s from a collector who lived in Silesia and Vienna. Stylistically the viola d’amore partitas are very similar to music composed in or around Vienna in the early eighteenth century. Schmelzer or Biber could have written some of the pieces. The partita on tonight’s program closes with a lovely miniature Chaccone, which contrasts with the much more elaborate Chaccone by Bertali.

Although he was born in France, GEORG MUFFAT spent most of his life in Austria and Germany. After studying with Lully in Paris, he moved to Alsace, Vienna, Prague,
ABOUT THE MUSIC

Salzburg, Italy, and Passau. Muffat brought the French style of music to German and Austrian lands and wrote one of the most important treatises on violin bowing in the baroque era. In 1677, he composed his violin sonata in Prague just before traveling to Italy. The sonata contains one of the most stunning passages of “stylus fantasticus” music in the violin repertoire. Athanasius Kircher described the “fantastic style” as “…the most free and unrestrained method of composing, bound to nothing… instituted to display genius and teach the hidden design of harmony and the ingenious composition of harmonic phrases and fugues.” One of the pinnacles of seventeenth-century violin writing, Muffat’s violin sonata continues to astonish us today with its bold and adventurous enharmonic modulations and virtuosity.

Our program concludes with one of the great chamber pieces of the seventeenth century, SCHMELZER’S “Harmonia à 5”. Born in a tiny village to the west of Vienna Schmelzer probably studied the violin with Antonio Bertali at the court. According to records, Schmelzer was employed as a violinist at the Viennese court as early as 1635. In 1660, J. J. Müller called him “the famous and nearly most distinguished violinist in all Europe”. Schmelzer was very close to Emperor Leopold I, who helped to sponsor his career. Like Biber, Schmelzer received a noble title, but soon afterwards, he perished from the plague that struck Vienna in 1680. The piece Harmonia à 5 is written for the same string ensemble as Biber’s Fidicinium Sacro-Profanum, but the relationship among the instruments is different: here, the first violinist functions more as a soloist. The last section of the piece ventures into an unusual quintuple (5/4) time signature, concluding with a palpable sense of celebration and lightness.
TOBIAS CHISNALL is an Australian violinist based in Pittsburgh, PA, where he is working towards an Artist Diploma in violin performance with Professor Charles Stegeman. An active member of Pittsburgh’s musical community, Tobias works with a number of ensembles in the region including Pittsburgh Opera and the Wheeling Symphony. In 2017, Tobias won positions as the Associate Concertmaster of the Johnstown Symphony and as a section player with the Youngstown Symphony Orchestra. In Australia, Tobias was a member of the Canberra Symphony Orchestra and the Australian Youth Orchestra, performing concerts with them from 2013 to 2015 under the baton of conductors such as James Judd and Simone Young. In the realm of chamber music, Tobias was a founding member of the Childers Street Quartet. Based in Canberra, the quartet frequently collaborated with diverse musicians such as jazz multireedist Bennie Maupin and the Australian clarinetist Alan Vivian. In 2012, the group was quartet in residence at the Saarburg Serenaden festival in Germany and in 2013 attended the Australian Festival of Chamber Music in Townsville. Tobias moved to Pittsburgh after studies with Tor Fromyhr at the ANU school of Music in Canberra and with Norwegian violinist, Ole Bohn, at the Sydney Conservatorium of Music.

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**SONG WANG**, viola, began studying violin in 2003. Within few years, he began to study at the Central Conservatory of Music Middle School in Beijing. Switching to viola, Song began working with Hai Cao at the central Conservatory of Music (CCOM) and Professor at the China Conservatory of Music (CCM). In 2014, he completed his Bachelor of Music degree in (CCM) in Beijing. He was viola Associate Principal in China Conservatory chamber orchestra when he studied in CCM. Subsequently, Song performed with several professional orchestras such as China NCPA Orchestra and China National Opera and Dance Drama Theater. In 2015, he received a full scholarship from Carnegie Mellon University where he worked with David Harding and Meng Wang of Pittsburgh Symphony. He graduated from Carnegie Mellon University and received his Master of Music degree in 2017. Currently, Song is pursuing an Artist Diploma at Duquesne University with Marylène Gingras-Roy of the Pittsburgh Symphony.
STEPHEN WEISS, viola, enjoys an extensive career as a chamber musician, solo performer, and orchestral player throughout the United States and Europe. Stephen's career has involved collaborations with renowned musicians from the Pittsburgh, Dallas, and Charleston Symphonies, the New York Metropolitan Opera, and international artists such as Evanescence, Michael W Smith, Mark Wood, and the Trans-Siberian Orchestra. He is a founding member of the Ferrum String Quartet, which gained national recognition at the Sunflower Music Festival in 2016, and has since performed in venues across the United States. Stephen is currently a violist for the Wheeling Symphony Orchestra and assistant principal violist for the Butler County Symphony Orchestra. He can also be seen with Resonance Works Pittsburgh, Erie Chamber Orchestra, and Project Opera Columbus. He is a graduate of the Mary Pappert School of Music at Duquesne University. He continues his studies at CMU where he studies with David Harding and Tatjana Chamis Mead. Stephen’s previous primary teachers were Marylène Gingras-Roy, Timothy Deighton, and Paul Silver.
The Mary Pappert School of Music at Duquesne University presents

The Duke’s Music

GUTS AND BRASS:
BAROQUE MUSIC FOR STRINGS AND BRASS

Paul Miller
Artistic Director

Featuring
Dr. Erin Ellis
Justin Wallace

October 19, 2018 | 7:30 p.m.
Dr. Thomas D. Pappert Center for
Performance and Innovation
Mary Pappert School of Music

October 20, 2018 | 7:30 p.m.
St. Paul’s Lutheran Church
309 Baldwin St., Morgantown, WV
As a naval commander and governor general of New France, the Marquis Michel-Ange Duquesne de Menneville (1700–1778) was surely not ignorant of the vibrant musical culture in his homeland. In 1681, Lully’s opera *Phaëton* was heard in Duquesne’s home city of Toulon, and in 1765, the city opened its first permanent theater. Toulon’s proximity to Italy meant that Duquesne would have likely known Italian as well as French music. Although Duquesne was not connected in any way to the esteemed French royal chapel of musicians, no aristocratic Frenchman in the eighteenth century could have possibly reached puberty without having received dancing lessons or made some basic study of music.

Such refined graces must have been in short supply when Duquesne landed in Quebec on July 1, 1752 to assume his duties as governor general, a post he held only until 1755. Although he helped found the strategic Fort Duquesne at what is now Point Park, Duquesne enjoyed only varying military success in the Ohio valley and neglected the Lake Champlain area where the British gained valuable ground. Doubtlessly, sparring with cunning British and Virginia troops under the command of Edward Braddock, John Fraser and George Washington must have taken precedence over music. But when Duquesne did listen to music during his visits to Paris, or in his parish church in Toulon, he would hear much the same kind of music as we offer you tonight.

Therefore with joy and pride in the namesake of our University and the long and glorious heritage of our great city, we continue “The Duke's Music” in the spirit of bringing greater awareness of this magnificent heritage to our School and to the Pittsburgh community. We hope that we may continue these concerts for many years to come. Central to our goal is the commitment to perform exclusively on period instruments – or, to employ only instruments as they would have appeared to musicians of the seventeenth and eighteenth centuries.

Our next concert will feature several of Duquesne’s best singers, in a collaborative concert with Alan Lewis, director of musical activities at Calvary Episcopal Church. We will offer a master class at Duquense on February 4, and a performance at Calvary Episcopal on February 9, 2019.
As a courtesy to performers and audience members, please silence your cell phones and refrain from using flash photography.

PROGRAM

Sonata No. 1 from *Musica Vespertina Lipsica* Johann Christoph Pezel (1639–1964)

I. Sonata
II. Allemande
III. Courante
IV. Ballet
V. Sarabande
VI. Brandl
VII. Gigue
VIII. Sonata (da capo)

Sonata à 3 Antonio Bertali (1605–1669)

Sonata duodecima for violin solo, op. 16 Isabella Leonarda (1620–1704)

INTERMISSION

Sonata for Cello No. 4 in B-flat Major, RV 45 Antonio Vivaldi (1678–1741)

I. Largo
II. Allegro
III. Largo
IV. Allegro

Trio Sonata op. 3 no. 2 in D Major Arcangelo Corelli (1653–1713)

I. Grave
II. Allegro
III. Adagio
IV. Allegro

Passacaglia Biagio Marini (1594–1663)

Sinfonia Quarta à 5, op. 7 Marco Uccellini (1603–1680)
Our theme this concert, “Guts and Brass”, refers to the two types of instruments that we are featuring. The strings of the violin, viola, and cello are made from sheep intestine, or “gut”, while the trombone or “sackbut” is, of course, fashioned from brass (some of the strings on the harpsichord are also made of brass.) These two materials – on the one hand organic, biological, pliable, and translucent and on the other hand metallic, mineral, hard, and opaque – could not contrast more. Yet, musicians and composers found ways to blend instruments constructed from them in creative ways during the baroque period. This was through the use of the so-called “broken consort”: essentially, a group of unlike instruments playing together. The use of the broken consort was especially popular in Italy and Germany, where composers became fascinated with the different timbral possibilities presented by mixing different types of instruments into the same ensemble.

The sackbut is simply another word for an early trombone. Featuring a telescopic slide, the instrument incorporates a versatile and appealing way to play all the notes in the chromatic scale with ease. First mentioned in 1468, the sackbut’s name derives from the French words sacquer (“to remove violently”) and bouter (“to shove”). The earliest surviving instrument, dated 1551, comes from Nurnberg, a renowned center of brass instrument manufacture to this day. The early trombone differs from its modern counterpart in that its tone is not as loud or piercing. The association that the trombone has with death or the underworld was already evident as early as Monteverdi’s opera Orfeo (1607), where trombones, trumpets, and cornets accompany Orpheus’s descent into Hades. Handel wrote for the trombone in his oratorios Saul and Israel in Egypt (both 1739), but in a decidedly more lighthearted way than Monteverdi. Mozart’s use of the trombone in Don Giovanni (1787) and his Requiem (1791) maintain the association with the darker regions of human experience.

String players, accustomed to performing baroque music on period instruments, often find it initially quite challenging to incorporate the sound of the trombone into the ensemble. The peculiarities of the instrument – especially, the need to breathe – can catch one off guard. But, its special sound is a welcome addition. Many composers of the baroque, including Bertali, specifically call for trombone or sackbut, and so ultimately it is a great adventure to try and rediscover the sounds they would have heard on modern replicas of period instruments.

Johann Christoph Pezel (1639–1694) was a remarkable character for his time. It is possible that he traveled widely as a youth; in addition to German, he spoke fluent Italian. After holding various positions in town bands as a violinist and a wind player, he was appointed Stadtpfeifer in Leipzig, a very prestigious post. Pezel is known for several extensive published collections of music, which together contain dozens of sonatas, suites and other ceremonial music for official town functions, weddings, or dancing. Particularly important is Pezel’s 1669 collection of “Musica Vespertina Lipsica” [“Leipzig Evening-Music”], which would have been heard at important liturgical seasons (such as Christmastime) in the church after the Vespers service. Although the names of Pezel’s movements correspond to typical French dance genres (Allemande, Courente, Sarabande,
etc.), this did not disqualify them from church performance. According to Friedrich Erhard Niedt (1674–1708), some types of dance music were “only played and not danced,” an important observation that suggests that music inspired by dance styles had attained higher status and was even appropriate for performance within a church.

Although string bands with bassoons would have most typically performed Pezel’s music, it was not unusual for one of the string parts to double on a brass instrument. In fact, the composer Johann Caspar Horn (1630–1685) noted that violinists often alternate with cornetto, while violists double on trombone. This was typical for the town musical culture of Lübeck, Dresden, Munich, and Leipzig: instrumentalists were often fluent on three, four, or even five different instruments. While the suite we perform for you tonight was originally written for a string band, it would have been perfectly appropriate for the second violist to play trombone.

A native of Verona, Antonio Bertali (1605–1669) was one of the most important violinists of the seventeenth century. Early in his life, he moved to Vienna where he enjoyed the patronage of the powerful imperial court. In Vienna, Bertali composed many operas and a great deal of chamber music. In 1649, he was appointed Kapellmeister. Christoph Bernhard, an important writer of the 1650s, cites Bertali’s music as an example of the *stylus luxurians*, a style that admitted more dissonant, expressive harmonies and even occasional breaks with the rules of counterpoint in the service of musical expression. In addition to its inventive treatment of dissonance, Bertali’s sonata for two violins and trombone has an unusual central section, which features a ritornello alternating with solos by each instrument in turn. This formal construction is very typical of Italian opera at the time, and later formed the foundation of the baroque ritornello concerto that Vivaldi pioneered.

Born into an important family in Novara (near Milan), Isabella Leonarda (1620–1704) is one of only two women composers in the seventeenth century who wrote instrumental music. (The other one, Marieta Morosina Priuli, will be featured on our February 9, 2019 concert). Leonarda was the first woman to publish sonatas in Italy. From age 16, Leonarda spent her entire life in the Collegio di Sant’Orsola, a convent near Milan. While moving up the ranks of her order, she also became known as a prolific and accomplished composer. One of her contemporaries called Leonarda “la Musa novarese,” while another compared her musical talents to the military expertise of Emperor Leopold I. Leonarda’s violin sonata is one of her most adventuresome works. Although it is not technically demanding, it is musically very expressive, and would certainly count as an additional example of Bernhard’s *stylus luxurians*. Leonarda composed about 200 compositions in many different genres, including a considerable amount of vocal music.

The composers Antonio Vivaldi (1678–1741) and Archangelo Corelli (1653–1713) form the backbone of the contemporary narrative of baroque music, yet they came from different parts of Italy and composed different styles of music. Whereas Vivaldi lived in Venice, composing hundreds of concertos while working as a teacher of orphans at the
Ospedale della Pietà, Corelli enjoyed the patronage of the wealthy Cardinal Ottoboni in Rome, where he led countless concerts and published six magnificent collections of instrumental chamber music. Vivaldi died poor in Vienna, where he failed to make a living composing operas, whereas Corelli lived to be a wealthy man, owning dozens of paintings and reaping the rewards of profitable publications. Despite their differences, the music of both composers illustrates similar trends and concerns in Italian music of the late seventeenth and early eighteenth centuries.

Vivaldi’s cello sonatas are among the earliest examples of music specifically for that instrument, and they were very widely known since the Parisian publisher Le Clerc released a set of six in 1740. In Michael Talbot’s opinion, the cello sonatas are “the best instrumental chamber works produced by Vivaldi.” The way Vivaldi employs the instrument – sometimes in its bass register and sometimes in its higher, more lyrical range – allows it to play a novel dual role in the texture. The four-movement arrangement of movements in the cello sonatas (slow – fast – slow – fast) combined with the use of binary forms also shows Vivaldi’s creative hybridization of sonata di camera and sonata di chiesa norms.

Published in Rome in 1689, Corelli’s op. 3 trio sonatas are some of the most popular chamber music of the Baroque. They were so well loved that the edition was quickly reprinted in Bologna, Modena, Venice, and Antwerp. In a sign of its enduring reputation, op. 3 was then pirated by Walsh’s London publishing house in 1735 and then again by Pepusch as late as 1740. Like Vivaldi’s cello sonatas, most of Corelli’s trio sonatas are in dialog with the sonata di chiesa genre (a slow-fast-slow-fast arrangement of movements), but Corelli’s movements are often shorter and not always in binary form. The D Major sonata op. 3 no. 2 demonstrates a new idea in Corelli’s music: the integration of the entire piece through melodic cross-referencing. The example below shows how three of the four movements start by articulating an ascending do-re-mi scheme.
As Alsop writes, “few other composers of the period demonstrate so meticulous a concern as Corelli for the integration of the sonata as a whole.” Whether op. 3’s popularity is more due to its motivic logic (a characteristic prized in the 19th and 20th centuries), or Corelli’s talent for graceful melody and harmony – which Hawkins wrote in 1776 “has drawn tears from many an eye,” – is of course a subjective judgment. Whatever the case may be, his music has endured for centuries now, and performers’ enthusiasm shows no signs of abating soon.

Although the two pieces that close our program sound very different, their composers lived at about the same time. Biagio Marini (1594–1663) was born in Brescia where he became a virtuoso first on the theorbo, and then on the violin. He worked in Warsaw, Parma, Düsseldorf, Milan, and many other cities. Best known for his instrumental music, Marini introduced many novelties into violin technique including double and triple stops, and wrote some of the first sonatas for the violin. His Passacaglia includes unusual harmonic progressions and striking chromaticism – all characteristics of lamenting. The Passacaglia’s dirgelflike affect is enhanced in our performance by doubling the bass line with the trombone – an instrument that often had an association with funeral rites.

On the other hand, Marco Uccellini (1603–1680) held a series of good positions at the Este court of Modena, and worked as maestro di capello in Modena for many years. He then moved to Parma (where Marini lived before him) and served that court until his death. Like Marini, Uccellini’s instrumental music is of the highest rank and includes many virtuosic passages as well as unusual chromaticism. However, his op. 7 Sinfonias are altogether on a simpler level and serve to close our program out much the way it began – with lighter, dancelike music.
JONATHAN CRAIG currently resides in Pittsburgh, PA, while he will complete the final year of his performance degree at Duquesne University under the tutelage of Pittsburgh Symphony trombonists James Nova and Jeffrey Dee. Craig employs a multifaceted approach to music with engagements as arranger for the Duquesne University Wind Symphony and arranger-in-residence with The Brass Roots, in addition to occasional arranging engagements with ensembles comprised of member subsets from the Pittsburgh Symphony Orchestra. Craig’s original compositions include numerous large and small ensemble works, solos, as well as commission pieces for chamber ensembles such as the Juilliard Trombone Quintet. Craig is an ASCAP – affiliated composer and arranger. As a performer, Craig is a substitute with the River City Brass Band, Washington Symphony Orchestra, and other area ensembles, has performed as music staff with CAMP-of-the-WOODS (a summer resort in upstate NY), and has worked under such luminaries as H. Robert Reynolds, Manfred Honeck, Keith Lockhart, and Ken Lam. Craig has participated in the Tanglewood Music Festival, Brevard Music Center Summer Institute, Georgia Governor’s Honors Program, and the Third Coast Trombone Retreat.

Cellist ERIN ELLIS has performed as a soloist and chamber musician across the United States as well as in Germany, Canada, Chile, Italy and Holland. Dr. Ellis appears regularly with the Atlanta Baroque Orchestra, and performs with the newly-founded Lyon Piano Trio, which made its international debut in the 2017-18 season. She serves as Assistant Professor of Cello at West Virginia University. Dr. Ellis received her DMA from the Eastman School of Music, and holds MM and BM degrees from the Cleveland Institute of Music.

SARAH GUDBAUR is an active violinist in the Pittsburgh area. She currently studies Violin Performance at Duquesne University under the direction of Rachel Stegeman. Sarah has a strong interest in orchestral performance and regularly performs with Wheeling Symphony Orchestra, Johnstown Symphony, and other orchestras in the Pittsburgh area. Sarah has also participated in several summer festivals including Brevard Music Center and Domaine Forget where she studied orchestral and chamber performance. After completing her Bachelor’s degree, Sarah plans to continue her education in music. She hopes to have a career in orchestral performance in the future.

Artistic Director PAUL MILLER has been heard on stages ranging from the Orangerie in Darmstadt, Germany to the Kennedy Center in Washington, DC to the Big Island Brewhouse in Kamuela, Hawai`i. A specialist in new music and historical performance practice, Paul studied at Vassar College, the New England Conservatory, the Eastman...
School of Music, and Harvard University. As a music theorist, Paul's publications can be read in *Perspectives of New Music, Opera Quarterly, Music and Letters, Early Music* and *Twentieth-Century Music*. Recently he has been navigating the peculiarities of the electric violin and the modular synthesizer, an interest that derives from his six summers of study in Germany with Karlheinz Stockhausen. Paul has worked on the faculties of Temple University, the University of Colorado in Boulder, Cornell University, and now Duquesne University, where he serves as an Assistant Professor of Musicianship.

Born in Asheville North Carolina, **TAYA RICKER** began her violin studies at the age of four. While growing up in Asheville, she performed with the Hendersonville Symphony Orchestra and the Asheville Symphony Youth Orchestra as winner of their annual concerto competitions. As an orchestral musician Ms. Ricker has been a member of the Winston-Salem Symphony Orchestra and also served as Associate Concertmaster in the Western Piedmont Symphony. She has also performed in the violin sections of the Hendersonville, Asheville, Richmond (Virginia) Symphony Orchestra, and the Wintergreen Summer Festival Orchestra. She will appear on a soon to be released world premiere recording of ‘Children of Adam’, a work commissioned by the Richmond Symphony Orchestra for their 60th anniversary, by Mason Bates. Taya enjoys collaborating with other musicians in all genres and can also be found on albums by Between the Buried and Me, Anne-Claire and the Wild Mystics, and Bear Stevens.

In 2010, Taya, along with Pianist John Salmon, began a concert series in Greensboro North Carolina in collaboration with the MacKay Foundation for Cancer Research with all proceeds going to Wake Forest University School of Medicine section on Hematology and Oncology. The MacKay Foundation concerts continue to bring together notable jazz and classical musicians who have donated their time, energy, and talent.

Ms. Ricker holds her Bachelor of Music and a Master of Music in Violin Performance from the University of North Carolina at Greensboro under the instruction of Dr. Fabian Lopez. She also holds a Post Baccalaureate Certificate in Jazz Studies from the University of North Carolina at Greensboro under the instruction of Professor Chad Eby. She currently resides in Pittsburgh where she is pursuing an Advanced Music Studies Certificate at Carnegie Mellon University under the instruction of Andrés Cárdenes.

**JUSTIN WALLACE** is a harpsichordist and organist based in Pittsburgh. He is the Assistant Organist at Shadyside Presbyterian Church and is currently serving as the chair of the Pittsburgh Organ Academy, a program through the Pittsburgh chapter of the American Guild of Organists.

As a harpsichordist he has made appearances with Chatham Baroque, Quantum Theatre,
and Pittsburgh Camerata. He is a founding member of the Pittsburgh-based group Musica Mundana, and is the regular harpsichordist for the Academy Baroque Ensemble and The Duke’s Music. His continuo work has taken him to festivals in Charleston, SC and Quito, Ecuador. He has studied under or participated in masterclasses with William Porter, Arthur Haas, Webb Wiggins, Lisa Crawford, Joseph Gascho, Jean-Luc Ho and Blandine Verlet, and has received guidance from builders such as Keith Hill, Barbara Wolf and John Phillips.

Justin is also a composer whose compositions have been performed at venues including St. Mark’s Cathedral, Seattle; Kodak Hall, Rochester, NY; and locally by Opera Theatre of Pittsburgh, Tuesday Musical Club, Shadyside Presbyterian Church Chancel Choir, and Pittsburgh Compline Choir.

Justin holds degrees from Baldwin-Wallace Conservatory and the Eastman School of Music. A native of Akron, Ohio, he has lived in Pittsburgh since 2010.

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2018

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THE DUKE'S MUSIC

THE JOURNEY NORTHWARD:
Baroque Music's Journey from Italy to Austria, Germany, England, Sweden, and Russia

Paul Miller
Artistic Director

Featuring
Patricia Halverson
Alan Lewis

Duke's Music Vocal Ensemble
Caron Daley, choral preparation

February 9, 2018 | 4:00 p.m.
Calvary Episcopal Church
315 Shady Ave, Pittsburgh, Pennsylvania
15206
As a naval commander and governor general of New France, the Marquis Michel-Ange Duquesne de Menneville (1700–1778) was surely not ignorant of the vibrant musical culture in his homeland. In 1681, Lully’s opera Phaëton was heard in Duquesne’s home city of Toulon, and in 1765, the city opened its first permanent theater. Toulon’s proximity to Italy meant that Duquesne would have likely known Italian as well as French music. Although Duquesne was not connected in any way to the esteemed French royal chapel of musicians, no aristocratic Frenchman in the eighteenth century could have possibly reached puberty without receiving dancing lessons or making some basic study of music.

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Therefore with joy and pride in the namesake of our University and the long and glorious heritage of our great city, we continue The Duke’s Music in the spirit of bringing greater awareness of this history to our School and to the Pittsburgh community. Central to our goal is the commitment to perform exclusively on period instruments—or, to employ only instruments as they would have appeared to musicians of the seventeenth and eighteenth centuries.

Now concluding its second year, The Duke’s Music is delighted to offer its first concert in collaboration with a vocal consort. We are very fortunate to have a talented and enthusiastic cadre of singers under the direction of Dr. Caron Daley working alongside us, and we hope this tradition continues in the years ahead.
Deh, dolce anima mia from the Sixth Book of Madrigals (1600) Benedetto Pallavicino (1551–1601)

Beatus vir from Selva Morale e Spirituali (1641) Claudio Monteverdi (1567–1643)

Sonata à 3 Antonio Bertali (1605–1669)

Trio Sonata No. 2 in F Major Baldassare Galuppi (1706–1785)
  I. Allegro
  II. Larghetto
  III. Allegro

INTERMISSION

Symphony in A Major Johan Helmich Roman (1694–1758)
  I. Allegro
  II. Arietta
  III. Allegro assai

Meine Seele erhebt den Herrn from Symphoniae Sacrae II, op. 10 no. 4 Heinrich Schütz (1585–1672)
  Julianna Grabowski, soprano

Stockholm Sonata No. 10 in G Major Attilio Ariosti (1666–1729)
  I. Presto
  II. Grave
  III. (Untitled)
  Paul Miller, viola d’amore

Jesu, meines lebens Leben Dietrich Buxtehude (1637–1707)
  I. Sinfonia
  II. Aria
Paul Miller and Sarah Gudbauer, violins
Elisa Rendón and Eduardo Barradas, violas
Jonathan Craig, sackbut
Patricia Halveson, viola da gamba and violone
Alan Lewis, continuo organ

Soprano: Julianna Grabowski, Isabel Tarcson, Lindsey Mesina
Alto: Amber Rigot, Lauren Petrillo, Vinny Marchi
Tenor: Brent Kimball, Geoff McKain
Bass: Samuel Froehlich, Hayden Keefer

Choral Preparation: Caron Daley

The Duke’s Music would like to graciously thank Calvary Episcopal Church for hosting us. We are very lucky to have such a beautiful and welcoming space to perform in Pittsburgh. A portion of today’s free-will offering will go to support Calvary’s mission. We also wish to thank Alan Lewis and Patricia Halverson, our professional continuo team, for providing world-class artistry. We are deeply grateful for their work supporting us. Our concert would not be possible without their assistance.

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In the early seventeenth century, a new style of music took hold. The composers and performers who invented it broke century-old norms of counterpoint, wrote wildly dissonant harmonies, interpreted text in a daring and expressive new way, and combined voices and instruments together in a larger, more dynamic ensemble. Opera was invented, first as an aristocratic amusement and then as a powerful engine for enormous profit and celebrity. Although the term “baroque” was not invented until centuries later, the new style (called “seconda pratica” or “second practice” to set it apart from “prima pratica” or simply “style antico”) spread from the courts Mantua and Verona to the public theaters of Venice, to the majestic ecclesiastical center of Rome, and then northward through the Alps to Austria, Germany, France, the Netherlands, England, and even Sweden and Russia.

Arguably, it was because of the free movement of people from the south to the north that this happened. Italians such as Ariosti, Bertali, and Galuppi travelled from sunny Italy to Vienna, Berlin, London and St. Petersburg. Heinrich Schütz voyaged southward from Saxony to study with Monteverdi and the great Italian masters. Likewise, Roman travelled from Sweden to London and then Italy to absorb the sounds he heard there. For others like Buxtehude, the style was so integral a part of the musical language that no travel was necessary; rather, students like J. S. Bach travelled northward to him, in order to learn more from an esteemed master.

The first and earliest piece on our program was written by Benedetto Pallavicino (1551–1601). As a singer and composer, Pallavicino served the Gonzagas in Mantua, one of the most influential and powerful families in Italy. While his early madrigals are conservative, he adopted the new expressive style in his sixth book, published in 1600. The madrigal “Deh, dolce anima Mia” sets an amorous poem by Giovanni Battista Guarini, one of the most popular writers of the time. Pallavicino’s effective use of unprepared dissonances, the occasional grating augmented triad, and other dramatic contrasts in texture are all elements of the new baroque style that signaled a rupture with the past. Although he never travelled northward, Pallavicino’s music serves as a beginning marker or “terminus ad quo” for our journey northward.

Deh dolce anima mia,
Non pianger più se m’ami e ti consola,
Ch’infinita è la schiera,
De gl’infelici amanti,
Vive ben altri in pianti,
Si come tu mio core,
Ogni ferita ha seco il suo dolore,
Ne se tu solo à lagrimar d’Amore.

Come, gentle soul,
weep no more if you love me, but take
comfort
remembering that the number
of unhappy lovers is infinite;
there are many more who weep
just like you, my heart.
All wounds must ache, and you
are not alone in shedding tears for love.

Famous as maestro di capella at the Basilica of St. Mark’s in Venice — one of the most prestigious musical positions in Europe — Claudio Monteverdi (1567–1643) was one of the main inventors of the baroque style. His three surviving operas are all masterpieces,
and his enormous output of madrigals (both a capella and with instruments) are some of the most beloved works in their genre. Beatus Vir was published in one of Monteverdi’s greatest collections of church music, entitled “Selva Morale e Spirituali” (“Moral and Spiritual Forest”), when the composer was 74 years old. Printed in 1641, this anthology contains an inventive potpourri of fascinating music, including a Mass, two Magnificats, several madrigals, pieces in the style antico, and various hymns and motets including Beatus vir. Based on the text of Psalm 112, Beatus Vir is one of the more stylistically modern compositions in the collection. It juxtaposes demanding solo and paired vocal parts with the full six-part choir, obliging the singers to be both excellent soloists and ensemble musicians. Although Beatus vir can be performed with only continuo and two violins, we offer the larger version today, which includes three additional parts for violas or trombones.

Psalm 112 (Latin Vulgate #111) – translation from the King James Bible

_Beatus vir qui timet Dominum: in mandatis ejus volet nimis._
_Potens in terra erit semen ejus; generatio rectorum benedicetur._
_Gloria et divitiae in domo ejus: et justitia ejus manet in saeculum saeculi._
_Exortum est in tenebris lumen rectis: misericors, et miserator, et justus._
_Jucundus homo qui miseretur et commodat; disponet sermones suos in judicio: quia in aeternum non commovebitur._
_In memoria aeterna erit justus; ab auditione mala non timebit. Paratum cor ejus sperare in Domino, confirmatum est cor ejus; non commovebitur donec despiciat inimicos suos._
_Dispersit, dedit pauperibus; justitia ejus manet in saeculum saeculi: cornu ejus exaltabitur in gloria._
_Peccator videbit, et irascetur; dentibus suis fremet et tabescet: desiderium peccatorum peribit._

_Blessed is the man that feareth the Lord: he hath great delight in his commandments._
_His seed shall be mighty upon earth: the generation of the faithful shall be blessed._
_Riches and plenteousness shall be in his house: and his righteousness endureth for ever._
_Unto the godly there ariseth up light in the darkness: he is merciful, loving, and righteous._
_A good man is merciful, and lendeth: and will guide his words with discretion._
_For he shall never be moved: and the righteous shall be had in everlasting remembrance._
_He will not be afraid of any evil tidings: for his heart standeth fast, and believeth in the Lord._
_His heart is established, and will not shrink: until he see his desire upon his enemies._
_He hath dispersed abroad, and given to the poor: and his righteousness remaineth for ever; his horn shall be exalted with honour._
_The ungodly shall see it, and it shall grieve him: he shall gnash with his teeth, and consume away; the desire of the ungodly shall perish._

Born and educated in Verona, Antonio Bertali (1605–1669) moved northward to Vienna around 1624 and worked at the court there for the rest of his life. In 1649, he was promoted to Kapellmeister. Bertali brought Italian opera to Austria where it enjoyed great popularity. He was also a well-known violinist, and composed a great deal of chamber music in the Italian style. Bertali’s music travelled eastward when Pavel Vejvanovsky, trumpeter for the Bishop of Olmütz in Moravia (now in the Czech Republic), copied it. The piece on today’s program is somewhat unusually written for violin, viola, and viola da gamba.
gamba. It appeared on a Chatham baroque concert a few years ago. Andrew Fouts, one of Chatham’s directors, kindly supplied us with the parts, which — like so much of the music we perform from the seventeenth century — were transcribed from manuscript. Like Monteverdi’s Beatus Vir, the piece is on a ground bass, but with the most elaborate and intricate variations in the upper parts. Its rhythmic language is complex and luxuriant, and fleeting motives elegantly ricochet between the three solo instruments.

Although his name has largely been lost to history, the Venetian composer Baldassare Galuppi (1706–1785) had an immensely successful career. Holding the same prestigious position as Monteverdi over a century later, Galuppi served as maestro di capella at St. Mark’s Basilica in Venice. Galuppi became known as the principal inventor of comic opera or “dramma giocoso”. He made successful trips to Vienna, London, and even St. Petersburg. The Empress of Russia, Catherine the Great invited Galuppi to compose for her court in 1764. After she offered an immense sum of money, the Venetian authorities reluctantly agreed. Galuppi travelled northward where he met C.P.E. Bach while passing Berlin. During his three-year stay in St. Petersburg, Galuppi wrote several operas for the Russian court and improved the musical establishment there. When he returned to Venice, he continued to produce successful music. Charles Burney wrote in 1771,

“It seems as if the genius of Signor Galuppi, like that of Titian, became more animated by age. He cannot now be less than seventy years old, and yet it is generally allowed here that his last operas and his last compositions for the church abound with more spirit, taste, and fancy, than those of any other period of his life.”

The trio sonata on today’s program comes from one surviving manuscript in the University Library of Uppsala, Sweden, and is dated around 1760—just around the time of Galuppi’s Russian sojourn. It represents the best characteristics of his style. The first movement seems so ridiculously conventional that it invokes comedy, while the second abruptly veers into a dark, moody emotional world. The last movement reclaims some of the first’s naïveté, bookending a peculiar and bizarre piece that masterly traverses the emotional spectrum.

Born in Stockholm, Sweden, Johan Helmich Roman (1694 –1758) showed signs of musical talent from an early age. He was invited to play at the royal chapel in 1711 as a violinist and oboist. In 1715, the King of Sweden funded Roman’s studies in London. While in London, Roman met Handel, Geminiani, and many others. During this period, he copied out the sonata by Ariosti in our program. Returning to Sweden in 1721, Roman soon became a very influential force in the improvement of musical performance in Stockholm. He travelled abroad again in 1734 to Germany, Italy, Austria and France, bringing a large quantity of music northward. Later in his life, Roman’s career suffered because of changing musical tastes, but his work is well known in Sweden and still frequently performed there.
Roman’s dozen or so symphonies are nothing like the later works of Haydn and Mozart that bear that name. Instead, they are short pieces for small ensemble much in the Italian style. In the A Major Symphony, the second movement omits the bass part while the second violin and viola accompany the first violin almost entirely in unison. This is a technique that Vivaldi used very frequently in his instrumental concertos. Roman’s music shows how the Italian baroque style found fertile soil far from its original roots.

Born into a family of innkeepers, it was perhaps by chance that Heinrich Schütz (1585–1672) received any musical education at all. One night, the Landgrave Maurice of Hesse-Kassel (known as “Maurice the Learned”) stayed at the Schütz’s inn. He was so impressed with young Heinrich’s singing that he offered him an education in Kassel. First trained as a choirboy, Schütz almost pursued a career in law — but decided instead to travel to Venice where he studied music with Giovanni Gabrieli from 1609 to 1613. After his Italian studies were complete, Schütz briefly returned to Kassel where he served as an organist, but moved to Dresden in 1615 where he obtained an excellent position as court composer to the elector of Saxony. Returning to Venice again in 1628, Schütz met Monteverdi. In the 1630s and 40s, Schütz traveled northward to Denmark. Despite his stature as one of the greatest composers of his generation, Schütz retired a poor man and had to move in with his sister. He died at the age of 87, having successfully brought the baroque style north to Saxony and Denmark.

The concerto “Meine Selle erhebt den Herrn” comes from the second of Schütz’s three published collections of concerted music on sacred texts, called Symphonae Sacrae. “Concerted” music simply means that the instrumental parts are independent from the vocal ones instead of merely doubling them. The concerto was probably composed sometime during the 1630s. The text comes from the famous canticle in the gospel of Luke and is known as the “German Magnificat.” Schütz set this text no fewer than four times, and it was popular with other German composers including Schein, Scheidt, Pachelbel, and Buxtehude.

Attilio Ariosti (1666–1729) lived an eccentric and flamboyant life. He first became a monk at age 22, but then left his order to serve as an organist Mantua, Monferrato and Bologna. In 1697, Ariosti travelled to Berlin where he lived for six years, serving Sophie Charlotte of Hanover, an enlightened patron of the arts. Later he became an Austrian diplomat, successfully performed an opera in Venice, and enjoyed huge success in London and Paris. After moving to London in 1716, Ariosti rivaled Handel and Bononcini in the city’s theater culture, helped to direct the Royal Academy of Music, and published what was probably the most successful book of sonatas and cantatas in the first half of the 18th century in England. The fact that Ariosti sold over 760 copies of this book by subscription indicates that his music was extremely well known. But, with Handel’s rising stardom Ariosti’s soon declined, and he died poor after gambling most of his fortune away.
Ariosti’s music for viola d’amore is extensive, but the composer was a keen businessman: most of it can be played on the violin as well. An instrument with six or seven playing strings and as many resonating, or sympathetic strings, the viola d’amore is an unusual and difficult instrument to master. Steeped in the Italian style, Ariosti’s six viola d’amore sonatas from the wildly successful 1724 London publication form the core of his output. However, there are 57 additional movements for viola d’amore in a Swedish manuscript, copied by Roman. This sole surviving manuscript was probably made around 1718, when Roman was living in London. The sonata you will hear today is one of the silliest in the Swedish collection, overall simple in conception but rich with variety and wit, particularly in the first movement where a false entrance creates a ridiculous rhythmic “hiccup.”

Born in Oldesloe in Holstein, Dietrich Buxtehude (1637–1707) was technically Danish by birth, but later he Germanized his name and moved to Lübeck, where he held the post of organist at the Marienkirche from 1668 onwards. As a composer, Buxtehude wrote a tremendous and influential quantity of organ and vocal music. To provide a venue for performance, he initiated a series of evening concerts (“Abendmusik”) that were very popular. While other cities in Germany had such concerts, Buxtehude’s were so well known that Lübeck became a kind of Mecca for composers. J. S. Bach famously visited the elder Buxtehude in 1705, making the 400-mile journey entirely on foot. Handel and Mattheson both hoped to obtain Buxtehude’s position when he retired; however, if they were to take the job, they would have been obliged to marry his daughter. Both left the day after they arrived.

Like Monteverdi’s Beatus Vir and Bertali’s Sonata, Buxtehude’s cantata “Jesu meines lebens Leben” is a piece on a ground bass. This means that the simple bass line repeats over and over again. The ground bass technique vividly expresses the sentiment of the text: Jesus is thanked “a thousand times”. The way that the text is graphically expressed through the music is a hallmark of baroque style.

| Jesu, meines Lebens Leben,                | Du hast laßen Wunden schlagen, |
| Jesu, meines Todes Tod,                  | Dich erbärmlich richten zu,    |
| Der du dich für mich gegeben              | Um zu heilen meine Plagen     |
| In die tiefste Seelennot,                 | Und zu setzen mich in Ruh!    |
| In das äusserste Verderben,               | Ach, du hast zu meinem Segen  |
| Nur daß ich nicht möchte sterben:        | Laßen dich mit Fluch belegen! |
| Tausend, tausendmal sei dir,              | Tausend, tausendmal sei dir,  |
| Liebster Jesu, Dank dafür!                | Liebster Jesu, Dank dafür!    |
| Du, ach, du hast ausgestanden             | Nun, ich danke dir von Herzen, |
| Lästerreden, Spott und Hohn,              | Jesu, für gesamte Not:         |
| Speichel, Schläge, Strick’ und Bande      | Für die Wunden, für die Schmerzen, |
|                                            | Für den herben, bittern Tod,  |
|                                            | Für dein Zittern, für dein Zagen, |
|                                            | Für dein tausendfaches Plagen, |
|                                            | Für dein’ Angst und tiefe Pein |
|                                            | Will ich ewig dankbar sein.   |
Jesus, life of my life, Jesus, death of my death,
You who gave yourself for me into the deepest distress,
Into the most extreme condemnation, Just so that I might not die;
Thousands and thousands of times to you, dearest Jesus, be thanks given for that.
Oh! You have suffered slander, mockery and scorn, spittle, beatings, ropes and ties,
you righteous Son of God,
just to save me, a poor person, from the devil's chains of sin;
Thousands and thousands of times to you, dearest Jesus, be thanked for that.
You have mercifully allowed woundings blows to be dealt to you, in order to heal my wounds,
in order to give me peace;
Oh! For the sake of my blessing
you have let a curse be laid upon yourself; Thousands and thousands times to you, dearest Jesus,
be thanked for that.
They have cruelly derided you, they have abused you,
they have even crowned you with thorns: What moved you to allow that?
So that you might cheer me, and crown me with honor;
Thousands and thousands times to you, dearest Jesus, be thanked for that.

I thank you heartily, Jesus, for all the misery,
for the wounds for the pain, for the hard, bitter death,
for your trembling, for your great distress, for your thousands and thousands times to you,
dearest Jesus, be thanked for that. Amen.
The Duke’s Music
De sol y de flama
Baroque Music from Spain and the New World

Saturday, October 19, 2019 | 7:30 p.m.
Dr. Thomas D. Pappert Center for Performance and Innovation
$10 General Admission (at the door)

Featuring:
Paul Miller, director

Julianna Grabowski, soprano
Lindsey Mesina, soprano
Emma Fleeman, soprano
Paul Miller, violin
Sarah Gudbaur, violin
Rachel Williams, viola
Colby Hill, percussion
Patricia Halverson, viola da gamba
Scott Pauley, theorbo, vihuela, and baroque guitar

With Special Guest:
Dr. Leonardo Bacarreza
Department of Modern Languages and Literatures
As a naval commander and governor general of New France, the Marquis Michel-Ange Duquesne de Menneville (1700–1778) was surely not ignorant of the vibrant musical culture in his homeland. In 1681, Lully’s opera Phaëton was heard in Duquesne’s home city of Toulon, and in 1765 the first permanent theater opened there. Toulon’s proximity to Italy meant that Duquesne would have likely known Italian as well as French music. Although Duquesne was not connected in any way to the esteemed French royal chapel of musicians, no aristocratic Frenchman in the eighteenth century could have possibly reached puberty without being able to dance or making some basic study of music.

When Duquesne landed in Quebec on July 1, 1752 to assume his duties as governor general (a post he held until 1755), music in French-speaking Canada had already enjoyed a long and rich history. As early as 1620, music was taught at the Collège des Récollets, and the Gazette de Québec, which started publication in 1764, mentions many theatrical performances, concerts and assemblies for dancing. Although Duquesne himself helped to build Fort Duquesne at what is now Point Park, he enjoyed only varying military success in the Ohio valley, and neglected the Lake Champlain area where the British gained valuable ground. Doubtlessly, sparring with shrewd British and Virginia troops under the command of Edward Braddock, John Fraser, and George Washington occupied most of Duquesne’s attention. But when he did listen to music in Quebec, or during his visits to Paris or at his parish church in Toulon, Duquesne would have heard pieces that were similar to those we offer you tonight.

Therefore, with joy and pride in the namesake of our University and the long and glorious heritage of our great city, we continue “The Duke’s Music” with this, our fifth concert. Central to our mission is a commitment to perform exclusively on period instruments – or, to employ only instruments as they might have appeared to musicians of the seventeenth and eighteenth centuries. We hope that we may continue these concerts for many years to come.
As a courtesy to performers and audience members, please silence your cell phones and refrain from using flash photography.

**PROGRAM**

Bartolomé de Selma y Salaverde (c. 1595–1638)
- Canzon à 4 from Canzoni, Fantasie et Correnti (1638)  
  arr. Paul Miller

Antonio de Cabezón (1510–1566)
- Diferencias sobre ‘El Canto del Caballero’
- Un gay bergier

Rafael Antonio Castellanos (1725–1791)
- Oygan una Xacarilla  
  *Lindsey Mesina, soprano*
  arr. Chatham Baroque

Anonymous, Peru
- Lanchas para baylar (Trujillo, Codex Martínez Compañón, c. 1782–85, arr. Tom Zajac)
- Al Nacimiento de Christo Nuestro Señor (Trujilio, arr. Zajac)

Hanacpachap  
Juan Pérez Bocanegra?, c. 1631,  
arr. Chatham Baroque

Españoleta  
arr. Julie Andrijeski

Gaspar Sanz (1640–1710)
- Canarios  
  arr. Chatham Baroque

José de Orejón y Aparicio (1706?–1765)
- Mariposa  
  *Julianna Grabowski, soprano*

Andrea Falconieri (1585–1656)
- Batalla de Barabaso yerno de Satanas  
  from *Il primo Libro de Canzone, Sinfonie...* (1650)

José Marín (c. 1619–1699)
- Ojos pues me desdeñáis  
  *Emma Fleeman, soprano*
  arr. Chatham Baroque

Juan García de Zéspedes (c. 1619–1678)
- Convidando está la noche  
  arr. Chatham Baroque
Oygan una xacarilla

Oygan, oygan, oygan
una xacarilla
de una niña soberana (de una niña soberana)
que luce y brilla farol,
clavel, rayo, rosa y llama.

Oygan, oygan
que en ecos he de cantar (la he de cantar).

Ya la niña concebida (Vida)
graciosa y sin mancha (-ancha)
le da Dios eterno (-terno)
de luz soberana (-ana)

Le obtiene en su vientre (entre)
mujer es la clara (Ara)
será y la contemplo (Templo)
de mayor monarca.

Arca de Dios y su nave (Ave)
que sube la escala (Ala)
A la cumbre donde estrella (Ella)
a Luzbel es desgracia.

Alma en que Dios se crea (crea)
El mundo que es sin falta (alta)
porque se confirme (firme)
su ya enamorada.

Cachua a voz y bajo al Nacimiento de Christo Nuestro Señor

Dennos lecencia, señores,
dennos lecencia, señores,
puesto que es Nochebuena,
para cantar y baylar
al uso de nuestra tierra,
al uso de nuestra tierra,
Qui lla lla, qui lla lla....

Listen to a Xacarilla

Listen, listen, listen
To the xacarilla
Of a sovereign girl (of a sovereign girl)
Who glows and shines, lantern,
Carnation, ray, rose, and flame.

Listen, listen,
In echoes I'll sing it (In echoes I'll sing it).

The girl who was conceived (Lived)
Gracious and immaculate (Immaculate)
Receives from the Eternal (Eternal)
A sovereign light.

Her womb now being blessed (Blessed)
With grace the girl shines (Shines)
Since she will enshrine (Shrine)
The greatest Monarch.

God's Ark and His vessel (Vessel)
The stairway she ascends (Ascends)
To the summit where a star (Star)
To Lucifer means disgrace.

In her soul God makes (Makes)
A fault-free world (World)
So it is confirmed (Confirmed)
That she is the loved one.
**Hanaqpachap kusikuynin**

Hanaqpachap kusikuynin,
Waranqatqa much’asqaiki.
Yupay ruru pukuq mallki,
Runakunap suyakuinin,
Kallpanaqqa q’imikuynin,
Waqyasqayta.

Uyariway much’asqayta,
Diospa rampan, Diospa maman,
Yuraq tuqtu, hamanq’ayman,
Yupasqalla, quillpasqaita,
Wawaykiman suyusqaita,
Rikuchillay.

**Joy of the World Above**

Joy of the world above,
I shall give you a thousand kisses.
Precious fruit, fruitful tree,
Hope of humanity,
Support of the weak,
I invoke you.

Answer to my devotion,
Bridge to God, Mother of God,
White flower bud, my amaryllis,
You, the always-important, the core of my rituals,
What I have shared with your Son,
Please show him.

**Mariposa de sus rayos**

Recitativo
Ya que el sol misterioso
sale embozado con la blanca nube
a ser enigma a la piedad patente,
mi afecto reverente se niega a los sentidos
mientras sube a contemplar
el cerco luminoso
que le estrecha glorioso,
pues de mis ojos no podrá el desvelo
registrar tanta luz, sin luz del cielo.

Aria
Mariposa de sus rayos,
ronda el alma fervorosa
esa esfera prodigiosa,
con las alas de la fe.
Y aunque sienta los desmayos
que el dolor causarle pueda,
del fervor no retroceda
cuando mas doliente esté

**Butterfly of Its Rays**

Recitativo
Now that the mysterious sun
Comes out covered by a white cloud
To become an enigma to the patent mercy,
My reverent affection is denied to the senses
While it ascends to contemplate
The luminous circle
That holds it, glorious,
Because my eyes, although awake, cannot
Register so much light, without the light of heaven.

Aria
Butterfly around its rays,
The fervent soul surrounds
That prodigious sphere
With the wings of faith.
And although it feels the weakness
That pain may cause,
It doesn't withdraw
Even when it's suffering the most.
Ojos, pues me desdeñáis
No me miréis,
pues no quiero que logréis,
el ver como me matáis.
Cese el ceño y el rigor,
ojos, mirad que es locura
arriesgar vuestra hermosura
por hacerme un disfavor.
Si no os corrige el temor
de la gala que os quitáis,
no me miréis
pues no quiero que logréis,
el ver cómo me matáis.

Eyes, since you scorn me,
Don’t look at me,
For I don’t wish that you achieve
The look with which you kill me.
End the frowns and the severity;
Eyes, behold what madness is:
To risk your loveliness
By doing me a discourtesy.
If fear doesn’t cause you
To lessen you charms,
Don’t look at me,
For I don’t wish that you achieve
The look with which you kill me.

And if your harsh behavior
Is for nothing more than to kill me,
You may let me forgo the pain,
For I will die from not seeing you.
But if it is not true
That you want me to be at peace,
Don’t look at me,
For I don’t wish that you achieve
The look with which you kill me.
Convidando está la noche

Despacio
Convidando está la noche
Aquí de músicas varias:
Al recién nacido infante
Canten tiernas alabanzas.

Alegres cuando festivas
Unas hermosas zagales
Con novedad entonaron
Juguetes por la guaracha.

Guaracha
¡Ay!, que me abraso, ¡ay! divino dueño, ¡ay!
En la hermosura, ¡ay!, de tus ojuelos, ¡ay!
¡Ay!, cómo llueven, ¡ay!, ciento luceros, ¡ay!
Rayos de gloria, ¡ay!, rayos de fuego, ¡ay!

¡Ay!, que la gloria, ¡ay!, del portaliño, ¡ay!
Ya viste rayos, ¡ay! si arroja hielos, ¡ay!
¡Ay!, que su madre, ¡ay!, como en su espero, ¡ay!
Mira en su lucencia, ¡ay!, sus crecimientos, ¡ay!

En la guaracha, ¡ay!, le festinemos, ¡ay!
Mientras el niño, ¡ay!, se rinde al sueño, ¡ay!
Toquen y bailen, ¡ay!, porque tenemos, ¡ay!
Fuego en la nieve, ¡ay! nieve en el fuego, ¡ay!

Pero el chicote, ¡ay!, a un mismo tiempo, ¡ay!
Llorá y se rie, ¡ay! qué dos extremos, ¡ay!
Paz a los hombres, ¡ay! dan de los cielos, ¡ay!
A Dios las gracias, ¡ay! porque callemos, ¡ay!

The Night is Inviting

Despacio
The night is inviting
Here, with varied music:
To the newborn child
Sing tender praise.

Happy when festive
The beautiful shepherds
With novelty intoned
The playful toys of guaracha.

Guaracha
Oh! I'm burning, oh! my divine Master, oh!
In the beauty, oh! of your little eyes, oh!
Oh! how it's raining oh! a hundred stars, oh!
Rays of glory, oh!, rays of fire, oh!

Oh! the glory, oh! of the little manger, oh!
Is covered with rays, oh! and blasts of ice, oh!
Oh! His mother, oh! as when she expected, oh!
Now sees His light, oh! as He grows up, oh!

In the guaracha, oh! we celebrate Him, oh!
While the child, oh! is going to sleep, oh!
Play and dance, oh! because we have, oh!
Fire in the snow, oh! Snow in the fire, oh!

But the little child, oh! at the same time, oh!
Cries and laughs, oh! Such are the extremes, oh!
Peace to all people, oh! coming from Heaven, oh!
To God we thank, oh! 'cause we go silent, oh!
**PROGRAM NOTES**

**INTRODUCTION**

Spanish musicologist José López-Calo writes, “secular instrumental music in Spain during the seventeenth century constitutes one of the most sad and inexplicable gaps in all of our musical history.” He points out that while there exists a sizable repertory for solo guitar, harp, and keyboard, there is virtually no surviving ensemble music in seventeenth-century Spain. While his comment is true, it does not tell the whole story. We know, for example, that other instruments, such as shawms, viols, violins, and percussion played important roles in the musical culture of Spain, often playing in ensemble. Descriptions of instrumental ensemble music are not rare in seventeenth-century Spain, particularly in the theatre. The gap that López-Calo points out is really more a lack of surviving repertoire than a musical culture bereft of ensemble music.

If we expand our definition of Spanish music to include parts of Europe under Spanish rule, we discover that there was significant exchange of musical ideas and musicians. Spanish-born composers such as Bartolomé de Selma y Salaverde and Diego Ortiz published works in Italy, while Italian-born composers, such as Andrea Falconieri, wrote music for the theatre in Spanish-ruled Naples. Although some of these works have an Italian character, we have included them here to demonstrate the rich musical culture throughout the Spanish diaspora.

**DANZAS Y BAILES**

Much of the surviving instrumental music from seventeenth-century Spain can be loosely categorized as dance music. Dances were divided into two general categories, based on social and moral criteria. The word *danza* was used to describe noble dances of the aristocracy, while the word *baile* denoted the dances of the lower classes. In his *Días geniales o ludicrous* (Seville, c.1626), Rodrigo Caro wrote that

...the difference between [the baile] and the danza is that in the danza, the gestures and the movements of the body are virtuous and manly, while in the baile they are lewd and indecent.

While much of the dance music has survived, sadly, the choreographies of the dances have been lost. Descriptions of the dances, however, tell us that some were outlawed because of their erotic nature. Danzas such as the noble Españoleta fall into a more stylized (and less licentious) form suitable for the courts. The Canarios is thought to have come from the Canary Islands, which were conquered by Spain in 1496. Although first described as a “brisk and lively” dance performed by native Canary Islanders, by the late sixteenth century it had become a stylized aristocratic dance, although it retained a vigorous character with “violent and quick movements.”

**NOTES ON THE PIECES**

**Bartolomé de Selma y Salaverde** was an Augustinian friar active in the early 17th century. Apart from this fact, little is known of his life. There are no records of his birth or baptism. It is thought that he might have been a grandson of a famous Spanish wind instrument maker who lived in Cuenca and Madrid, but there are no documents to prove this conjecture. One of his contemporaries described him as a virtuoso of the dulcian, the instrument that predated the bassoon. Much beloved by players of this instrument, Selma’s collection of Canzoni contains the very first published piece for solo bassoon. From 1628-30 Selma worked at Innsbruck, Austria for Archduke Leopold, and he might have still been there in 1638 when his collection of Canzoni was published in Venice. Dedicated to the King of Poland and Sweden, only one copy of this important collection survives, and even then it is in a slightly damaged state. No other music by Selma is known. Printing errors abound, and our edition had to be painstakingly edited for accuracy. Even
so, there are many wonderful musical ideas in Selma’s music, particularly in the piece we present tonight, which is filled with colorful and unexpected chromaticism towards the end.

Blind from a young age, **Antonio de Cabezón** enjoyed the patronage of one of the most powerful kings of the sixteenth century, Charles V. In 1538, Cabezón became associated with the royal chapel, and he served as music teacher for the King’s children. Cabezón’s music was influential and well-known; during the court’s trips to the Netherlands, Italy, Germany and England he performed for many. Most of his compositions were published after his death in Madrid. Although Cabezón wrote many serious pieces, the ones we perform tonight are among his more lighthearted. The first is a *diferencias* on a popular Spanish song. In the “Canto del Caballero”, each instrument gets to play a sophisticated ornamented version of the song in turn. Cabezón’s intabulation of Thomas Crecquillon’s popular and highly regarded chanson “Un Gay Bergier” was originally written for a keyboard instrument such as the organ. It is a witty and sophisticated commentary on the original French song that ends with an appealing cascade of upward flourishes.

**Rafael Antonio Castellanos** served at the Antigua Cathedral in Guatemala in the 1740s and 50s before being promoted to *Maestro de capilla* at the cathedral in Guatemala City. He also taught music at the local college. Castellanos composed several liturgical works in Latin as well as over 170 other pieces for special events. His music cleverly combines Spanish and Italian elements with the speech patterns of Indian, African and Afro-Caribbean languages. The song we perform today, “Oygan una Xacarilla,” is a *villancico* for the feast of the Ascension of the Virgin. Castellanos’ music was not well known outside Guatemala and exists only in the City archive. Attempts by students and faculty at Indiana University have brought greater appreciation to this composer’s sizable oeuvre.

**Anonymous, Peru (Trujillo manuscript)**. Several pieces on our program come from the Codex Martínez Compañón, a nine-volume series that was compiled by the bishop of Trujillo, Peru. This collection of watercolors and musical scores documents life in the Peruvian diocese. The manuscript was sent to Charles IV, and it was archived in the Spanish Royal Library starting in 1803. The musical pieces were probable written out by Pedro José Solis, who was the maestro de capilla of Trujillo Cathedral from 1781 to 1823. The word “*Lanchas*” means “flat boat launch (for dancing),” while the *Nacimiento* exemplifies the Cachua, a type of dance mainly found in Peru. The word comes from the Quechua language and means “round dance,” and it is still popular today.

The *Hanacpachap* is an anonymous Marian hymn in the native Quechua language spoken in Peru. The Franciscan Friar Juan Pérez Bocanegra printed it in 1631 and is the earliest work of vocal polyphony published in the New World. It is one of the most beloved and popular pieces in the Latin American baroque. Although Bocanegra claimed he wrote the text himself, it is possible that a native Peruvian actually composed it. It has been recorded extensively since the 1990s.

**Gaspar Sanz**, a virtuoso guitarist-composer, wrote music that has inspired many, including the famous twentieth-century composer Joaquín Rodrigo. Sanz published his music and theoretical writings in *Instrucción de música sobre la guitarra española*, which contains 90 pieces for solo guitar. First appearing in Zaragoza in 1674, it received at least eight editions during the next 25 years. Sanz studied in Italy with some of the leading composers of his day, and was familiar with French music too. Yet his music retains a Spanish character, one which we hope to capture in our performance.
José de Orejón y Aparicio showed such talent at the age of nine that he was asked to replace an adult singer at the Lima Cathedral who passed away. Aparicio also studied the organ, and in 1742 became chief organist at the cathedral – no one had the courage to challenge him for the post! In 1760 he became maestro de capilla, but he did not live long thereafter. He was praised lavishly by the bishop of Lima for his organ playing and hard work. Aparicio’s music was known as far away as Bolivia, but it unfortunately did not circulate in Spain. The cantata Mariposa is in honor of the Blessed Sacrament, and contains a short recitative followed by a more extended aria in an Italianate style.

José Marín was a celebrated singer at the royal chapel of Felipe IV during the 1640s. His career suffered on account of his criminal activities. Later in his life, Marín seems to have worked in Madrid and died poor. What is unusual and important about Marín’s surviving music is that the continuo parts are usually written out instead of left in shorthand: this provides a great deal of helpful information for performers who wish to capture the style of the time. When Marín passed away at the age of 80, the Gazeta de Madrid write that he was “known within and outside Spain for his rare ability in the composition and performance of music”.

Although Italian by birth, Andrea Falconieri spent most of his career in Spanish-ruled Naples. He travelled frequently around Italy, and also visited Spain and France. In 1636 Falconieri was denounced for distracting nuns with his music. Nevertheless he was appointed lutenist at the Neapolitan royal chapel in 1639, and later became maestro di capella there. Falconieri wrote a sizeable amount of vocal music as well as a collection of instrumental music for violins and continuo from which we draw tonight’s piece. His amusing Battalla de Barabaso yerno de Satanás (Battle of Barabaso against Satan) owes some of its rhetoric to Monteverdi’s famous Il Combattimento di Tancredi e Clorinda, an extended operatic scene. Falconieri’s rapid repeated notes convey a vivid sense of the flash of steel and clank of armor that accompany a feverish battle. The piece ends with a graphic musical depiction of death followed by a final section of rejoicing. Is Satan vanquished at the end? Perhaps – but only temporarily!

A native of Mexico, Juan Garcia de Zéspedes was a singer, a viol player and composer. As a boy he sang at the Puebla Cathedral, where his salary increased rapidly. Zéspedes was responsible for teaching music every day at the church, and in 1670 he was appointed maestro de capilla in Puebla. Later in his life, the authorities chastised him for taking instruments and supplies that belonged to the church and not performing well. Zéspedes also reportedly emphasized instrumental music at the expense of vocal compositions, which displeased his employers. One of his most well-known pieces, Convidando está la noche majestically opens with a juguete (a vocal prelude) and then proceeds to a guaracha for two voices. This style of composition, also called guajira, became popular in Cuba but it stems from the Mexican style of villancico (Castellanos’ Oygan is another example of such a piece).

With its lively rhythms, simple harmonies and appealing text, Convidando is a wonderful way to end our tour of baroque music in Spain and the New World. Our program only surveys a small amount of the music that was created and performed at this time. Yet, so many styles in today’s popular music can trace their roots back to music of this era. We hope you enjoy the program as much as we did putting it together.
Leonardo Bacarreza teaches Spanish language, literatures, and cultures. He specializes in the Early Modern period. The focus of his research is how objects from the past (printed and manuscript books, garments, jewels, instruments, utensils, and weapons) allow us to understand our ancestors. He is also interested in the way these objects circulated between Spain and its colonies in the Americas because this explains in a tangible way a moment in history in which half of the world spoke, thought, and traded in Spanish. He joined Duquesne University in 2018 as a Teaching Assistant Professor of Spanish. Previously, he worked at the University of Denver and at the University of Richmond. He obtained his Ph.D. from Duke University. Before coming to the U.S., he studied and later taught literature at Universidad Mayor de San Andrés in La Paz, Bolivia.

Emma Fleeman is a junior Music Education Major at Duquesne University. She is a member of the Voices of Spirit, Duquesne University's chamber choir, and is excited to be going on tour with this group in the spring. She is also grateful for the opportunity to be performing in the Duke's Music with such talented musicians!

Soprano Julianna Grabowski is looking forward to her second performance as a soloist with The Duke's Music. Julianna is a native of Syracuse, NY and is currently living in Pittsburgh where she is pursuing a Master of Music degree in vocal performance at Duquesne University. She is a 2017 graduate of the State University of New York at Fredonia with degrees in vocal performance and music education with a concentration in piano. Julianna recently performed as a Young Artist with Finger Lakes Opera in their mainstage production of La Bohème, Opera HITS concert, and children's opera, Jack and the Beanstalk. She was also seen as Rosalinda in Duquesne University's 2019 production of Die Fledermaus. Julianna is the assistant conductor and soprano section leader of the Junior Mendelssohn Choir of Pittsburgh, as well as the conductor of the Pittsburgh Girls Choir adult community choir, Women of Song.

Sarah Gudbaur is an active violinist in the Pittsburgh area. She is currently completing her Master's degree in Violin Performance from Duquesne University where she studies under the instruction of Charles Stegeman. Sarah has a strong interest in orchestral studies and has performed with Wheeling Symphony Orchestra, Youngstown Symphony Orchestra, and Johnstown Symphony Orchestra. She has also studied orchestral, chamber, and solo performance at several summer festivals including Brevard Music Center and Domaine Forget (Quebec). In 2019, Sarah was chosen to receive a fellowship at the National Orchestral Institute Festival at the University of Maryland where she performed and recorded with NAXOS. Sarah also performs chamber music regularly, including performances on the baroque violin with Chatham Baroque and The Duke's Music.

Patricia Halverson, viola da gamba, holds a doctoral degree in Early Music Performance Practice from Stanford University. After completing her graduate work, she studied in the Netherlands in The Hague. A native of Duluth, Minnesota, Patricia is a founding member of Chatham Baroque. She teaches privately in Pittsburgh and has served on the faculty of summer workshops including the Madison Early Music Festival, Early Music Mideast and the Viola da Gamba Society of America's annual conclave.

Colby Hill is a percussion performance freshman at Duquesne University. He is a graduate of Lincoln Park Performing Arts Charter School. Previously, Colby played with Three Rivers Young Peoples Orchestra for three years, touring Europe with the group. Colby currently studies percussion with John Saroka and Ed Stephan, both former members of the Pittsburgh Symphony.
PERFORMER BIOGRAPHIES

Lindsey Mesina is currently a junior in the Music Education program at Duquesne University’s Mary Pappert School of Music. She sings with the Voices of Spirit, Duquesne’s auditioned touring choir, and will be traveling to Canada with the group this upcoming spring. She sang for the Duke’s Music in the spring of 2019 and is excited to be back for the fall 2019 rendition of this concert as a featured soloist. A native of Poughkeepsie, New York, Paul Miller founded The Duke’s Music in 2017 and led it since then through two seasons of performances. Miller is an Assistant Professor of Musicianship at Duquesne University, where he has taught since 2015. He also served on the faculties of Temple University, the University of Colorado in Boulder, and Cornell University, where he led the baroque ensemble there for two years as a postdoc. For several years, Miller was principal viola and soloist with the Washington Bach Consort and Opera Lafayette in Washington, D.C. His studies were at Vassar College, the New England Conservatory, and the Eastman School of Music, where he earned a Master’s in viola performance and a Ph.D. in music theory. Miller’s essay on 18th century viola d’amore music was published by Early Music in 2017, and additional writings can be found in Music and Letters, Opera Quarterly, Perspectives of New Music and Twentieth Century Music.

Scott Pauley, theorbo & baroque guitar, holds a doctoral degree in Early Music Performance Practice from Stanford University. Before settling in Pittsburgh in 1996 to join Chatham Baroque, he lived in London for five years, where he studied with Nigel North at the Guildhall School of Music and Drama. There he performed with various early music ensembles, including the Brandenburg Consort, The Sixteen, and Florilegium. He won prizes at the 1996 Early Music Festival Van Vlaanderen in Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In North America Scott has performed with Tempesta di Mare, Musica Angelica, Opera Lafayette, The Folger Consort, The Four Nations Ensemble, The Toronto Consort, and Hesperus and has soloed with the Atlanta Symphony Orchestra. He has performed in numerous Baroque opera productions as a continuo player, both in the USA and abroad. He performed in Carnegie Hall in New York and at the Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert. In 2016 Scott traveled to Argentina for the Festival Internacional de Música Barroca “Camino de las Estancias,” in Córdoba.

Originally from Australia, Rachel Williams moved to Pittsburgh in 2019 to begin a Master’s degree in Violin Performance studying with Charles Stegeman. She completed her Bachelor of Violin (Performance) at the Sydney Conservatorium of Music studying under Ole Böhn 2018. Whilst being in America, Rachel has played with various orchestras in and around Pittsburgh. She has toured regional New South Wales with the Harpers String Quartet and toured parts of Europe with the Melbourne String Ensemble. In 2016 and 2017, Rachel participated in the festival FEMUSC in Brazil and in 2019, played in Master classes at the International Summer Academy in Salzburg, Austria. She has a passion for teaching and wants to encourage young people to grow a love and appreciation for music. Rachel has a keen interest in charting differences between sacred and secular music, and hopes to study this in the future.
There are many ways to keep up with all the news and events related to the students and faculty at the Mary Pappert School of Music.

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A nationally-ranked Catholic university situated in the heart of Pittsburgh, PA, Duquesne is recognized for its outstanding academic and research programs. Founded 140 years ago by the Congregation of the Holy Spirit, Duquesne is the only Spiritan institution of higher education in the United States.

For the 10th consecutive year, Duquesne was ranked among U.S. News and World Report’s top tier of schools, rising four spots to No. 120 in the 2018 edition of the Best Colleges rankings. The university is also tied for the 12th spot among national Catholic institutions. Duquesne also is recognized as one of the nation’s top schools for providing value and return on investment.

Duquesne University’s 9,500 students choose from 80 undergraduate majors and 90 graduate programs in the schools of business, education, health sciences, law, liberal arts, music, natural and environmental sciences, nursing and pharmacy. The University also offers programs in biomedical engineering.

Duquesne’s Mary Pappert School of Music has a well-earned reputation as a national leader in performance, music education, music therapy, music technology, and sacred music. The University’s mission is to serve God by serving students, and the Mary Pappert School of Music does the utmost to ensure that its students benefit from the finest instruction and the best academic resources.

Among the dedicated teachers and scholars who make up the faculty of the music school are members of the GRAMMY Award-winning Pittsburgh Symphony Orchestra, the Pittsburgh Jazz Orchestra, and other world-renowned artists who are acclaimed performers of opera, jazz, and sacred music. Our students have access to state-of-the-art music technology and other learning resources, including 68 Steinway pianos. Duquesne is, in fact, the first Catholic University in the world to be numbered among an elite group of “All-Steinway” schools.

The Mary Pappert School of Music is also home to two first-rate concert venues: PNC Recital Hall, an intimate 250-seat auditorium, and the Dr. Thomas D. Pappert Center for Performance and Innovation, an acoustically superb, technologically-sophisticated space for recording and performing.

Learn more at duq.edu/music.
THE DUKE’S MUSIC:
THEATER OF THE IMAGINATION
DRAMATIC MUSIC BY PURCELL AND HANDEL
PAUL MILLER, Artistic Director
CARON DALEY & MEGHAN DEWALD, vocal preparation
JUSTIN WALLACE & PATRICIA HALVERSON, special guest artists

FEBRUARY 8, 2020
7:30 P.M. | PAPPERT CENTER
ABOUT THE DUKE’S MUSIC

As a naval commander and governor general of New France, the Marquis Michel-Ange Duquesne de Menneville (1700–1778) was surely not ignorant of the vibrant musical culture in his homeland. In 1681, Lully’s opera *Phaëton* was heard in Duquesne’s home city of Toulon, and in 1765, the first permanent theater opened there. Toulon’s proximity to Italy meant that Duquesne would have likely known Italian as well as French music. Although Duquesne was not connected in any way to the esteemed French royal chapel of musicians, no aristocratic Frenchman in the eighteenth century could have possibly reached puberty without being able to dance or making some basic study of music.

When Duquesne landed in Quebec on July 1, 1752 to assume his duties as governor general (a post he held until 1755), music in French-speaking Canada had already enjoyed a long and rich history. As early as 1620, music was taught at the Collège des Récollets, and the Gazette de Québec, which started publication in 1764, mentions many theatrical performances, concerts, and assemblies for dancing. Although Duquesne himself helped to build Fort Duquesne at what is now Point Park, he enjoyed only varying military success in the Ohio valley and neglected the Lake Champlain area where the British gained valuable ground. Sparring with shrewd British and Virginia troops under the command of Edward Braddock, John Fraser, and George Washington occupied most of Duquesne’s attention. But when he did listen to music in Quebec, during his visits to Paris, or at his parish church in Toulon, Duquesne would have heard music that was similar to what we offer you tonight.

Therefore, with joy and pride in the namesake of our University and the long and glorious heritage of our great city, we continue “The Duke’s Music” with this, our sixth concert. Central to our mission is a commitment to perform exclusively on period instruments—or, to employ only instruments as they might have appeared to musicians of the seventeenth and eighteenth centuries. We hope that we may continue these concerts for many years to come.
Concerto op. 4, no. 6

George Frideric Handel
(1685–1759)

Justin Wallace, harpsichord

The Fairy Queen

Henry Purcell
(1658/9 – 1695)

Act 2

INTERMISSION

Dido and Aeneas

Excerpts

PERFORMERS

Vocalists

Devin Barry
Julianna Grabowski
Rhiannon Griffiths
Garrett Hoffmann
Sydney Kaczorowski
Vinny Marchi
Nathan Sekela
Rosemarie Spollen
Isabel Tarcson

Instrumentalists

Paul Miller, violin
Sarah Gudbaur, violin
Rachel Williams, viola and violin
Anna Reitsma, recorder
Sarah Steranka, recorder
Colby Hill, percussion
Justin Wallace, harpsichord
Patricia Halverson, viola da gamba
**FIRST SONG**
Come all ye songsters of the sky,
Wake, and assemble in this wood;
But no ill-boding bird be nigh
None but the harmless and the good.

May the god of wit inspire,
The sacred nine to bear a part;
And the blessed heavenly quire,
Shew the utmost of their art.
While Echo shall in sounds remote,
Repeat each note,
Each note, each note.

Now join your warbling voices all,
Sing while we trip it on the green;
But no ill vapors rise or fall,
Nothing offend our Fairy Queen.

**MYSTERY**
I am come to lock all fast,
Love without me cannot last.
Love, like counsels of the wise,
Must be hid from vulgar eyes.
’Tis holy and we must conceal it;
They profane it, who reveal it.

**SECRESY**
One charming night
Gives more delight,
Than a hundred lucky days.
Night and I improve the taste,
Make the pleasure longer last,
A thousand thousand several ways.

**SLEEP**
Hush, no more, be silent all,
Sweet repose has closed her eyes,
Soft as feathered snow does fall!
Softly, softly steal from hence.
No noise disturb her sleeping sense.
BELINDA
Shake the cloud from off your brow,
Fate your wishes doth allow;
   Empire growing,
   pleasures flowing,
Fortune smiles and so should you.

CHORUS
Banish sorrow, banish care,
Grief should never approach the fair.

DIDO
Ah, Belinda, I am pressed
With torment not to be confessed.
Peace and I are strangers grown,
I languish till my grief is known,
   Yet would not have it guessed.

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

FIRST WITCH
Say, Beldame, what’s thy will.

CHORUS
Harm’s our delight and mischief all our skill.

SORCERESS
The Queen of Carthage, whom we hate,
As we do all in prosperous state,
Ere sunset, shall most wretched prove,
Deprived of fame, of life, and love!

CHORUS
Ho ho ho!

DIDO
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.

When I am laid in earth, may my wrongs create
   No trouble in thy breast.
Remember me! but ahh forget my fate.

CHORUS
With drooping wings ye Cupids come,
And scatter roses on her tomb,
Soft and gentle as her heart;
Keep here your watch, and never part.
The title of our program—*Theater of the Imagination*—alludes to at least two important aspects of our presentation. First, the obvious: we have no theater, and so tonight we are imagining ourselves in a dramatic space. Even so, our physical surroundings in the Dr. Thomas D. Pappert Center for Performance and Innovation at Duquesne University are well suited to baroque music and inspired us to think creatively about how best to communicate the music's meaning to our audience. More to the point, the “theater of the imagination” refers directly to the pieces we are performing. Purcell's dramatic works reveal an uncanny imaginative sense for the musicality of the English language and a deep understanding of characters’ emotions. The famous poet, dramatist, and critic John Dryden initially opposed opera in England; but after hearing Purcell's music, he was struck by how imaginative it was. Dryden changed his mind and became one of the composer’s staunchest allies. Our inclusive concept of “theater” imaginatively embraces instrumental music too: even though Handel's harpsichord concerto obviously has no vocal part, it connects to our theme since it was originally heard in the theater.

Handel's first organ concertos appeared during the 1734–1735 London opera season. This season was unusual and exceptional. Even under ideal circumstances, it was difficult to convince the London public—which demanded ever more elaborate and expensive spectacles—to patronize Italian opera. In 1733, the opera-going public ruptured. One faction remained loyal to Handel's company, while the other formed a competing enterprise called the “Opera of the Nobility.” Almost all of Handel's star singers left to join the new company, which also employed the famous castrato Farinelli. Left in a precarious position, Handel set his hopes on employing a famous dancer, Marie Sallé. But even Sallé’s enthusiastic supporters could not compete with the rival company’s runaway popularity, and Handel encountered increasing financial pressure as the season progressed.

In order to attract a wider audience in this cutthroat marketplace, Handel decided to put his own formidable skills as a keyboard virtuoso on display. Towards the end of 1734, he composed four organ concertos. While some of this music was adapted from earlier compositions, many movements were entirely new. The concertos were meant to be played on smaller, “portative” organs—not the kind of enormous, boisterous instruments that J. S. Bach often used. Conveniently, they could also be performed on the harpsichord. In March 1735, Handel debuted the initial batch of concertos at Covent Garden between the acts of his oratorios Esther, Deborah, and Athalia. Once of his many admirers, Mrs. Mary Pendarves, wrote in March 1735:

> ...no entertainment in music could exceed [Handel's oratorio Esther] except for his playing on the organ, where he performs a part in two concertos, that are the finest things I ever heard in my life.

Handel didn’t stop composing organ concertos after the opera season was over. The concerto you will hear (published as op. 4, no. 6 in Walsh's 1738 edition—which, incidentally, we are reading from tonight) was one of two written for Handel's 1736 Dryden Ode, *Alexander's Feast*. It has proven to be one of the most popular of the set of six.
Faced with stiff competition from the Opera of the Nobility, Farinelli’s runaway popularity, and the realization that even Sallé’s talents were not enough to put his accounts in the black, Handel’s organ concertos represent a strategic decision to use his own status and fame to buoy his company’s bottom line. In the end, he was only partially successful—the huge costs and the increasing fickle tastes of the London public meant that Italian opera would not last much longer in England’s capital city.

Nearly fifty years before Handel’s challenging 1734–1735 season, Henry Purcell was hard at work composing theater music. Trained as an elite singer at the Chapel Royal, Purcell was appointed composer-in-ordinary to the King in 1677 and organist of Westminster Abbey and the Chapel Royal not long thereafter. During the reign of William and Mary (1689–1695), the royal music establishment was cut back significantly. Out of necessity, Purcell began composing theater music, teaching, and organizing public concerts.

Purcell’s only genuine opera, *Dido and Aeneas* was probably heard only once in 1689 at a girls’ boarding school in Chelsea. This performance was almost surely no amateur affair: Purcell was already known as England’s preeminent composer, and the librettist, Nathum Tate, later became poet laureate. In its musical style, *Dido* takes after French and Italian opera, but with an English twist: Purcell modeled it on John Blow’s *Venus and Adonis* of 1682. *Dido* contains some of Purcell’s most memorable music and spans an incredible range of emotion, from Dido’s astonishingly tragic lament to the Sorcerer’s amusing but malevolent mischief-making. It is surprising that no contemporary commentary on *Dido* survives. Perhaps this is an indication of how unusual the whole concept of opera was to English audiences at this time.

Despite its limited audience, *Dido* proved Purcell’s ability to compose theater music. Several other works followed, and in 1692 the Theater Royal commissioned his semi-opera *The Fairy Queen*. Based on *A Midsummer Night’s Dream*—but not quoting a single line of Shakespeare—*The Fairy Queen* is in the form of five “masques,” or self-contained scenes that are mostly independent of any continuous dramatic narrative. The second act contains some of the best music in the entire piece, including an echo-chorus, an absolutely sublime aria for Night (“See, even Night herself”), and a lovely piece for Secrecy, accompanied by recorders (“One Charming Night”). *The Fairy Queen* proved to be so expensive that the Theater Royale could not commission a new work for the following year, but its music is so enchanting that it continues to be one of Purcell’s most popular works.

Perhaps our “theater of the imagination” also refers to the inward transformation that this repertoire makes within us. The music of Purcell and Handel still speaks to those willing to listen, reminding us that we are never alone in feeling the loss of a lover, the joy of birdsong, the eroticism of night, or the peace of sleep. In order to perform this music effectively, we must re-imagine our style of playing, singing, modes of articulation, and expressive language to recapture the spirit of music first heard over 300 years ago. Through this process, we renew a vigorous, expressive, and elegant language while discovering ways to be more human.
PERFORMER BIOGRAPHIES

PATRICIA HALVERSON, viola da gamba, holds a doctoral degree in Early Music Performance Practice from Stanford University. After completing her graduate work, she studied in the Netherlands in The Hague. A native of Duluth, Minnesota, Patricia is a founding member of Pittsburgh-based Chatham Baroque. She teaches privately in Pittsburgh and has served on the faculties of summer workshops including Madison Early Music Festival, Early Music Mideast, and the Viola da Gamba Society of America’s annual conclave.

PAUL MILLER, founder of “The Duke’s Music,” as well as its artistic director and principal violin, serves as an Assistant Professor of Musicianship at Duquesne University. A former principal player with the Washington Bach Consort and Opera Lafayette and a frequent guest artist with Chatham Baroque, Paul has performed on stages ranging from the Kennedy Center to the Library of Congress and the Metropolitan Museum of Art in New York City. Paul has published his writing in Opera Quarterly, Music and Letters, Early Music, Perspectives of New Music, and many other journals. His research is split between historical performance practice and the music of eclectic twentieth-century composer Karlheinz Stockhausen, with whom he studied for many summers in Germany.

Paul is grateful for the assistance of Meghan Dewald and Caron Daley, who enthusiastically lent their considerable talents to prepare the wonderful singers for this performance. He is the father of Everett Hudson Miller, an aspiring 16-month-old violinist himself.

JUSTIN WALLACE has made appearances as a harpsichordist with Chatham Baroque, Quantum Theatre, and Pittsburgh Camerata, and he is a founding member of the mezzo-soprano/harpsichord duo Musica Mundana. His playing has taken him to festivals in Charleston, SC and Quito, Ecuador. He has been selected to participate in workshops at the Oberlin Baroque Summer Institute, the Early Keyboard Institute at the University of Michigan, master classes at the Barn at Flintwoods, and a formation at the Royaumont Abbey in Asnières-sur-Oise, France. His teachers and mentors have included William Porter, Arthur Haas, Webb Wiggins, Lisa Crawford, Joseph Gascho, Jean-Luc Ho, and Blandine Verlet. In addition, he has received guidance from builders such as Keith Hill, Barbara Wolf, and John Phillips.

Currently, Justin serves as Assistant Organist at Shadyside Presbyterian Church. Justin’s compositions have been performed at venues including St. Mark’s Cathedral, Seattle; Kodak Hall, Rochester, NY; and locally by Opera Theatre of Pittsburgh, Tuesday Musical Club, Shadyside Presbyterian Church Chancel Choir, and Pittsburgh Compline Choir.

Justin holds degrees from Baldwin-Wallace Conservatory and the Eastman School of Music. A native of Akron, Ohio, he has lived in Pittsburgh since 2010.
All concerts take place in the PNC Recital Hall, located on the first floor of the Mary Pappert School of Music at Duquesne University.

TUESDAY, APR. 7 | 7:30 P.M.
Beethoven at 250, Part Two

$15 reserved seating. Tickets and more information available at duq.edu/BluffSeries.
The Mary Pappert School of Music presents more than 200 concerts and recitals each year, ranging from solo student recitals to ensemble concerts and faculty concert series.

Events listed below are $10 general admission unless otherwise noted.

**Sunday, February 9, 2020 | 3:00 p.m.**
*Music on the Mount: My Funny Valentine*
Jazz Chamber Groups
Jeff Bush, director
St. Mary of the Mount Parish, Mt. Washington
Free Admission

**Tuesday, February 11, 2020 | 7:30 p.m.**
Duquesne Symphony Orchestra
Daniel Meyer, Director of Orchestral Activities
Carnegie Music Hall, Oakland

**Sunday, February 16, 2020 | 7:30 p.m.**
Wind Ensembles
Dr. Robert C. Cameron, conductor
Carnegie Music Hall, Oakland

**Tuesday, February 18, 2020 | 7:30 p.m.**
*Uptown Jazz Series, Local Legends: Concert 5, The Music of Mary Lou Williams*
Mike Tomaro, artistic director
PNC Recital Hall
$10 General Admission. For more information and tickets, visit [duq.edu/UptownJazz](http://duq.edu/UptownJazz)

**Wednesday, February 19, 2020 | 7:30 p.m.**
*Faculty Recital*
Adam Liu and Friends
PNC Recital Hall

**Friday, February 21, 2020 | 7:00 p.m.**
*Drum Circle*
Dr. Thomas D. Pappert Center for Performance and Innovation
Free Admission

**Sunday, February 23, 2020 | 3:00 p.m.**
*Marguerite DePhillips Dougherty Voice Competition*
PNC Recital Hall
Free Admission

**Tuesday, February 25, 2020 | 7:30 p.m.**
Jazz Ensembles
Mike Tomaro, Jeff Bush, Kelley Krepin Defade, directors
Dr. Thomas D. Pappert Center for Performance and Innovation

For a complete list of upcoming events, please visit [duq.edu/MusicEvents](http://duq.edu/MusicEvents).
There are many ways to keep up with all the news and events related to the students and faculty at the Mary Pappert School of Music.

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A nationally-ranked Catholic university situated in the heart of Pittsburgh, PA, Duquesne is recognized for its outstanding academic and research programs. Founded 140 years ago by the Congregation of the Holy Spirit, Duquesne is the only Spiritan institution of higher education in the United States.

For the 10th consecutive year, Duquesne was ranked among U.S. News and World Report’s top tier of schools, rising four spots to No. 120 in the 2018 edition of the Best Colleges rankings. The university is also tied for the 12th spot among national Catholic institutions. Duquesne also is recognized as one of the nation's top schools for providing value and return on investment.

Duquesne University’s 9,500 students choose from 80 undergraduate majors and 90 graduate programs in the schools of business, education, health sciences, law, liberal arts, music, natural and environmental sciences, nursing and pharmacy. The University also offers programs in biomedical engineering.

Duquesne’s Mary Pappert School of Music has a well-earned reputation as a national leader in performance, music education, music therapy, music technology, and sacred music. The University’s mission is to serve God by serving students, and the Mary Pappert School of Music does the utmost to ensure that its students benefit from the finest instruction and the best academic resources.

Among the dedicated teachers and scholars who make up the faculty of the music school are members of the GRAMMY Award-winning Pittsburgh Symphony Orchestra, the Pittsburgh Jazz Orchestra, and other world-renowned artists who are acclaimed performers of opera, jazz, and sacred music. Our students have access to state-of-the-art music technology and other learning resources, including 68 Steinway pianos. Duquesne is, in fact, the first Catholic University in the world to be numbered among an elite group of “All-Steinway” schools.

The Mary Pappert School of Music is also home to two first-rate concert venues: PNC Recital Hall, an intimate 250-seat auditorium, and the Dr. Thomas D. Pappert Center for Performance and Innovation, an acoustically superb, technologically-sophisticated space for recording and performing.

Learn more at duq.edu/music.