



Mary Pappert
School of Music

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

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 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.

PROGRAM

As a courtesy to performers and audience members, please silence
your cell phones and refrain from using flash photography.

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 *Pièces de clavecin avec voix ou violon, op. 5* (1711–1772)

Sonata No. 2 in D Major (Paris, 1707) Elizabeth Jacquet de la Guerre
from *Sonates Pour le Violon 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

NOTES ON THE PROGRAM

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 violinist 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 Pièces 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.

NOTES ON THE PROGRAM (CONT'D)

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.

ABOUT THE ARTISTS (IN ALPHABETICAL ORDER)

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, Michèle 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.

JUSTIN WALLACE, harpsichord, is the Assistant Organist at Shadyside Presbyterian Church and a pianist for the Pittsburgh Ballet Theatre. He 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* with mezzo-soprano Raquel Wincca Young. His continuo work has taken him to festivals in Charleston, SC and Quito, Ecuador. He 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.



Mary Pappert
School of Music

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

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 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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PROGRAM

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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 Göttsweig Manuscript
Partita 21 in G Major
Allemande – Courante – Gigue – Chaccone

(c. 1700)

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 *Chaconne* 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 *Chaconne*, 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 *Chaconne* 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 Göttweig 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 Göttweig, 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 Chaconne, which contrasts with the much more elaborate Chaconne 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.

ARTIST BIOGRAPHIES *(in alphabetical order)*

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.

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.

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ARTIST BIOGRAPHIES

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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 (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.

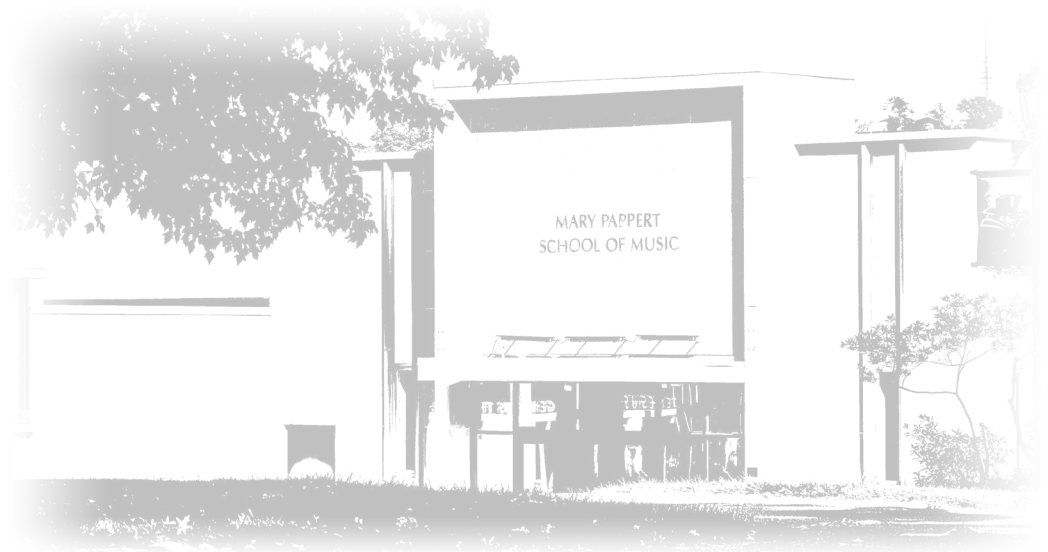
The Mary Pappert School of Music at Duquesne University presents

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

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 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 Duquesne on February 4, and a performance at Calvary Episcopal on February 9, 2019.

PROGRAM

*As a courtesy to performers and audience members, please silence
your cell phones and refrain from using flash photography.*

Sonata No. 1 from *Musica Vespertina Lipsica*

Johann Christoph Pezel
(1639–1964)

- I. Sonata
- II. Allemande
- III. Cournente
- 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)

PROGRAM NOTES

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

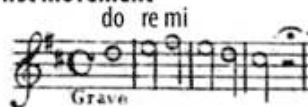
PROGRAM NOTES

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.

First movement



Second movement



Third movement



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 dirgelike 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.

ARTIST BIOGRAPHIES

(in alphabetical order)

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,

ARTIST BIOGRAPHIES

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.

The Duquesne Musical Associates 2018

The Duquesne Musical Associates include loyal patrons of the Mary Pappert School of Music. Funds raised by this group directly benefit all music students, regardless of degree or applied area of study.

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Mary Pappert
School of Music

The Mary Pappert School of Music at Duquesne University presents

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

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 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.

PROGRAM

As a courtesy to performers and audience members, please silence your cell phones and refrain from using flash photography.

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

PERSONNEL

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 Halveson, 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.

**DUQUESNE
DAY
OF
GIVING**



2019

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PROGRAM NOTES

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,

PROGRAM NOTES

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 Vejvanovský, 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. 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 giocosco*”. 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.

PROGRAM NOTES

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,
Jesu, meines Todes Tod,
Der du dich für mich gegeben
In die tiefste Seelennot,
In das äusserste Verderben,
Nur daß ich nicht möchte sterben:
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür!
Du, ach, du hast ausgestanden
Lästerreden, Spott und Hohn,
Speichel, Schläge, Strick' und Bande*

*Du gerechter Gottessohn,
Nur mich Armen zu erretten
Von des Teufels Sündenketten!
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür!*

*Du hast laßen Wunden schlagen,
Dich erbärmlich richten zu,
Um zu heilen meine Plagen
Und zu setzen mich in Ruh!
Ach, du hast zu meinem Segen
Laßen dich mit Fluch belegen!
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür!*

*Nun, ich danke dir von Herzen,
Jesu, für gesamte Not:
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.*

PROGRAM NOTES

*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 thank 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.*

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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



Mary Pappert
School of Music



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. 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.

PROGRAM

*As a courtesy to performers and audience members, please silence
your cell phones and refrain from using flash photography.*

- 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 arr. Chatham Baroque
Lindsey Mesina, soprano
- Anonymous, Peru
Lanchas para baylar (Trujillo, Codex Martínez Compañón, c. 1782–85, arr. Tom Zajac)
Al Nacimiento de Christo Nuestro Señor (Trujillo, 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 arr. Chatham Baroque
Emma Fleeman, soprano
- Juan Garcia de Zéspedes (c. 1619–1678)
Convidando está la noche arr. Chatham Baroque

TEXTS AND TRANSLATIONS

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 lecenia, señores,
dennos lecenia, señores,
puesto que es Nochebuena,
para cantar y bailar
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.

Cachua for Voice and Bass to the Birth of Christ Our Lord

Give us permission, sirs,
Give us permission, sirs,
Since it is Christmas Eve,
To sing and dance,
In the custom of our land,
In the custom of our land,
Qui lla lla, qui lla lla...

Hanaqpachap kusikuynin

Hanaqpachap kusikuynin,
Waranqaqta much'asqaiki.
Yupay ruru pukuq mallki,
Runakunap suyakuynin,
Kallpannaqpa q'imikuynin,
Waqyasqayta.

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

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

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.

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.

TEXTS AND TRANSLATIONS

Ojos, pues me desdeñáis

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.

Y si el mostraros severos,
es no más que por matarme
podéis la pena escusarme,
pues moriré de no veros;
pero si no he de veros
que de mí os compadezcáis.
No me miréis
pues no quiero que logréis,
el ver cómo me matáis.

Eyes, Since You Scorn Me

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!
Llora y se ríe, ¡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 ludicrös* (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 Solís, 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.

PROGRAM NOTES

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 Satanas* (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 García 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.

PERFORMER BIOGRAPHIES

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.

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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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ABOUT DUQUESNE UNIVERSITY AND THE MARY PAPPERT SCHOOL OF MUSIC

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.

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Mary Pappert
School of 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.

PROGRAM

As a courtesy to performers and audience members, please silence your cell phones and refrain from using flash photography.

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

Purcell

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

TEXTS

THE FAIRY QUEEN (Act 2)

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.

NIGHT

See, even Night herself is here,
To favor your design,
And all her peaceful train is near,
That men to sleep incline
Let noise and care,
Doubt and despair,
Envy and spite,
(the fiend's delight)
Be ever banished hence,
Let soft repose
Her eyelids close,
And murmuring streams,
Bring pleasing dreams;
Let nothing stay to give offense.

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.

DIDO AND AENEAS (excerpts)

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!

FIRST WITCH

Ruined ere the set of sun?
Tell us, how shall this be done?

SORCERER

The Trojan Prince, you know, is bound
By Fate to seek Italian ground;
The Queen and he are now in chase.

FIRST WITCH

Hark! The cry comes on apace!

SORCERER

But, when they've done, my trusty elf,
In form of Mercury himself,
As sent by Jove, shall chide his stay,
And charge him sail tonight, with all his fleet away!

CHORUS

Ho ho ho!

DUET

But, ere we this perform,
We'll conjure for a storm,
To mar their hunting sport,
And drive 'em back to court.

SORCERESS

See the flags and streamers curling,
Anchors weighing, sails unfurling!

WITCHES

Phoebus' pale deluding beams
Gliding over the deceitful streams.
 Our plot has took,
 The Queen's forsook, ho, ho, ho!
Elissa's ruined, 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 ah! 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.

PROGRAM NOTES

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*. One 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.

The Mary Pappert School of Music at Duquesne University presents...

FROM THE DANCE FLOOR TO THE CATHEDRAL

THE DUKES MUSIC

Dr. Paul Miller, Artistic Director



WEDNESDAY, NOVEMBER 10, 2021 | 7:30 P.M.

First Lutheran Church | 615 Grant Ave, Pittsburgh, PA

ABOUT THE DUKES 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 official 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 understand 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 Québec, 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 Dukes Music" with this, our seventh concert. Central to our mission is a commitment to perform as much as possible on period instruments. We hope that we may continue these concerts for many years to come.

PERSONNEL

Paul Miller, violin, viola, viola d'amore, director
Sariah Seare, soprano
Nathan Sekela, tenor
Amaya Williams, violin
Michele Kenyon, violin
Maria Hincapie, recorder
Catherine Hammes, recorder
Hector Marchant, viola
Beideth Briceño, violoncello
Yu-Chen Shih, violoncello
Justin Wallace, harpsichord
Pascale Beaudin, vocal coach

Cover Illustration: "Pan and Syrinx" by Jean-François de Troy. Image courtesy of the J. Paul Getty Museum.

PROGRAM

*As a courtesy to performers and audience members, please silence
your cell phones and refrain from using flash photography.*

Minuet 1 – Dutchess of Devonshire’s Reel –
Hornpipe – Air – Gavotta – Minuet 1

Ignatius Sancho (1729?–1780)
arr. Paul V. Miller

Sonata for violoncello op. 14, no. 1
Largo – Allegro – Largo – Allegro

Antonio Vivaldi (1678–1741)

Trio Sonata for violin, viola d’amore and continuo
Adagio – Presto – Con gravità ma non grave – Allegro

Georg Philipp Telemann (1681–1767)
arr. Johann Georg Pisendel

Cantata: Pan et Sirinx

Michel Pignolet de Montéclair (1667–1737)

Sariah Seare, soprano

Love Sounds the Alarm
from *Acis and Galetea*

Georg Friedric Handel (1685–1759)

Nathan Sekela, tenor

Trio Sonata No. 1 for two recorders

Johann Gottfried Keller (?–1704)

Cantata: Das ist ein köstlich Ding
from *“Kern-Sprüche”* (1648), no. 8

Johann Rosenmüller (c. 1619–1684)

PROGRAM NOTES

Music fulfills many roles which reflect diverse activities in complex, multilayered societies. This is no less true in the Baroque and Classical periods (1600–1800) than today. Sometimes it is possible to say clearly what the purpose is for a given piece of music, but other times a work might fulfill multiple roles. Our program tonight gives us an opportunity to consider the many ways music interacts with and enhances human activities, ranging from social entertainment to divine worship, from commercial gain to abstract intellectual contemplation. Whereas we start relatively low in the refined but informal space of social dance, the final piece on the program leaves us in the solemn but often no less joyful atmosphere of the cathedral, inviting us take delight in listening to and making music for all kinds of different purposes.

Ignatius Sancho (1729?–1780) was born somewhere in the Atlantic ocean on a slave ship. He was sold as a slave in the Spanish colony of New Granada, which corresponds to modern-day Columbia, Panama, Ecuador, and Venezuela. At the age of two, his parents died and his owner took him to England, where he served three women for eighteen years. He ran away and found work elsewhere, learning to read and write at a more enlightened household. In 1768, Gainsborough painted a famous portrait of Sancho, who had by then already become a well-known writer. Sancho started his own London grocery shop in 1774. He continued to write, advocating for the emancipation of slaves and the abolition of practice, in a manner that was blunt but also poetic and highly educated. Since Sancho was a male property owner, he was allowed to vote in the 1774 and 1780 elections and became first Black Briton to cast a ballot in an election.

Sancho's musical compositions consist of four sets of dances for entertainment at social gatherings, published between 1767 and 1779. They would have been performed in sets, as we do tonight. The practice of social dancing in England started in the Elizabethan era and quickly gained popularity. Dancing masters and teachers travelled throughout the English countryside, often carrying a miniature violin called a *pochette* which could fit into a walking-stick or carried in a pocket. The English dancing tradition was so popular that it made its way to the French court of Louis XIV, where it became known as *contredanse*. By publishing sets of dances, Sancho demonstrated his further skill and accomplishment in what would have been considered an area of higher social art in England.

A more familiar name to musicians, **Antonio Vivaldi** (1678–1741) was a well-known composer and teacher in Venice. Called "Il prete rosso" for his famous red hair (no less than the fact that he was an ordained priest), Vivaldi worked for most of his life at the Ospedale della Pietà, an orphanage for girls in Venice. Here, he was responsible for training young women in music. Quite a few of his students had successful musical careers after leaving the orphanage. Vivaldi's set of six cello sonatas exist in a manuscript from 1724–1726 and were published in Paris in 1740. They might have been commissioned by Count Gergy, a French ambassador who lived in Venice, however the printed edition was obviously made without the composer's permission. As cello music, Vivaldi's sonatas sit comparatively high in the range of the instrument, allowing it to sing out in a tessitura that allowed it to project a little more easily above the continuo.

Georg Philipp Telemann (1681–1767) had a substantial public career as a professional musician. Telemann was substantially self-taught and his family opposed his musical career. Telemann entered the University of Leipzig (like Rosenmüller did decades earlier) but gave up studying law to pursue music instead. In 1721, he moved to Hamburg where he became the music director of the city's five main churches. Telemann was the godfather to J. S. Bach's son C.P.E. Bach and was

also a friend of Handel's. As one of the most prolific composers of all time, Telemann wrote for all instrumental genres and left an enormous amount of vocal music as well.

Telemann's trio sonata for viola d'amore has a somewhat unusual history. It started off as a piece for flute and violin, but the Dresden copyist Pisendel (1687–1755), who served as the concertmaster of the court orchestra there, made an edition for flute and viola d'amore. The trio sonata can also be performed on violin and viola d'amore. The viola d'amore specified for this piece is for a six-string instrument, tuned (from top down) D – A – E – D – A – D. This enables the instrument to play many chords that would ordinarily be impossible on a violin. The piece is lighthearted and compact, with its third movement marked “Con gravità ma non grave” (“with gravity but not slow”).

Michel Pignolet de Montéclair (1667–1737) was a music teacher and composer of high regard, who was born into a poor family of weavers. He entered a choir school at age nine and excelled at singing. In 1687, Montéclair moved to Paris and joined the opera orchestra there, where he played the *basse de violon*—an instrument related to the modern double bass. Montéclair travelled to Italy with a wealthy patron and learned more about music during his travels south.

Published between 1706 and 1728, Montéclair's three books of cantatas are some of the most beloved works in the genre. These “miniature operas” were on mythological, historical, or moralistic themes. They would have been performed in the salons of Paris for well-educated audiences. *Pan et Sirinx* contains some of Montéclair's best music, and includes lively arias as well as dramatic and expressive recitatives. This type of music influenced the next generation of French opera composers, particularly Jean-Philippe Rameau (1683–1764).

Born in Hallé, Germany, **Georg Friedric Handel** (1685–1759) became famous not only for his instrumental music, but also for his Italian operas and English oratorios. Handel's successful pastoral opera *Acis and Galatea* was written in 1718 and later adapted for Italian performers in 1732. With an excellent libretto by John Gay, *Acis* draws upon Ovid's fable in which Galatea, a semi-divine nymph, finds herself in love with the shepherd Acis. Polyphemus, a giant and somewhat comic figure, aspires to gain Galatea's favor. In a rage, he kills the poor shepherd. To memorialize him, Galatea transforms Acis's lifeless body into a beautiful fountain.

The aria “Love sounds the alarm” marks a moment towards the end when Acis resolves to battle the giant Polyphemus. However, shepherds are rarely a match for giants. The music exudes unwavering vigor and confidence with its quick upward runs and lively triple meter.

A near contemporary of Henry Purcell, **Johann Gottfried Keller** (?–1704) wrote a treatise on playing the continuo and a small but very well-crafted quantity of chamber music. Like Handel, Keller was born in Germany and emigrated to England. His collection of *Six Sonatas for 2 Flutes and Bass* were published after his death in Amsterdam. In design as well as style, Keller's sonatas show influence by Corelli and share similarities to French and German music. Keller's recorder music is positioned somewhere between the culture of amateur and professional music-making and would be appropriate for many different kinds of performance venues. The first sonata is in a four-movement format that provides an appealing character and contrast.

Johann Rosenmüller (c. 1619–1684) was born in Saxony and graduated from the University of

PROGRAM NOTES

Leipzig in 1640. He soon became organist at the Nikolaikirche in Leipzig. Because of a scandal involving homosexual activities, Rosenmüller had to leave Germany to avoid prison, travelling south to Italy. By 1658 Rosenmüller was employed at St. Mark's in Venice where he taught at the Ospedale della Pietà just one generation before Vivaldi. Later in life, Rosenmüller returned to Germany to serve the Duke of Wolfenbüttel. Like many composers of his time, Rosenmüller wrote both instrumental music and vocal works. His most well-known collection is the *Kern-Sprüche mehrentheils aus heiliger Schrift Alte und Neues Testaments* (Core-Sentences, mostly from Holy Scriptures from the Old and New Testament). This set of 20 short vocal concertos was published in 1648 in Leipzig and was followed by a second set a few years later.

The cantata “Das ist ein köstlich Ding” takes its text from Psalm 92. The text refers the act of music-making as a way to give thanks to the Lord. Rosenmüller’s joyful but solemn concerto sums up our entire program as a way of celebrating all kinds of music—from the Dance Floor to the Cathedral—as imbued with the Divine Spirit.

IEMMA Broadcast Network

DUQUESNE UNIVERSITY
MARY PAPPERT SCHOOL OF MUSIC
IEMMA
Institute of Entertainment,
Music and Media Arts

The IEMMA Broadcasting Network (IBN) is the radio broadcast division of the Mary Pappert School of Music's Institute of Entertainment, Music and Media Arts (IEMMA) at Duquesne University in Pittsburgh, PA. The IBN is dedicated to providing quality programming, recorded and performed by the Mary Pappert School of Music community. The students and professors featured in these broadcast performances represent the dedication to excellence that is the standard at Duquesne University.

TUNE IN NOW!

duq.edu/IBN

TRANSLATIONS

Montéclair: Pan et Syrinx

Recitative

Dans la florissante Arcadie
Syrinx brillait par ses appas,
Elle perdait les jours
les plus beaux de sa vie;
elle était jeune et n'aimait pas.

Syrinx's charms shone brightly
In verdant Arcadia,
But she was wasting
The best days of her life;
She was young but had no lover.

Air

La beauté peu durable
languit sans les désirs,
Vénus à l'âge aimable
attache les plaisirs.

Ephemeral beauty
Is wasted without love,
Venus reserves her pleasures
For the appropriate age.

La riante jeunesse
doit hommage aux amours,
Et c'est de la tendresse
que naissent les beaux jours.

The laughter of youth
Pays homage to love,
And it's from tenderness
That our best days are born.

La beauté...

Ephemeral beauty...

Recitative

Syrinx fuit le tendre esclavage,
de la chaste Diane elle embrasse les lois:
La nuit souvent la trouve
en un réduit sauvage
poursuivant les hôtes des bois.

Syrinx flees the chains of love,
She embraces the chaste laws of Diana:
At night she is often to be found
in wild places pursuing
The creatures of the forest.

Air

Cessez de fatiguer des monstres indomptables,
portez des coups plus doux et plus certains:
Les traits qui partent de vos mains
ne sont pas les plus redoutables.

Cease to pursue untameable monsters,
Strike blows that are more tender and more sure.
The blows inflicted by your hands
Are not the most redoutable.

Symphony.

Recitative

L'astre du jour dorait le sommet
des montagnes,
la Nymph s'arme d'un carquois.
Elle cherche bientôt ses fidèles compagnes
et les anime par sa voix.

Dawn already throws its golden light on
the mountain tops,
The Nymph arms herself with a quiver.
She gathers her faithful companions
And rouses them with her voice.

Recitative

La Déesse nous appelle
le cor sonne, assemblons-nous;
Faisons tomber sous nos coups
le monstre le plus rebelle.

The Goddess calls you
The horn sounds, let us muster
And bring down even
The most rebellious monster.

TRANSLATIONS

Que la flèche meurtrière
vole et perce au meme instant.
Dieux! que Syrinx sera fière
de ce triomphe éclatant.

La Déesse...

Recitative

Déjà Syrinx parcourait l'Erimanthe,
Pan la voit, l'aime, et la poursuit.
D'un fleuve impétueux bientôt l'onde écumante
Arrête la Nymphé qui fuit.
Ses cris percent les airs,
Secourez-moi, dit-elle,
Chastes divinités des eaux.

Ô Ciel! quel prodige nouveaux!
Le Dieu croit vainement embrasser la cruelle,
il n'embrasse que des roseaux.
Il gémit, il se plaint;
Ces roseaux lui repondent;
Il les enfle de ses soupirs,
Dieux! Avec ses soupirs
quels regrets se confondent!
On dirait que Syrinx veut flatter
ses désirs.

Air

Restes plaintifs de l'objet que j'adore,
échos infortunés de mes cris impuissantes,
c'est par vous que Syrinx peut me parler encore;
Conservez à jamais de si tendres accents.

Que les aimables sons que vous ferez entendre
fassent naître les plus beaux feux.
Rendez la bergère plus tendre,
rendez le berger plus heureux.

Restes plaintifs...

Air

Amour, tu n'as que des charmes,
trop heureux qui suit tes lois;
Syrinx te prête des armes,
tu triomphe dans nos bois.

Let the deadly arrow fly
And pierce at the same time.
Gods! Let Syrinx be proud of
This great triumph.

The Goddess...

Syrinx roamed through Erymanthus,
Pan glimpses her, desires and pursues her.
The foaming waves of an impetuous river
Soon stop the fleeing Nymph in her tracks.
Her cries pierce the air
'Help me', she shouts,
'Chaste Gods of the waters.'

Heavens! what a miracle!
Pan thinks he is about to embrace his cruel prey,
But he only grasps some reeds.
He groans and laments;
And the reeds give him an answer;
He blows his sighs into them –
Gods, with his sighs,
what regrets are mingled!
One would say that Syrinx wants
to indulge his desires.

Pathetic remnants of my beloved
Hapless echos of my impotent cries,
It is through you that Syrinx can still talk to me.
Conserve for ever these tender sounds.

Let the amiable tones which you produce
Give rise to love's best flames.
Let the shepherdess become more tender
And the shepherd more contented.

Pathetic remnants...

Love, you possess only charms
He is happy who follows your laws.
Syrinx will give you weapons,
You will triumph in the forests.

Tu n'y causes point de peines,
tu préviens tous les désirs,
et l'amant n'y prend des chaînes, que de la
main des plaisirs.

Amour, tu n'as...

There you cause no pain,
You awaken all desires,
And the lover only accepts her chains
From the hand of pleasure herself.

Love, you possess...

Rosenmüller – Das ist ein köstlich Ding

Das ist ein köstlich Ding, dem Herren danken,
und lobsingend deinem Namen, du Höchster,
des Morgens deine Gnade und des Nachts
deine Wahrheit verkündigen, auf den zehen
Saiten und Psalter, mit Spielen auf der Harfen.

Denn, Herr, du lässest mich fröhlich singen von
deinen Werken, und ich rühme die Geschäfte
deiner Hände.

Herr, wie sind deine Werke so groß, deine
Gedanken sind so sehr tief.

It is a good thing to give thanks unto the LORD,
and to sing praises unto thy name, O most High:
to show forth thy loving kindness in the morning,
and thy faithfulness every night, upon an
instrument of ten strings, and upon the psaltery;
upon the harp with a solemn sound.

For thou, LORD, hast made me glad through thy
work: I will triumph in the works of thy hands.

O LORD, how great are thy works! and thy
thoughts are very deep.

Psalms 92:1-5

SPECIAL THANKS

Many thanks to Pascale Beaudin, who provided extremely valuable vocal coaching on the Montéclair cantata. Also, we wish to express our deep gratitude to Justin Wallace, whose work on the harpsichord is of a special high quality. Mr. Wallace also went to great lengths to keep the harpsichord in a functional state, despite many broken strings in the last few months!

The Mary Pappert School of Music at Duquesne University presents

THE DUKES MUSIC

Dr. Paul Miller, director

Friday, April 1, 2022 | 7:30 p.m.

Shadyside Presbyterian Church, 5121 Westminster Pl, Pittsburgh, PA 15232

FLUTE CHOIR

Dan Parasky, director

Sunday, April 3, 2022 | 7:30 p.m.

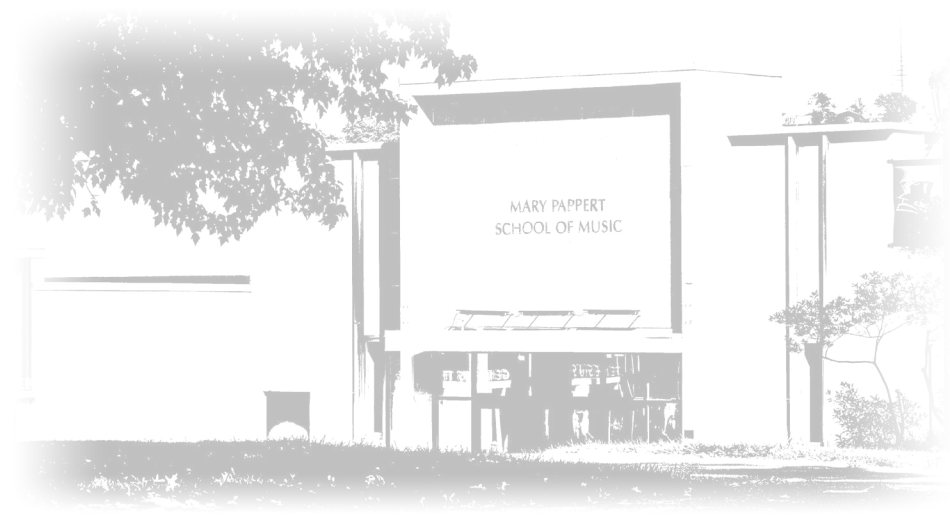
PNC Recital Hall

JAZZ CHAMBER GROUPS

Tom Wendt, Max Leake, & Jeff Bush, directors

Monday, April 4, 2022 | 7:30 p.m.

Dr. Thomas D. Pappert Center for Performance and Innovation



THE DUKES 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 official 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 understand music.

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MUSIC AMONG FRIENDS: Consort and Chamber Music of the Seventeenth Century

Friday, April 1, 2022 | 7:30 p.m.
Shadyside Presbyterian Church
5121 Westminister Place, Pittsburgh, PA 15232
Paul V. Miller, *director, violin, viola, & viola d'amore*

With:
Sariah Seare, *mezzo-soprano*
Navada VanTine, *alto recorder*
Michelle Kenyon, *violin & viola d'amore*
Rafael Gargate, *viola*
Alyssa Baljunas, *violoncello*
Yu-Chen Shih, *violoncello*
Justin Wallace, *harpsichord*

PROGRAM

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Canzon Settima a doi chori à 6 é 5 si placet (Venice, 1629) From <i>Sonate, symphonie, canzoni, passe'mezzi, baletti, corenti, gagliarde e retornelli</i> , op. 8	Biagio Marini (1594–1663)
Pars IV in B-flat Major From <i>Mensa Sonora</i>	Heinrich Ignaz Franz von Biber (1644–1704)
Purpurei Flores (Bologna, 1700) From <i>Motetti a voce sola con istromenti</i> , op. 20 no. 3	Isabella Leonarda (1620–1704)
Pavan–Galliard–The Honie–Suckle (London, 1599) From <i>Pavans, Galliards, Almains and other short airs...</i>	Anthony Holborne (c. 1545–1602)
Adagio–Allegro (<i>Rostock manuscript</i> , c. 1720) From <i>Sonata á 2 Viola d'amour</i>	Anonymous
Balletto–Borea–Zoppa (Modona [Modena], 1684) From <i>Varie Sonata alla Francese, & all'Itagliana à sei Stromenti</i> , op. 11	Giovanni Battista Vitali (1632–1692)

Leonarda: Translation

Purpurei Flores

Purpurei flores, vos serta formate, Mariam ornate, vos terre decoret.

Lilia candores spargite, rosae donate purpuras; amennis virgo floribus ornatur in terra. Si stellis et radijs in caelis decorata refulget; florete ergo flores nam virgo beata corona stellata se cingunt in caelis. In terra non ispernit nec flores nec rosas nec lilia pura, non respuens dona quae prebuit cor.

Florete ergo—sed quid dico? Praeparat anima mea serta plus fulgida. Non appetit flores sed nostros amores et cordis affectu ornari desiderat.

Nostrum, cor nostrum amorem solum cupit solum quaerit; sine isto nihil erit, flos et stellae et quidquid est.

Flos plus carus nostri matri sola es anima mea; eris tu ingrata et rea huic si negabis cor.

Bright Flowers

Bright flowers, form a garland to adorn Mary with your earthly beauty.

Strew radiant lilies, bestow bright roses; let us love the Virgin who is adorned with flowers on the earth. With stars and beams of light, she shines in the heavens; let flowers bloom, as the blessed Virgin is crowned with stars in the heavens. On earth, she disdains neither flowers nor roses nor pure lilies, nor does she spurn gifts offered from the heart.

Let flowers bloom – but what am I saying? My soul prepares a more beautiful wreath. She does not need flowers but desires only our love and to be graced with our heart’s affection.

Our heart’s only treasure, our only desire, is love; without this, nothing else matters, neither flowers nor stars nor anything else.

The most precious flower I can give our lady is my soul alone; you will be wretched and cursed if your heart denies this.

The seventeenth century was an era of enormous change for music. The strictures governing counterpoint, codified partly by Gioseffo Zarlino (1517-1590), were relaxed in order so that music could express more intense emotion. Instrumental music gained greater importance and was put on an equal footing with vocal music. Virtuoso melodies idiomatic to instruments became more commonplace. In the seventeenth century, music was frequently played in public for massed crowds, in ballrooms for people to dance to, as accompaniment at mealtime, or purely for personal enjoyment by friends and compatriots in more intimate settings. This is the premise behind tonight’s program, which combines a diverse selection of public, semi-public and private music from this fertile era.

Born in Brescia, Italy, **BIAGIO MARINI** (1594–1663) was a virtuoso violinist and influential composer. After travelling to Brussels, Düsseldorf and elsewhere, he settled in Venice in 1615 where he worked with Claudio Monteverdi at St. Mark’s Basilica. Marini pioneered many idiomatic violin techniques such as slurring, double and triple stops, and the tremolo. During his lifetime, Marini published over twenty significant collections of chamber music. His *Canzon Settima a doi chori* is a piece originally for wind and brass instruments, but it works exceptionally well for strings. Epitomizing the antiphonal *chori spezzati* technique developed at St. Mark’s, the ensemble is split into two groups: one containing high instruments and the other comprised of low instruments. The two “chori” play by themselves, but come together for three short homophonic interludes. These interludes fuse diverse groups of instruments into one harmonious whole.

In the printed dedication to *Mensa sonora*, **HEINRICH BIBER** (1644–1704) referred to his set of six partitas as a “noble jewel of Harmony”. This probably refers to one of Biber’s noble patrons, Emperor Maximilian. But *Mensa Sonora* means “sonorous table,” and Biber assures us that his music contains no “eccentric dishes”. This music was probably performed while the Emperor dined. The idea of chamber music has many appealing similarities to the act of eating meals with friends: in both activities, participants ideally take pleasure in one’s company, exchange ideas in a lively manner, develop thoughts, and forge new partnerships together. The fourth “pars” is notable because it contains all the typical movements from the baroque partita: an Allemande, Courante, Sarabande and Gigue. Studying this music provides valuable insight into what these instrumental genres sounded like a generation before J. S. Bach’s elaborate suites and partitas.

ISABELLA LEONARDA (1620–1704) was an Ursuline nun who composed over two hundred works. Many of these pieces were published during her lifetime, evidence that she was well regarded as a composer. A member of a wealthy family in Novara (near Milan), she entered the convent at age 16 and remained there for the rest of her life. Leonarda’s cantata *Purpurei flores* is a straightforward hymn of praise to the Virgin, similar to many of her other vocal compositions. Leonarda frequently uses the violins to play ritornelli, or short instrumental sections that help punctuate verses and set them off from one another. This was the basic technique used in Venetian secular opera of the time, which suggests that despite her secluded life, Leonarda knew much about current musical trends. The relative simplicity of the music belies Leonarda’s sure hand at her craft and the cheerful, optimistic words that evoke springtime.

THE DUKES MUSIC - PROGRAM NOTES

ANTHONY HOLBORNE (c. 1545–1602) was active as a composer in England during the reign of Elizabeth I. He was well-educated and held in great esteem by his contemporaries such as John Dowland. Holborne's consort music was published in 1599 and consisted of 65 compositions. It is the largest such collection of pavan-galliard dances from that period. The pavan was a slow processional dance that had its origins in Spain or Italy. It was most frequently paired with a galliard, a five-step dance that was decidedly more athletic. Queen Elizabeth was particularly fond of the dance: according to John Stanhope, "the Queen is so well as I assure you, six or seven galliards in a morning, besides music and singing, is her ordinary exercise". Consort music was most frequently played by friends on a set of like instruments such as viols, but a broken consort which included different families of instruments (such as ours) was also common.

The city of **ROSTOCK** lies on Germany's northern Baltic coast, east of Hamburg. It boasts the oldest University in northern Europe, founded in 1419. Preserved in the University library is an anonymous manuscript that contains chamber music by Weiss, Kellner, Handel and others. The trio sonata on tonight's program could have been for flutes, but works particularly well on violas d'amore. The viola d'amore is an unusual stringed instrument with six or seven playing strings and a set of resonating strings which are not bowed. The adagio of our sonata is particularly moving with its unusually well-conceived suspensions and elegant melodic unfolding.

A composer, cellist and singer, **GIOVANNI BATTISTA VITALI** (1632–1692) was born in Bologna and worked at the Este court in Modena. Vitali composed many trio sonatas, which influenced later composers such as Corelli and Purcell. In 1689 he published a treatise called *Artifici musicali*, a remarkable systematic pedagogical work in counterpoint and composition, containing some 60 compositions. Although he wrote many sonatas, Vitali's dances are also an important part of his output. We include on our program a Balletto, a Borea (Bourée) and a Zoppa, an Italian word meaning "limping" or "halting". The comic music depicts a particular effect by frequent, abrupt and unexpected changes from simple to compound meter. The boisterous gaiety of Vitali's lively dances is a wonderful way to finish a concert of music among musical friends.

DUQUESNE SYMPHONY ORCHESTRA

DANIEL MEYER

Director of Orchestral Activities

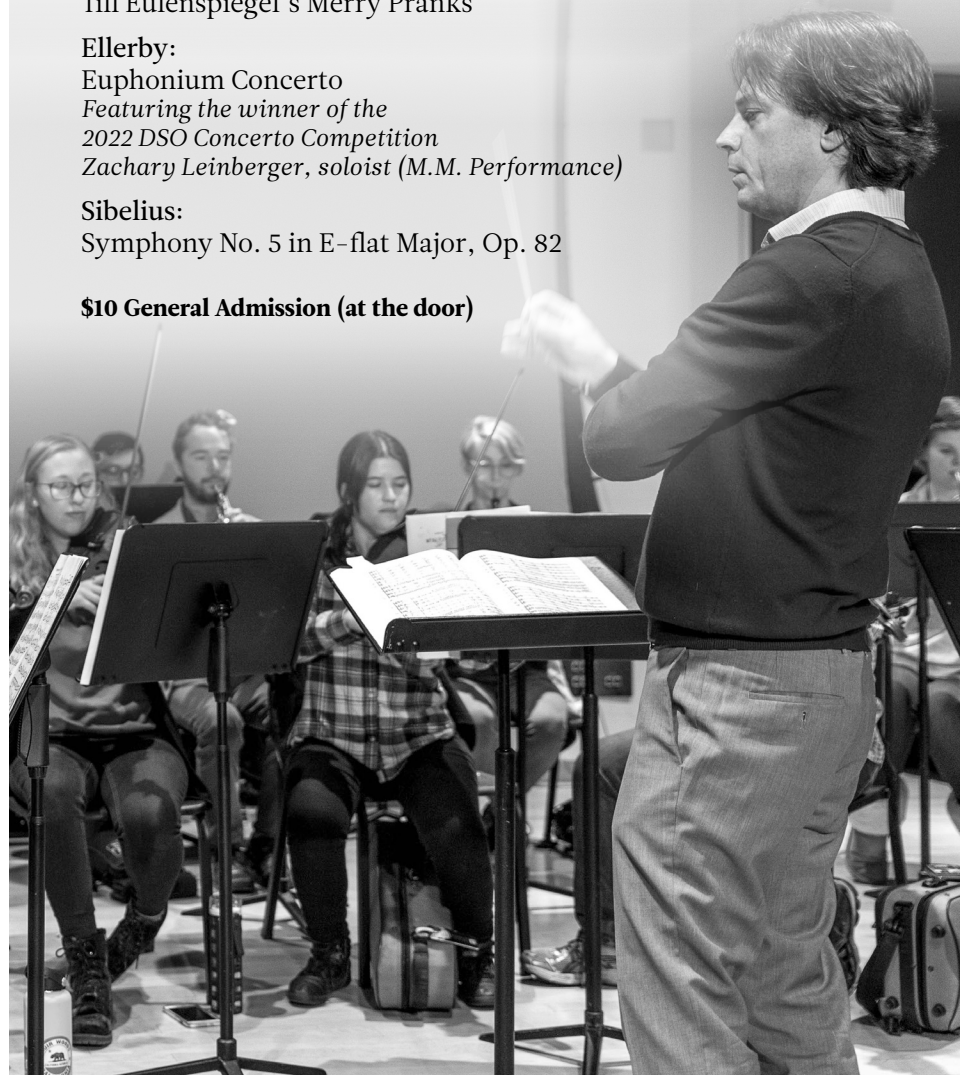
Tuesday, April 19, 2022 | 7:30 p.m.
Carnegie Music Hall, Oakland

Strauss:
Till Eulenspiegel's Merry Pranks

Ellerby:
Euphonium Concerto
*Featuring the winner of the
2022 DSO Concerto Competition
Zachary Leinberger, soloist (M.M. Performance)*

Sibelius:
Symphony No. 5 in E-flat Major, Op. 82

\$10 General Admission (at the door)



For more information, please visit duq.edu/MusicEvents.

The Mary Pappert School of Music at Duquesne University presents

FLUTE CHOIR

Dan Parasky

Director

FRIDAY, NOVEMBER 4, 2022 | 7:30 P.M.

PNC Recital Hall

BRASS CHOIR

Dr. James Gourlay

Director of Bands

SUNDAY, NOVEMBER 6, 2022 | 3:00 P.M.

Charles J. Dougherty Ballroom, Power Center

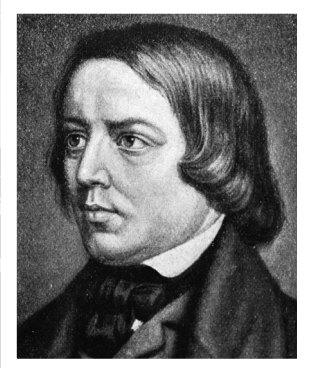
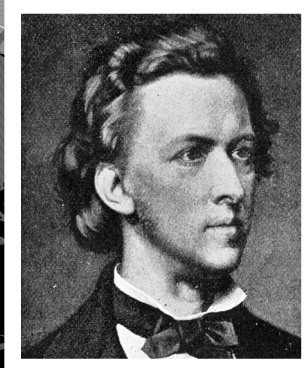
DUKES MUSIC

Dr. Paul Miller

Director

FRIDAY, NOVEMBER 11, 2022 | 7:30 P.M.

Dr. Thomas D. Pappert Center for Performance and Innovation



CHOPIN & SCHUMANN

- ON THE -

BLUFF

YEAR ONE

DAVID ALLEN WEHR

artistic director

January 8, 2023
A POET'S LOVE

January 29, 2023
DAVID'S LEAGUE



Mary Pappert
School of Music

duq.edu/BluffSeries

THE PARTING OF THE RED SEA

Dukes Music

Dr. Paul Miller, director

Friday, November 11, 2022 | 3:00 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 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 official 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. 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 Virginian 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 Dukes Music" with this, our ninth concert. Central to our mission is a commitment to perform as much as possible on period instruments—employing 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.

PROGRAM

Please silence mobile devices and refrain from using flash photography.

Program notes and translations available later in this booklet.

Overture in D Major, op. 13, no. 2

Jean-Marie Leclair (1697–1764)

Sonata in G Minor, op. 34, no. 1

Joseph Bodin de Boismortier (1689–1755)

Pieces for viola d'amore and violin

Louis-Toussaint Milandre (fl. c. 1756–1776)

From *Méthode facile pour la viole d'amour*, op. 5

Le Passage de la Mer Rouge

Élisabeth Jacquet de La Guerre (1665–1729)

ROSTER

Rosemarie Spollen, soprano

Mitchell Fleischman, bass

Michelle Kenyon, violin and viola d'amore

Justin Wallace, harpsichord

Jared Wolf, recorder

Pascale Baudin, vocal coach

Yu-Chen Shih, violoncello

Paul V. Miller, violin and director

BIOGRAPHIES



JAMES GOURLAY was born in Scotland where, at the age of ten, he was ‘volunteered’ to play in his school brass band. Being tallest in class, he was serendipitously given the tuba, an instrument he loves and continues to promote all over the world.

After much success as a solo champion, James entered the Royal College of Music but left after a short time to become, at eighteen, the Principal Tuba of the City of Birmingham Symphony Orchestra. Four years later, he took up the same position with the BBC Symphony Orchestra, with which he performed for ten years. He then performed for a further ten years with the Orchestra of the Zürich Opera and appeared with the Vienna Philharmonic, the London Philharmonic, the London Symphony Orchestra, the Royal Scottish National Orchestra, and the Accademia Nazionale di Santa Cecilia, Rome.

James’s career as a chamber musician has been extensive. He has been a member of the Philip Jones and English Brass Ensembles with which he has toured the world. As a soloist, he performs extensively. He has recorded five solo CDs, the latest, *British Tuba Concertos*, recorded for the Naxos label, with the Royal Ballet Sinfonia, has received international critical acclaim.

James Gourlay’s work within the Brass Band movement forms a vital component of his creative output. After early success with the Brass Band Berneroblerland, he became music director of the Williams Fairey Band with which he won the English Masters and British Open Contests. James has also been professional conductor of the Grimethorpe Colliery and the Brighouse and Rastrick bands. Currently he is chief guest conductor of the Brassband Treize Etoiles and music director of Pittsburgh’s River City Brass Band, the only full-time professional ensemble of this type in the world. As an orchestral conductor, Gourlay has worked with the Orquestra Sinfonica in Campinas, Brazil, the Sinfonica in Porto, Portugal and the Musicians of the Pittsburgh Symphony, as well as with Symphonicity, the orchestra of Virginia Beach.

James Gourlay’s commitment to music education is a continuing passion. He has been Head of Wind and Percussion at the Royal Northern College of Music, Head of the School of Music at the Royal Conservatoire for Scotland, and is currently Director of Bands and Conductor in Residence at Duquesne where he also teaches tuba and euphonium. He has also been a professor of low brass at the Royal Northern College of Music in Manchester, England. He holds a Doctor of Musical Arts degree from Salford University, a master’s degree from Leeds University, a Fellowship of the Royal Northern College of Music, a Fellowship of the London College of Music, and he is a recipient of the Iles Medal, presented by the Worshipful Company of Musicians, London, for service to the music industry. James’s repertoire is wide; ranging from Baroque to Avant-Garde; classical to pop.



PAUL MILLER is a music theorist and a performer specializing in music of the 17th and 18th centuries. Before joining the musicianship department of the Mary Pappert School of Music at Duquesne University in 2015, he served as a Mellon Postdoctoral Fellow at Cornell University and on the faculties of the University of Colorado in Boulder and Temple University.

Paul has presented research at numerous national and regional conferences, and his work has been published in *Perspectives of New Music*, the *American Music Research Center Journal*, *Twentieth-Century Music*, *Music and Letters* and *Opera Quarterly*. Forthcoming research will be published in *Early Music* and the *MLA Association's Notes*. An expert on the remarkable music of Karlheinz Stockhausen, Paul studied with the

BIOGRAPHIES

composer for six summers and premiered his solo viola work "In Freundschaft" in Europe and the United States. Paul’s research has centered on the unusual spatial dimension of Stockhausen’s music as well as the phenomenon of metric complexity. In addition, he has published work on viola d’amore music in Bohemian and Moravian manuscripts.

As a performer, Paul has appeared at the Metropolitan Museum of Art in New York City, the Library of Congress, the National Cathedral in Washington D.C., the Darmstadt International Festival for New Music, the Bethlehem Bach Festival, the Hawai`i Performing Arts Festival and with ensembles such as El Mundo and Tempesta di Mare. He has collaborated in chamber music concerts with Richard Savino and Jory Vinikour, both GRAMMY® award nominees. During his tenure as a fellow at Cornell, Paul led the Baroque Orchestra there and studied with Neal Zaslaw, Christopher Hogwood and Malcolm Bilson. Paul also performs on a five-string electric violin built by the firm Zeta.

As a pedagogue with two decades of classroom experience, Paul enjoys teaching everything from fundamental skills such as solfege, voice-leading, counterpoint and harmony to more advanced topics such as Schenkerian analysis and post-tonal theory. His students hold full-time and tenured positions at James Madison University, the Pittsburgh Symphony, the San Francisco Conservatory and other top-tier institutions throughout the country. He holds a Ph.D. from the Eastman School of Music and a Master’s in viola performance (Eastman). Paul’s undergraduate studies were at Vassar College, New England Conservatory and Harvard University.



DAN PARASKY graduated from Boston University with a Master of Music in Music Education and earned an undergraduate degree in Music Performance from Duquesne University. His private flute students have successfully auditioned for various honor ensembles, soloist competitions, and workshops at the local, regional, national, and international level. He is an adjunct faculty member at Duquesne University (flute choir), Westminster College (applied flute) and Carnegie Mellon University, pre-college division (applied flute).

Dan is a flute choir enthusiast and is a four-time guest conductor of the Mid-Atlantic High School Flute Choir. He conducted the 2021 National Flute Association’s (NFA) High School Flute Choir and jointly conducted the 2022 NFA High School/Collegiate Flute Orchestra with Nicole Chamberlain. He performs as a founding member of the PM Woodwind Project—a flute and clarinet duo and has won competitions with the NFA and the International Low Flute Festival. Mr. Parasky is serving as the Convention Flute Choir Coordinator with the NFA from 2021–2025.

DUKES MUSIC PROGRAM NOTES

Born into a family of Lyonnaise lacemakers, **Jean-Marie Leclair** (1697–1764) had such a successful career that many consider him to be the founder of the French school of violin playing. Apart from music, Leclair was a master dancer. In 1722, Leclair came under the patronage of Joseph Bonnier, one of the wealthiest men in Paris. His career soon took him to Turin and Kassel, where he performed at court with Pietro Locatelli, a famous Italian violinist. This is where the famous “battle of the styles” occurred: according to J. W. Lustig, Leclair played “like an angel” whereas Locatelli “like a devil”. Leclair subsequently worked in Amsterdam for Anne, Princess of Orange—the very same Princess Anne for whom Handel wrote his remarkable figured bass exercises. Leclair’s later years were spent in semi-retirement; after separating from his wife (who engraved most of Leclair’s published editions), he was murdered late one night in 1764. Although the police report listed his wife as a possible suspect, most believe it was his nephew who committed the act.

Leclair’s principal contribution in his thirteen published works was to adapt the Corelli-style sonata to French taste. He also advanced violin technique to encompass very high positions, double and triple stops (occasionally throughout entire movements) and all sorts of virtuosic bow techniques. The Overture we perform tonight comes from his last publication, and moves seamlessly from a French overture to a brilliant Allegro movement. The third movement is a characterful Adagio in which the composer evokes the sounds of birds chirping. The finale is a straightforward Allegro that is filled with characteristic French wit and charm, despite its brevity.

Joseph Bodin de Boismortier (1689–1755) was a well-known composer in France who earned enormous sums of money through his popular musical publications. His success is partly due to the fact that many of his works—like the one we perform tonight—did not require virtuosic skills and could be performed by different combinations of instruments. Boismortier adapted the Italian style of Corelli and others to suite French tastes. La Borde, a contemporary composer and writer, said that “[Boismortier] will always be regarded by professionals as a good harmonist...anyone who will take the trouble to excavate this abandoned mine might find enough gold dust there to make up an ingot.”

Little is known of **Louis-Toussaint Milandre’s** (fl. c. 1756–1776) life. In 1777, he published a short treatise on playing the viola d’amore. This instrument was not especially well known in France, but there were nevertheless some proponents. If you ever happen to be at the musical instrument collection at the Metropolitan Museum of Art in New York City, look for a beautiful French Lambert viola d’amore with an unusual arched back. Milandre served as a violinst and gambist at the court of Louis XV. With its six or seven playing strings, the viola d’amore was decidedly a specialist’s instrument. Along with each playing string usually came a resonating (or sympathetic) string, which vibrates without touching it with the bow. This peculiar characteristic—as well as its more typically flat back, resulting in a more nasal sound than the violin—was what made the viola d’amore special in the sound world of the eighteenth century.

Milandre’s treatise begins as most books on playing a musical instrument do in the eighteenth-century with a short section showing where all the notes lie on the fingerboard. Then the treatise moves quickly to playing double-stops, a particular specialty of the viola d’amore. Towards the end, Milandre provides a number of simple pieces to “get you started”—these are what we draw from on tonight’s program.

DUKES MUSIC PROGRAM NOTES

In the first decades of the eighteenth century, nearly 900 solo cantatas were composed in France. Almost every French composer of the period contributed to this repertoire, including Clérambault, Campra and Montéclair. The French cantata was basically an adaptation of the Italian solo cantata, containing alternation of recitatives and arias (like a full-blown opera, but on a smaller scale). However, these works fell out of the repertoire and were almost never mentioned in the history books until recently. Many contain astonishingly good music and thought-provoking themes. French solo cantatas also give singers a marvelous opportunity to perform miniature operas in an intimate, chamber music setting.

Within the court of Louis XIV, many famous composers thrived—most notably Jean-Baptiste Lully (1632–1687). While Lully’s large-scale operas appealed to the King’s tastes in his earlier years, fashion changed to smaller chamber works in his later life. **Élizabeth-Claude Jacquet de la Guerre** (1664–1729) was a child prodigy, highly favored at court, and praised by the King himself on multiple occasions. Her cantata *Le Passage de la mer rouge* comes from her second book, published in 1711.

Antoine Houdar de la Motte (1672–1731) wrote the libretto for *Le Passage de la mer rouge*. He contributed libretti for dozens of other cantatas. Motte frequently emphasized the moralistic side of Old Testament stories, even occasionally dwelling on their erotic connotations. In *Le Passage de la mer rouge*, the emphasis is squarely on the triumph of God’s power and the futility of resisting it. Though she follows the conventional Rousseauian template of three recitative-aria pairs, Guerre occasionally reorders lines in Motte’s libretto to evoke a more dramatic musical setting. Perhaps no Old Testament story is as dramatic as the flight to the promised land, accomplished through God’s miraculous parting of the Red Sea. Guerre expresses Moses’s uncertainty through chromatic ambiguity, harmonic uncertainty, and occasionally violent juxtaposition of rhythmic figures towards the beginning of the cantata. She brilliantly expresses an eerie moment of calm before the waters actually part with a curiously static melodic line (Ils se calment, ils se séparent). She depicts the “immense coffin” awaiting the Egyptian army with a dramatic descending tritone. Guerre’s deployment of effective musical effects to color the story adds considerable interest, drama and color to the cantata.

SPECIAL THANKS

Many thanks to Pascale Beaudin, who provided extremely valuable vocal coaching on the cantata. Also, we wish to express our deep gratitude to Justin Wallace, whose work on the harpsichord is of a special high quality. After a notable triumph in the pit playing continuo for the recent performance *Idaspe* at the Byham theater, Mr. Wallace’s presence at Duquesne is especially appreciated!

LE PASSAGE DE LA MER ROUGE

translation by Diane Upchurch Guthrie

Recitative

Israël dont le Ciel voulait briser les fers
Fuyait loin du Tiran la triste servitude;
Mais il sent à l'aspect des mers
Renaître son incertitude.
Moïse, entend déjà ces murmures nouveaux;
Devais-tu nous conduire à ces affreux abîmes?
Et l'Égypte pour ses victims
Eût-elle manque de tombeaux?

Air

Ingrats, que vos plaintes finissent,
Reprenez un plus doux espoir;
Il est un souverain pouvoir
A qui les Ondes obéissent.
Il s'arme pour votre secours,
Les flots ouverts vont vous apprendre
Que la main qui régla leur cours
A le pouvoir de les suspendre.

Recitative

Moïse donne l'ordre à ces flots en courroux:
Ils se calment, ils se séparent,
Pour Israël surpris ils s'ouvrent et préparent
Un immense cercueil à ses Tirans jaloux.
Ciel! Ciel! quel prodige! quel spectacle!
On voit au sein des Mers flotter ses étendards,
L'Onde qu'il croyait un obstacle
Se partage, s'élève, et lui sert de ramparts.
Que fera le Tiran témoin de ce miracle?

Air

Le trouble et l'horreur
Règne[nt] dans son âme,
L'aveugle fureur
L'irrite, et l'enflame,
Il ose tenter
Le même passage,
Mais en vain sa rage
Cherche à se flatter:
Peut-il éviter
Le cruel naufrage
Qui va l'arrêter?

Recitative

La Mer, pour engloutir son armée insensée,
A réuni ses flots vengeurs.
Et la montrant au loin flottante, dispensée,
Du débris des vaincus assouvit les vainqueurs.

Air

Peuple, chantez la main puissante,
Qui pour vous enchaîne les mers;
Que de la Trompette éclatante
Le bruit se mêle à vos concerns,
Et faites retentir les airs
De votre fuite triomphante.

Israel for whom Heaven (God) wanted to break the bondage
Fled far from the sad servitude of the tyrant.
But upon looking at the sea he (Moses) feels
His uncertainty revive.
Moses already hears some new murmurings;
Did you have to lead us to these frightful depths?
And Egypt for her victims
Had she lacked tombs?

Ungrateful ones, if only your complaints would cease,
Take again a sweeter hope;
There is a supreme power
whom the waves obey.
He arms himself for your aid,
The parting waters are going to teach you
That the hand that ruled their course
has the power to stop them (the waves).

Moses gives the order to the angry waters:
They calm themselves, they separate
To Israel's surprise they open and prepare
an immense coffin for the jealous tyrants.
Heaven! what a wonder! what a spectacle!
One saw in the heart of the sea the floating banners,
The waves which he thought an obstacle
Part themselves, raise up and serve as ramparts.
What will the tyrant do as a witness of this miracle?

The trouble and the horror
reign in the soul,
The blind fury
irritates it (the soul) and inflames it,
He dares to attempt
the same path,
but in vain his rage
tries to flatter itself:
Can he avoid
the cruel shipwreck
that is going to stop him?

The sea, in order to engulf his senseless army,
has brought together the avenging waters,
and showing it (the army) floating in the distance, scattered,
(The sea) satisfied the conquerors with the debris of the defeated.

People, sing of the powerful hand,
that for you controls the seas;
with the blasting trumpet
may the noise mingle with your own interests
and let the songs resound
of your triumphant flight.

UPTOWN JAZZ SERIES

This & That



MIKE TOMARO, ARTISTIC DIRECTOR

The *Uptown Jazz Series* returns with *This and That*, an exploration of six different jazz-related themes. This season, Mike Tomaro and the jazz faculty will showcase our talented student performers, play their own compositions, explore seasonal and video game music, and revisit the music of legendary Pittsburgh jazz musicians.

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Compositions of the Jazz Faculty

JANUARY 17, 2023

Compositions of Mike Tomaro

FEBRUARY 14, 2023

Jazz Through the Year

APRIL 4, 2023

Video Game Music

All concerts are Tuesday evenings at 7:30 p.m. and will take place in the PNC Recital Hall on the first floor of the Mary Pappert School of Music.

The Uptown Jazz Series is made possible, in part, by the generosity of the John R. Mattern Estate.

FEATURING THE DU JAZZ FACULTY SEPTET:

J.D. Chaisson, trumpet
Mike Tomaro, saxophone
Jeff Bush, trombone
Eric Susoeff, guitar
Max Leake, piano
Paul Thompson, bass
Tom Wendt, drums

Admission to the Uptown Jazz Series is available at the door (cash only) or online by visiting duq.edu/MusicTickets or scanning this QR code.



For more information, visit duq.edu/UptownJazz

MUSIC FOR LENT

Dukes Music

Dr. Paul Miller, Director

Tuesday, March 28, 2023 | 7:30 p.m.

Dr. Thomas D. Pappert Center for Performance and Innovation

DUQUESNE UNIVERSITY CHOIRS

Dr. Caron Daley, Director of Choral Activities

Friday, March 31, 2023 | 7:30 p.m.

Trinity Episcopal Cathedral

328 Sixth Ave, Pittsburgh, PA 15222

DUQUESNE UNIVERSITY BRASS CHOIR

Dr. James Gourlay, Director of Bands

Sunday, April 2, 2023 | 3:00 p.m.

Charles J. Dougherty Ballroom, Power Center

PREAMBLE

As I look back on the Dukes Music from the perspective of this—our tenth concert—I feel enormous gratitude to the many students and colleagues I have had the privilege of working with together since 2017. We started humbly and endured significant tribulations during the Covid outbreak. Today, we enjoy the largest enrollment of instrumentalists in our short history; dozens of fine vocalists have also passed through our ranks. Thanks to the generosity of many colleagues and departments at Duquesne, we have been able to purchase a few baroque bows and two beautiful German alto recorders, all of which are featured on tonight’s program. Our ongoing efforts to raise money to purchase a harpsichord for Duquesne University are hopefully not in vain. We have traditionally started each program with a preamble that places our efforts in a larger context. We hope you enjoy the abundant program notes and music on tonight’s concert!

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 official 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 understand music.

When Duquesne landed in Québec 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 Québec, 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 Dukes Music” with this, our tenth concert. We hope that we may continue these concerts for many years to come.

PERFORMERS

- Abigail Hill, alto
- Michelle Kenyon, violin and viola d’amore
- Jared Wolf and Kelly Gregoire, recorder
- Johann Diaz Ramirez, viola
- Alyssa Baljunas and Beideth Briceño Chacon, violoncello
- Mitchell Fleischmann, bass
- Justin Wallace and Pavel Bogachenko, harpsichord
- Paul V. Miller, violin, viola and viola d’amore

PROGRAM

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Passacalio à 3. & à 4, op. 22 Biagio Marini
(1594–1663)
From *Sonate da Chiesa e da Camera a due, trè, & à quattro*

Concerto in A Minor for Two Recorders, TWV 52:a2 Georg Philipp Telemann
(1681–1767)
Gravement – Vistement – Largement – Vivement

Jared Wolf and Kelly Gregoire, recorders

Sonate in E-Flat Major for Viola and Double Bass, K. 219 Carl Ditters von Dittersdorf
(1739–1799)
Allegro

Mitchell Fleischmann, double bass and Paul Miller, viola

Partita no. 7 from *Harmonia artificiosa-ariosa* Heinrich Biber
(1644–1704)
Praeludium – Allamande – Sarabande – Gigue – Aria – Trezza – Arietta variata

Michelle Kenyon and Paul Miller, viola d’amore

PAUSE

Sonata op. 1, no. 3 in F Major Elizabeth Gambarini
(1730–1765)
Allegro moderato – Adagio – Minuet

Pavel Bogachenko, harpsichord

Komm, Jesu Komm Johann Schelle
(1648–1701)

All are invited to sing

Ach, dass ich wassers g’nug hätte Johann Christoph Bach
(1642–1703)

Abigail Hill, alto

TEXTS AND TRANSLATIONS

Schelle: Komm, Jesu Komm

1. Komm, Jesu, komm! Mein Leib ist müde,
die Krafft verschwindt je mehr und mehr;
ich sehne mich nach deinem Friede,
Der saure Weg wird mir zu schwer:
komm! komm! ich will mich dir ergeben,
du bist der rechte Weg, die Wahrheit und das Leben.

2. Wer an dich glaubt, wird nicht zu Schanden,
wer dich umfasst, hat wohl gethan;
ja mitten in den Todesbanden,
findt er die beste Lebensbahn.
Drumb lass mich eifrig nach dir streben,
du bist der rechte Weg, die Wahrheit und das Leben.

3. Die Welt hat zwar auch ihre Wege,
da mit sie uns zu reizen denkt;
doch sind die irdschen Lastenstege,
wie Dorn' und Disteln meist umschrenckt,
sie kann uns kein Vernügen geben:
du bist der rechte Weg, die Wahrheit und das Leben.

4. Gehab dich wohl, du dürre Wüste,
gehab dich wohl du falsche Welt,
mir haben deine bösen Lüste
ihr Netz vergeblich aufgestellt.
Weil ich mich auff den Weg begeben.
Der selber ist der Weg, die Wahrheit und das Leben.

5. Drumb schliess ich mich ich deine Hände,
und sage: Welt, zu guter Nacht,
läuft gleich mein Lebensbach zum Ende,
ist doch der Geist wohl angebracht.
Er soll bey seinem Schöpffer schweben,
weil Jesus ist und bleibt der wahre Weg zum Leben.

J. C. Bach: Ach, dass ich Wassers gnug hätte

Ach, dass ich Wassers gnug hätte in meinem Haupte,
und meine Augen Tränenquellen wären,
dass ich Tag und Nacht beweinen könnt meine Sünde.

Meine Sünde gehe über mein Haupt.
Wie eine schwere Last ist sie mir zu schwer worden,
Darum weine ich so, und meine beiden Augen fließen
mit Wasser.
Meines Seufzens ist viel, und mein Herz ist betrübet,
denn der Herr hat mich voll Jammers gemacht
am Tage seines grimmigen Zorns.

Paul Thymich 1684/1697

Come, Jesus, come, my body is weary,
my strength is vanishing more and more;
I am longing for your peace;
the bitter way is becoming too heavy.
Come, Come! I wish to submit myself to you.
You are the right way, the truth and life.

Who believes in you will not go wrong.
Who takes your hand has done well.
Yes, amidst the fetters of death
he will find the right path of life.
So let me strive for you forever.
You are the right way, the truth and life.

Yet the world has its ways too,
with which it wants to tempt us;
but the earthly loads are bridges,
often entwined with thorns and thistles.
It cannot give us happiness.
You are the right way, the truth and life.

Farewell, barren desert;
farewell, false world.
In vain you have put up your evel lusts
to catch me.
For I am on the way,
Which is the way, the truth and life.

I shall put myself into your hands,
and say: Good night, world,
my stream of life is coming to an end,
my spirit is looked after well;
it shall float with its Creator,
for Jesus is and remains the true way to live.

Oh, that I had water enough in my head
and that my eyes were springs of tears,
so that I could bewail my sin night and day.

My sin overwhelms me.
Like a weighty burden, it has become too much more me,
wherefore I weep so, and mine eyes flow with tears.
My sighing is great, and my heart is sad,
for the Lord has filled me with grief
in the day of his wrath.

PROGRAM NOTES

Because Lent is traditionally a time of self-denial and repentance, it might be logical to surmise that music-making during this season was curtailed in the Baroque period (c. 1600–1750). However, practices varied widely. In Rome, there was a dramatic increase in music during Lent, particularly by *confraternities* or informal non-liturgical gatherings. These “brotherhoods” tried to outdo each other in the splendor of their musical productions. The picture is different in Germany, where some cities such as Leipzig reduced their music during the penitential season. Throughout Europe and particularly in Catholic countries, opera was not performed during Lent—but so great was the love for opera that composers invented the oratorio. These dramatic unstaged works had Biblical subjects as their theme, but kept the aria and recitative structure of opera. In London, Handel enjoyed great success with his Lenten oratorio productions starting in the 1730s. Vienna also allowed oratorios, though Lenten Masses in the Austro-Hungarian capital drew from the more musically conservative 16th century style. The picture is therefore mixed if we look at Lenten music-making throughout Europe in the Baroque period.

When music was composed for Lent, the season inspired many to write extraordinarily expressive works, some of which we sample tonight. Lenten music can be dark and brooding, as new techniques of handling consonance and dissonance allowed musicians to paint astoundingly bold musical colors. Composers such as Claudio Monteverdi (1567–1643) categorized such dramatic musical expression as the *seconda prattica*—the “first practice” being the more restrained 16th century style epitomized by Palestrina, Lassus, and Victoria. Christoph Bernhard (1628–1692) called the new expression *stylus luxurians*, subdividing it into two further categories, *communis* and *theatralis*, which correspond to chamber and theatrical music. All of the music on tonight's program breathes this freer air, and while some of it was composed specifically for Lent, we intersperse some pieces in a more uplifting style, mindful that the ultimate goal of Lent is Easter—a time of light and joy.

BIAGIO MARINI (1594–1663) came from a musical family in Brescia, a city that lies halfway between Milan and Verona in the far north of Italy. Marini travelled widely, working in Milan, Bergamo, Ferrara, Düsseldorf and Venice. He was a violinist at the famous basilica of San Marco in Venice, and probably collaborated with Claudio Monteverdi there. Marini's passacalio is a passacaglia in three parts with a short introduction and concluding section. A passacaglia has a repeating bass line called a ground bass, and is usually in a serious character. However, Marini's passacalio has several noteworthy musical features. It is not a strict passacaglia in that the bass line does not simply repeat over and over again. Instead, the ground bass occurs as a refrain at the beginning of the first strand, and repeats at the end of each of the piece's three sections. This formal device along with Marini's astounding deployment of chromaticism exemplify how he often found expressive musical solutions to compositional problems.

In his autobiography of 1740, **GEORG PHILIPP TELEMANN** (1681–1767) wrote that he learned to play the recorder before he turned 10 years old. He wrote several concertos for the instrument. The double concerto on tonight's program survives in a manuscript in the library of the Hesse Court in Darmstadt and was probably written for Michael Böhm, Telemann's brother-in-law. According to Steven Zohn, Telemann had an apparent distaste for virtuosity as an end in

itself. Instead, he cultivated close musical dialog between soloists and orchestra. Telemann adventurously incorporated cosmopolitan elements from the French, Italian, and Polish styles in his concertos. The *Double Concerto in A Minor* dates from around 1730 and begins in the French character with dotted rhythms. The second movement is closer to Italian concerto rhetoric because the solo sections introduce new musical material. The orchestra largely drops out in the pastorale third movement, whereas the final movement recalls the Polish style by including syncopations and lively rhythmic figures.

The composer and violinist **CARL DITTERS VON DITTERSDORF** (1739–1799) enjoyed a highly successful career as a violinist and a composer. He studied violin from a young age and learned Fuxian counterpoint and composition from some of the best teachers available. Dittersdorf famously played string quartets with Wanhall, Haydn, and Mozart around 1785. Emperor Joseph II likened his music to “an ample and finely served meal. The dishes are all savory, and one can take a good helping of each without risking indigestion.” There are two existing manuscripts of the unusual duet for double bass and viola: one in Schwerin in north German and the other in Vienna. These connections associate the duo with the famous double bassist Johannes (?) Matthias Sperger (1750–1812). Sperger lived in Schwerin and Vienna, where he studied counterpoint with Albrechtsberger (himself a Fux student). Sperger was a notable early virtuoso of the double bass and also a composer whose work influenced later music for the instrument by Capuzzi and Dragonetti. The middle (development) section of Dittersdorf’s duo features several witty and clever harmonic twists and turns, bearing witness to the composer’s refined and ingenious compositional art.

HEINRICH IGNAZ FRANZ VON BIBER (1644–1704) began his career in the service of the Bishop of Olomouc (Olmütz) in what is now the Czech republic. On a trip ostensibly to purchase new instruments for the Bishop’s court ensemble, Biber instead entered the service of the Archbishop of Salzburg, a post he held until his death. Biber composed many pieces in *scordatura* where the strings of the violin are tuned differently from their usual pitches. The 1696 collection of trio sonatas called *Harmonia artificiosa-ariosa*, together with Biber’s *Rosary Sonatas*, represents the pinnacle of Baroque scordatura technique. The astounding trio sonata for two violas d’amore is without precedent. Beginning with a prelude in which Biber tests the players with almost every conceivable emotional expression, the piece concludes with a devastating *arietta variata*—variations on a ground bass—that is impossible to write about: its dramatic impact must simply be experienced.

The daughter of Carles Gambarini, who served the Landgrave of Hessen-Kassel, **ELIZABETH GAMBARINI** (1731–1765) was a notable singer and composer from London. She knew Handel well, singing several of his works including the *Occasional Oratorio*, *Judas Maccabaeus*, and *Joseph and his Brethren*. The renowned violinist Francesco Geminiani may have been her teacher. Gambarini’s solo harpsichord pieces contain much remarkable music, particularly the sonata we present tonight which contains a brief but extraordinary middle movement.

JOHANN SCHELLE (1648–1701) was the cantor of the Thomaskirche in Leipzig, a leading musical job in Germany and one that J. S. Bach took over in 1723. As a boy, Schelle worked with Heinrich Schütz in Dresden. After building his career in Wolfenbüttel, he moved to Leipzig where he took the job of cantor in 1677. Although most of Schelle’s music is lost, many of his cantatas survive because they were copied and distributed widely. Schelle simplified the sacred German cantata style, using familiar chorale harmonizations and incorporating recitatives that resembled the current German operatic vogue. Like his successor J. S. Bach, Schelle had a deep understanding of Biblical text and expressed its meaning through music. Both Schelle and J. S. Bach set the funeral text *Komm, Jesu Komm*, but in very different styles. Whereas Schelle opted for a simple, mostly homophonic strophic style, J. S. Bach wrote a more dramatic, elaborate eight-part motet. Both settings represent some of the best music compositions of the German baroque.

JOHANN CHRISTOPH BACH (1642–1703) began his career as an organist in Arnstadt. After only two years he moved to Eisenach. There, he served as the organist and harpsichordist in the court chapel of the Duke of Eisenach. Not much is known of his life, but J.S. Bach respected him highly, calling him a “profound composer.” Later, J. S. Bach’s son Carl Phillip Emanuel Bach amended his father’s comments to read, “this is the great and expressive composer.” Both J.S. and C.P.E. performed their ancestor’s works in Leipzig and Hamburg. According to scholar Daniel Melamed, Bach biographer Philip Spitta saw J. C. Bach as an important forerunner to the musical style of J. S. and Telemann. Few works by J. C. survive, and most are in the “Altbachisches Archiv,” a remarkable manuscript collection that was lost in World War II, only to turn up in 1999 in Ukraine. The extraordinary alto lament *Ach, dass ich Wassers g’nug hätte* calls for a small string ensemble led by a more expressive and active violin part. The text is Biblical, based on the book of Jeremiah, Psalm 38 and the Lamentations. It is a piece of shocking depth and pathos and seems to glide through different tonalities effortlessly, always finding the right gesture and tonality to express the moving text.

ROOTED AND RISING

VOICES OF SPIRIT & PAPPERT CHORALE

Dr. Caron Daley, Director of Choral Activities

SATURDAY, OCTOBER 21, 2023 | 7:30 P.M.

Trinity Episcopal Cathedral

CHARACTERS OF THE BAROQUE

THE DUKES MUSIC

Dr. Paul Miller, director

FRIDAY, OCTOBER 27, 2023 | 8:00 P.M.

Shadyside Presbyterian Church

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CHARACTERS OF THE BAROQUE

The Dukes Music - Dr. Paul Miller, director

Friday, October 27, 2023 | 8:00 p.m.

Shadyside Presbyterian Church

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PROGRAM

Venerdi (Friday), TWV 42:e4

from *Scherzi melodiche* (Pyrmonter Kurwoche)

Introduzione
Allegro
Vivace
Spirituoso
Largo
Presto
Accelerando allegro

Gigue for two violas d'amore

Les Caractères de la danse

Prelude
Courante
Bourée
Chaconne
Sarabande
Rigaudon
Gavotte
Sonate
Loure
Musette
Sonate

Georg Philipp Telemann (1681–1767)

Anton Huberty (c. 1722–1791)

Jean-Féry Rebel (1666–1747)

INTERMISSION

Sonata in D Major, TWV 44:1

Spirituoso
Largo
Vivace

Telemann

Overture-Suite, Burlesque de Quixotte, TWV 55:G10

Overture
Quixotte Awakens
His Attack on the Windmills
His Amorous Sighs for Princess Dulcinea
Sancho Panza Mocked
Rocinante Galloping
Sancho Panza's Donkey Galloping
Quixotte Sleeps

Telemann

PERSONNEL

VOICES OF SPIRIT

Kelsey Armstrong	Abby Drezewski	Evan Isenberg	Miah Sirianni
Isabel Barton	Isaac Fleury	Amelia Lau	Alayna Steinmetz
Emma Bernardi	Michaela Gett	Colton Marley	Matthew Sterbenz
Olivia Bigler	Aaron Gibelius	Collin McCormick	Christian Sullivan
Belle Chelton	Matthew Guadagnino	Hannah Oldham	Jane Sundy
Libby Corbett	Abigail Hill	Sam Panizales	Ash Voight
Sarah D'Angelo	Natalie St. Hill	Logan Raymond	Zane Wooddell
Joseph Dahlstrand	Alex Hladio	Kaleb Shaw	

PAPPERT CHORALE

Rachel Anderson	Nate Hanson	Autumn Nuss	Gavin Schlingheyde
Clara Bergman	Anna Hladio	Samuel Olawoyin	Ava Sciulli
Mark Cappiello	Joshua Imhof	Hannah Oldham	Miah Sirianni
Ryan Cominsky	Brandon Jukes	Harper Pearson	Grayce Sullivan
Noelle Compher	Nora Keleschenyi	Denver Perdomo	Nora Teed
Paisley Crawford	Beatrice Khor	Jennier Ranney	Brandon Vallejo
Nina D'Eramo	Emery Kindel	Anthony Ricciardelli	Fangrui Wang
Nataley Davis	Kyle Marino	Gracie Rodriguez	Rosie Westgate
Sara Duclos	Melina Markantone	Jackson Rogers	Madeline Westwood
Senia Duganhodzic	Hiro McCutcheon	Piper Russell	Laurel Williams
Joseph Greeley	Jasper Misch	Quinn Sawdey	Ian Young
Jack Guzowski	Henlee Nevins	Eric Schaefer	Yishi Zeng

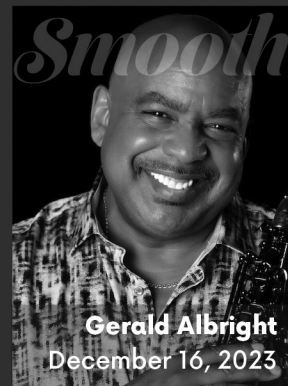
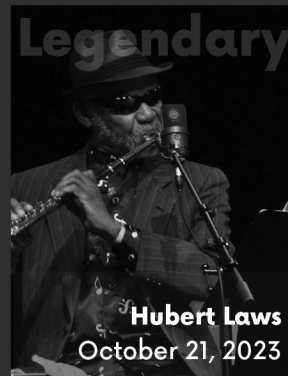
PITTSBURGH YOUTH CHORUS

Kiaan Biswas	McKenna Jones	Guiliana Relevant
Adella Boy	Ellie Kutlenios	Avery Sechler
Nathaniel Cassata	Cynthia Kyles	Lily Stefanik
Ava Chismar	Roger Lash	Chengxi Tao
Jackson Cundiff	Juliah Lloyd	Simon Troup
Emily Harmanos	Ellie McNulty-Whittington	Natalia Villella
Majesta Johnson	Brad Moore	

THE DUKES MUSIC

Paul V. Miller, *director, violin, viola d'amore*
 Michelle Kenyon, *violin, viola d'amore*
 Christopher Cox, *baroque trumpet*
 Rafael Gargate, *viola*
 Alyssa Baljunas, *violoncello*
 Yu-Chen Shih, *violoncello*
 Mitchell Fleischman, *bass*
 Richard Stern, *harpsichord*

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Eliseo Rael & Dr. Keith Young, directors

FRIDAY, APRIL 5, 2024 | 7:30 P.M.

Dr. Thomas D. Pappert Center for Performance and Innovation

MARGUERITE DEPHILLIPS DOUGHERTY VOICE COMPETITION

Dr. Meghan DeWald Althouse, director

SATURDAY, APRIL 6, 2024 | 7:30 P.M.

PNC Recital Hall

EARTH, AIR, FIRE, & WATER

Duquesne University Flute Choir

Dan Parasky, director

SUNDAY, APRIL 7, 2024 | 7:30 P.M.

PNC Recital Hall

THREE CONCERTOS, THREE ARIAS, AND A CHACONNE

The Dukes Music

Dr. Paul Miller, director

TUESDAY, APRIL 9, 2024 | 7:30 P.M.

Dr. Thomas D. Pappert Center for Performance and Innovation

PROGRAM

Please silence mobile devices and refrain from using flash photography.

Chacony Z. 730 Henry Purcell (c. 1659–1695)

Al Trionfo, from *Rinaldo* Handel

March. *March.*

Recitative.
Argante. In quell bosco di strali
Ne' lacci caderan que' indegni mostri.

Recitative.
Argante. In that forest of arrows
Those worthless monsters shall fall,
surrounded in a forest of our arrows.

Concerto for Viola in G Major, TWV 51:G9 Georg Philipp Telemann (1681–1767)
Rafael Gargate, viola

Armida. E in un mare di sangue
Spenti saranno I giusti sdegni nostri.

Armida. And in a sea of blood,
Our righteous anger shall be assuaged.

Concerto for Viola d'Amore in D Major, RV 392 Antonio Vivaldi (1678–1741)
Michelle Kenyon, viola d'amore

Duetto.
Al trionfo del nostro furore
Or corriamo que' mostri a legar.

Duet.
At the triumph of our fury
Let us hasten to tie up those monsters.

Let the Bright Seraphim, from *Samson* George Fredric Handel (1685–1759)
Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

Che poi, caro (cara), questo core dolce premio
ti vuol dar! *For then, dearest, this heart will be a sweet*
reward for you.

Amelia Lau, soprano & Aaron Gibelius, baritone
Christopher Cox, percussion

Amelia Lau, soprano; Christopher Cox, baroque trumpet

INTERMISSION

THE DUKES MUSIC

Amelia Lau, soprano
Aaron Gibelius, baritone

Christopher Cox, baroque trumpet and percussion
Michelle Kenyon, violin and viola d'amore

Anne Victoria Nasevich, violin
Rafael Gargate, viola
Alyssa Baljunas, violoncello
Mitchell Fleischman, bass

Dr. Richard Stern, harpsichord
Dr. Paul V. Miller, violin and viola

Concerto for Violin in A Minor, op. 5/7 Jean-Marie Leclair (1697–1764)
Paul Miller, violin

The Trumpet Shall Sound, from *Messiah* Handel
The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd.
For this corruptible must put on incorruption, and this mortal must put on immortality.

Aaron Gibelius, baritone; Christopher Cox, baroque trumpet

PROGRAM NOTES

INTRODUCTION

As a naval commander and governor-general of New France, the Marquis Michel-Ange Duquesne de Menneville (1700–1778) was surely aware 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 official 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 understand music.

When Duquesne landed in Québec 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. The Gazette de Québec, which started publication in 1764, mentions many theatrical performances, concerts, and assemblies for dancing. Although Duquesne himself helped to construct 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 Québec, during his visits to Paris, or at his parish church in Toulon, Duquesne would have heard sounds that were similar to what we offer you tonight.

PROGRAM NOTES

A master composer for the theater, **HENRY PURCELL** is perhaps best known today for his opera *Dido and Aeneas* and his music for *The Fairy Queen* (both works that The Dukes Music has performed). Apart from his prolific output of vocal music, Purcell also wrote many instrumental works. Unique among Purcell's viol fantasias and trio sonatas, the Chacony (Chaconne) Z. 730 has four parts and appears in the composer's autograph book as the only piece for that many instruments. Written around 1680, it is largely composed on a ground bass, i.e., the bass part repeats the same eight-bar phrase many times. However as Alon Schab notes, it is not entirely clear that Purcell's G Minor chaconne belongs comfortably within that genre. For example, the eight-bar bass pattern appears in different instruments, is transposed to a different key, allows for independent passages in between repetitions, and is presented through division. From this, it is clear that Purcell treated the ground bass genre in a very sophisticated way in this piece; nevertheless, it still conveys a well thought-out and a balanced succession of melodic, harmonic, and musical ideas. It is no wonder that in his influential 1948 book on Purcell, A. K. Holland called this piece "noble".

The history of the viola concerto begins with **GEORG PHILIPP TELEMANN**, who composed the first such work for that instrument. Written sometime between 1716 and 1721, the concerto is an example of the sonata da chiesa (or so-called "church" sonata format), having four movements instead of the more typical three. It alternates between tutti and solo sections like Vivaldi's concertos, but is altogether far more inclusive of the orchestra than Italian works. Telemann gives the soloist two opportunities for cadenzas, which would have been quite short according to early 18th-century practice. The Telemann concerto is still performed frequently today, and contains many memorable melodic ideas beloved both by violists and non-violists.

The Venetian composer **ANTONIO VIVALDI** is usually credited with inventing the solo concerto genre. He spent most of his career teaching music to orphaned girls in Venice's Ospedale della Pietà. Vivaldi's fame largely derives from the hundreds of concertos he composed, many for students at the Ospedale. In total, Vivaldi composed eight concertos for the viola d'amore, an instrument that would have had six playing strings and as many resonating (or sympathetic) strings in his day. Vivaldi wrote several viola d'amore concertos for one of the most famous performers at the Ospedale, a young woman named

PROGRAM NOTES

Anna Maria who built a substantial career as a soloist. Vivaldi's D Major viola d'amore concerto is one of the most cheerful of all and boasts a succinct but very expressive middle movement in b minor.

In 1739, **GEORGE FREDRIC HANDEL** heard a reading of Milton's *Samson Agonistes*, a poem based on the figure of Samson in Chapter 16 of the Book of Judges. Some three years later, Handel completed his oratorio *Samson* to a libretto written by Newburgh Hamilton. *Samson* was first heard in London during the Lenten season of 1743, within days of the famous oratorio *Messiah*. While *Messiah* had a mixed reception, *Samson* was an unqualified success: as Horace Walpole wrote, "Handel has set up an Oratorio against the Operas, and succeeds". The aria with trumpet "Let the Bright Seraphim" comes from the oratorio's end. In it, an Israelite woman asks the heavenly hosts to commemorate Samson's heroic death and ultimate triumph over the Philistines.

As the founder of the French school of violin player, **JEAN-MARIE LECLAIR** achieved immense fame during his lifetime. Son of a Lyonnaise lacemaker, Leclair studied violin in Turin. Later, he served Louis XV from 1733–1736. Leclair then worked at The Hague for the Princess of Orange, the daughter of King George II and Handel's friend and student. Returning to Paris in 1743, Leclair served the Duke of Gramont, for whom he wrote several stage works. But the composer is most known for his exemplary instrumental music, much of which his wife engraved herself. The violin concerto op. 7, no. 5 is much longer than a typical Vivaldi concerto, but falls into the Italian framework of three movements (fast-slow-fast). While it is just as exuberant, fresh and witty as any Italian concerto, Leclair's style is less dramatic and unpredictable. However, there is one big surprise at the end of the third movement which gives this concerto an unforgettable conclusion.

HANDEL'S oratorio *Messiah* is undeniably one of the composer's most famous works. While it is often associated with Christmas, *Messiah* was actually intended for Lent. In three parts, it charts the course of Jesus's life from the prophecies to the Resurrection. "The Trumpet Shall Sound" comes from the third and final part, and includes some of Handel's most bold and confident music. The text is taken verbatim from I Corinthians 15:52–53 and tells of the triumph of life over death and the wonders that await.

Rinaldo was **HANDEL'S** first opera in London and also one of his most successful. Premiered in 1711, it was written to a libretto by Giacomo Rossi and based in turn on Torquato Tasso's epic 16th-century poem *Jerusalem Delivered* (Gerusalemme liberata). Set at the time of the first crusade, the opera tells of the adventures of the knight Rinaldo, whose army is laying siege to Jerusalem. The Saracen king Argante is holed up inside the city. Argante is in love with Armida, the Queen of Damascus, who is also a sorceress. After much misadventure, Argante and Armida rally their troops against the Christians in the duet "Al Trionfo". Of course, the heathen loose the battle and Rinaldo's army imprisons them—but they convert to Christianity and are finally released to general rejoicing. This duet is only one of many astonishingly good arias from *Rinaldo*, which is certainly one of Handel's finest—and most enduring—works for the stage.

SPECIAL THANKS

Dr. Ann Labounsky, for letting us use her lovely harpsichord
Dr. Richard Stern, for his endless support and enthusiasm for The Dukes Music

SING LIKE A PLANET

VOICES OF SPIRIT & PAPPERT CHORALE

Dr. Caron Daley, Director of Choral Activities

Dr. Nathália Kato Giordano, Collaborative Pianist

Saturday, October 26, 2024 | 7:30 p.m.

Westminster Presbyterian Church

BAROQUE MUSIC FOR CHRISTMAS

THE DUKES MUSIC

Dr. Paul Miller, director

Saturday, November 2, 2024 | 7:30 p.m.

Dr. Thomas D. Pappert Center for Performance and Innovation

MUSIC ON THE MOUNT: BRASS ON A FALL AFTERNOON

DUQUESNE BRASS BAND

Dr. James Gourlay, Director of Bands

Sunday, November 3, 2024 | 3:00 p.m.

St. Mary of the Mount Church

BAROQUE MUSIC FOR CHRISTMAS

The Dukes Music

Dr. Paul Miller, director

Dr. Thomas D. Pappert Center for Performance and Innovation

Saturday, November 2, 2024 | 7:30 p.m.

PROGRAM

Mystery Sonata No. 1: “Annunciation”

Heinrich Ignaz Franz Biber (1644–1704)

Preludium
Variato
Finale

Trio Sonata op. 5, No. 4

Georg Fredric Handel (1685–1759)

Allegro
A tempo ordinario
Allegro, non presto
Passacaille
Gigue
Minuet

Selections from “The New England Psalm-Singer”,
“The Singing Master’s Assistant”, and other publications

William Billings (1746–1800)

Boston (Methinks I see a Heavn’ly Host)
Bethlehem (While Shepherds Watch their Flock)
When Jesus Wept
Sheffield (Joy to the World)

INTERMISSION

“Hat man nicht mit seinen Kindern”,
from the *Coffee Cantata*, BWV 211

J. S. Bach (1685–1750)

*Hat man nicht mit seinen Kindern
Hunderttausend Hudelei!
Was ich immer alle Tage
Meiner Tochter Liesgen sage,
Gehet ohne Frucht vorbei.*

*Don’t we have with our children
a hundred thousand muddles!
What always every day I
say to my daughter Liesgen
goes in one ear and out the other.*

Christmas Concerto No. 4

Michel Corrette (1707–1795)

Moderato (Une jeune pucelle)
Allegro
Adagio (Chrétiens qui suivez l’Église)
Allegro (Nous sommes en voie)
Largo (German Noël)
Allegro (American Noël)
Allegro (New Noël on an ancient air by Lully)

“Ja, ja, ich kann die Feinde schlagen”

J. S. Bach

from *Selig ist der Mann*, Cantata BWV 57
*Ja, ja, ich kann die Feinde schlagen,
die dich nur stets bei mir verklagen,
drum fasse dich, bedrängter Geist.
Bedrängter Geist, hör auf zu weinen,
die Sonne wird noch helle scheinen,
die dir itzt Kummerwolken weist.*

*Yes indeed, I can strike the enemies
who are always bringing to me
accusations against you.
Gather yourself, you spirit in distress
spirit in distress, cease to weep,
the sun will again shine brightly,
which now shows you clouds of woe.*

PERFORMERS

Aaron Gibelius, baritone
Nate Hanson, harpsichord
Michelle Kenyon, viola
Samuel Olawoyin, harpsichord
Danielle Polizzi, violin

Carolina Roy, violoncello
Zane Wooddell, harpsichord
Paul V. Miller, violin/director
Richard Stern, harpsichord coach

PROGRAM NOTES

Introduction

As a naval commander and governor-general of New France, the Marquis Michel-Ange Duquesne de Menneville (1700–1778) was surely aware 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 official 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 understand music.

When Duquesne landed in Québec 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. The *Gazette de Québec*, which started publication in 1764, mentions many theatrical performances, concerts, and assemblies for dancing. Although Duquesne himself helped to construct Fort Duquesne at what is now Point State 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 Québec, during his visits to Paris, or at his parish church in Toulon, Duquesne would have heard sounds that was similar to what we offer you tonight.

BAROQUE MUSIC FOR CHRISTMAS

The Dukes Music

Dr. Paul Miller, director

Dr. Thomas D. Pappert Center for Performance and Innovation

Saturday, November 2, 2024 | 7:30 p.m.

Notes

Biber's "Rosary" Sonatas (also frequently referred to as the "Mystery Sonatas") are a significant part of the history of violin music. Probably written around 1676, they remained completely unknown until they were discovered in Munich in 1905. The set includes 15 sonatas—one each for the Joyful, Sorrowful, and Glorious mysteries of the Rosary. The cycle concludes with a sixteenth piece: a stunning passacaglia for solo violin. One of the unusual things about the set is that each Sonata (except the first and last) are in scordatura—meaning, the violin strings are tuned differently than usual. The "Annunciation" sonata stands as the first in the cycle. The beginning and end of this piece features astonishing cascades of notes which are rhythmically quite free, perhaps symbolizing the divine breath of the archangel Gabriel. In contrast, the middle movement is a set of variations in a style quite typical for Biber. Its metered, metrical style might symbolize the human world of Mary.

Handel's Trio sonatas were well known in London and elsewhere during the 18th century, but he had little to do with their publication. He seems to have taken more interest in the op. 5 set, whose fourth sonata features some of his best music. All of the movements of this sonata were originally composed for orchestra and were adapted for trio sonata by omitting parts. Adding a viola into the texture helps fill out some of the textural gaps; and at any rate, one of the manuscripts includes a viola part. The first and third movements come from the overture to Handel's oratorio *Athalia* (1733). A short movement in the French style taken from the serenata *Parnasso in festa* (1734) appears in between. The majestic passacaglia was intended to be performed after Act 2 of the opera *Radamisto* (1720) but appears as a choral version in *Parnasso in festa* and orchestrally in the opera-ballet *Terpsichore* (1734). The gigue also comes from *Terpsichore*, whereas the concluding Minuet is taken from the 1735 opera *Alcina*. Although this piece is not explicitly connected to Christmas, the spirit of the music aligns well with the joyous holiday.

William Billings was a Bostonian who is generally regarded as the first truly American choral composer. Although his compositions are exclusively vocal, they sound well instrumentally and provide opportunities to practice intonation and vocal phrasing on string instruments. Described in his time as a man "above common abilities," Billings published at least six major collections of works but died poor, as the lack of copyright law in early America meant that he received almost no royalties from his work. Billings' music was popular during his lifetime but neglected after his death. Gradually it became more well known, especially in the American South. With the growth of the practice of Sacred Heart and shape-note singing, Billings' music enjoyed a significant revival in the 20th century. Although a modern edition published by the American Musicological Society makes Billings' complete works easily accessible, it is also possible to read from the original editions. Tonight's selections juxtapose tunes with Christmas themes with Billings' great four-part round "When Jesus Wept", reminding us that along with the joy of Jesus's birth comes the knowledge that the Savior was also destined for the Cross.

Bach's Coffee Cantata ("Schweigt stille, plaudert nicht") BWV 211 is a miniature comic opera which was probably first performed at Zimmermann's famous Leipzig coffee house in the early 1730s. In the cantata, Schlendrian laments that his daughter Liesgen is addicted to drinking coffee. In the first aria, Schlendrian stomps in like a "honey-bear" (Zeidelbär) lamenting that everything he tells

his daughter "goes in one ear and out the other". The Dukes Music hopes to perform the entire Coffee Cantata in the spring 2025 semester.

Michel Corrette was a music teacher and organist in Paris, serving the Jesuit college and the Church of Saint Marie du Temple. Although he lived at a time when musical style had changed significantly, he remained a musical conservative. Corrette was quite prolific, writing concertos, sonatas, ecclesiastical music, and countless method books for students. One of his more notable works is a collection of six "Christmas Concertos". The fourth concerto includes a series of Noël's—including an "American Noël"—that captured our imagination this semester.

Bach's aria "Ja, ja ich kann die Feinde schlagen" comes from Cantata 57, "Selig ist der Mann". Bach composed it in 1725 for the second day of Christmas, often celebrated as St. Stephen's Day. This unusually dramatic cantata contains some of Bach's most vivid music. Georg Christian Lehms compiled the text of the cantata, which juxtaposes several Biblical verses in novel ways as a dialog between the Soul or Spirit ("Anima") and Jesus. The aria "Ja, ja" shows Jesus as a triumphant victor, with energetic triads in the strings and a confident bass line. We thus see the ultimate goal of Christmas reflected in this aria, as Jesus conquers death and opens the gates of heaven.

EXPERIENCE BEING A MUSIC STUDENT

Are you interested in becoming a student at the Mary Pappert School of Music? This fall, we're offering several Preview Days so you can see exactly what it's like:

- **Piano Day with Robert Durso** - Saturday, October 26, 2024
- **Music Therapy Preview Day** - Tuesday November 5, 2024
- **Music Education Preview Day** - Wednesday, November 6, 2024
- **Trumpet Day 2024** - Saturday, November 9, 2024
- **Music Technology Preview Day** - Wednesday, November 13, 2024



Learn more and register to attend by scanning the QR code or visiting duq.edu/MusicAdmissions.

The Mary Pappert School of Music
at Duquesne University
presents

COFFEE CANTATA

The Dukes Music

Dr. Paul V. Miller, director

Sunday, November 2, 2025 | 3:00 p.m.

Dr. Thomas D. Pappert Center for Performance and Innovation

DUQUESNE

PERCUSSION ENSEMBLE

Eliseo Rael, director

Friday, November 7, 2025 | 7:30 p.m.

Dr. Thomas D. Pappert Center for Performance and Innovation

DUQUESNE

SYMPHONY ORCHESTRA

Daniel Meyer, Director of Orchestral Activities

Tuesday, November 11, 2025 | 7:30 p.m.

Charles J. Dougherty Ballroom, Power Center

COFFEE CANTATA

The Dukes Music

Dr. Paul V. Miller, director

Sunday, November 2, 2025 | 3:00 p.m.

PNC Recital Hall

PERFORMERS

Olivia Blackmore, soprano
Luke Leone, tenor
Joe Atkinson, bass
Montse Briceno Mezquita, traverso
Nathanael Turner, violin
Tabitha Sheyko, violin
Ruth Sheyko, violin
Jack Rogoze, violoncello
Kyle Perea, bass
Samuel Olawoyin, harpsichord
Dr. Paul V. Miller, viola, director

SPECIAL THANKS

Many thanks to Dr. Ann Labounsky for allowing us to use her harpsichord; to Dr. Ben Cornelius-Bates for tuning the instrument; and to Christopher Cox for assisting.

Thanks to Mr. Stephen Schultz (Carnegie Mellon University) for coaching Ms. Mezquita on the traverso.

Finally, Dr. Miller would like to extend an enormous thank you to all ten members of the band, who weekly toiled tirelessly for many long hours late into the night, practicing the nuances of pronunciation, delivery, and expression on instruments both unwieldy and unfamiliar. It was the greatest honor and pleasure working with these determined and talented young musicians.

PROGRAM

Duet for Violin and Viola in G Major, K. 423 Wolfgang Amadeus Mozart (1756–1791)
I. Allegro

*Ruth Sheyko, violin
Paul Miller, viola*

Act 3, Scene 1 Georg Fredric Handel (1685–1759)
From *Jephtha* (1751)

Luke Leone, Jephtha

Accompagnato

*Hide thou thy hated beams, O sun, in clouds
And darkness, deep as is a father's woe;
A father, off'ring up his only child
In vow'd return for victory and peace.*

Air

*Waft her, angels, through the skies,
Far above yon azure plain,
Glorious there, like you, to rise,
There, like you, for ever reign.*

INTERMISSION

Quartet TWV 43:e4 Georg Philipp Telemann (1681–1767)
Distrait

Cantata BWV 211, "Schweig stille, plaudert nicht" Johann Sebastian Bach (1685–1750)
"Coffee Cantata"

*Olivia Blackmore, Lieschen
Joe Atkinson, Schlendrian
Luke Leone, Narrator*

RECITATIVE

Erzähler
Schweig stille, plaudert nicht
Und höret, was itzund geschicht:
Da kömmt Herr Schlendrian
Mit seiner Tochter Liesgen her,
Er brummt ja wie ein Zeidelbär;
Hört selber, was sie ihm getan!

RECITATIVE

Narrator (Tenor)
Be quiet, don't chatter,
And listen to what happens now:
Here comes Mr. Schlendrian
with his daughter Liesgen,
He grumbles like a grizzly bear;
hear for yourselves, what she has done to him!

(continued on next page)

ARIA*Schlendrian*

Hat man nicht mit seinen Kindern
Hunderttausend Hudelei!
Was ich immer alle Tage
Meiner Tochter Liesgen sage,
Gehet ohne Frucht vorbei

RECITATIVE*Schlendrian*

Du böses Kind, du loses Mädchen,
Ach! wenn erlang ich meinen Zweck:
Tu mir den Coffee weg!

Liesgen

Herr Vater, seid doch nicht so scharf!
Wenn ich des Tages nicht dreimal
Mein Schälchen Coffee trinken darf,
So werd ich ja zu meiner Qual
Wie ein verdorrtes Ziegenbrätchen.

ARIA*Liesgen*

Ei! wie schmeckt der Coffee süße,
Lieblicher als tausend Küsse,
Milder als Muskatwein.
Coffee, Coffee muss ich haben,
Und wenn jemand mich will laben,
Ach, so schenkt mir Coffee ein!

RECITATIVE*Schlendrian*

Wenn du mir nicht den Coffee lässt,
So sollst du auf kein Hochzeitfest,
Auch nicht spaziergehn.

Liesgen

Ach ja!
Nur lasset mir den Coffee da!

Schlendrian

(Da hab ich nun den kleinen Affen!)
Ich will dir keinen Fischbeinrock nach itzger
Weite schaffen.

ARIA*Schlendrian*

With children, aren't there
a hundred thousand aggravations!
Whatever I, all the time and every day,
tell my daughter Liesgen,
goes in one ear and out the other with no effect.

RECITATIVE*Schlendrian*

You disobedient child, you wild girl,
Ah! When will I achieve my goal:
get rid of the coffee for my sake!

Liesgen

Dear Father, do not be so harsh!
If I couldn't, three times a day,
be allowed to drink my little cup of coffee,
in my anguish I will turn into
a shriveled-up roast goat.

ARIA*Liesgen*

Ah! How sweet coffee tastes,
more delicious than a thousand kisses,
milder than Muscat wine.
Coffee, I must have coffee,
and, if someone wants to pamper me,
ah, then bring me coffee as a gift!

RECITATIVE*Schlendrian*

If you don't give up coffee for me,
you won't go to any wedding parties,
or even go out for walks.

Liesgen

Okay then!
Just leave my coffee alone!

Schlendrian

(Now I've got the little monkey!)
I will buy you no whalebone corset of the latest
fashion.

Liesgen

Ich kann mich leicht dazu verstehn.

Schlendrian

Du sollst nicht an das Fenster treten
Und keinen sehn vorübergehn!

Liesgen

Auch dieses; doch seid nur gebeten
Und lasset mir den Coffee stehn

Schlendrian

Du sollst auch nicht von meiner Hand
Ein silbern oder goldnes Band
Auf deine Haube kriegen!

Liesgen

Ja, ja! nur lasst mir mein Vergnügen!

Schlendrian

Du loses Liesgen du,
So gibst du mir denn alles zu?

ARIA*Schlendrian*

Mädchen, die von harten Sinnen,
Sind nicht leichte zu gewinnen.
Doch trifft man den rechten Ort,
O! so kömmt man glücklich fort.

RECITATIVE*Schlendrian*

Nun folge, was dein Vater spricht!

Liesgen

In allem, nur den Coffee nicht.

Schlendrian

Wohlan! so musst du dich bequemen, Auch
niemals einen Mann zu nehmen.

Liesgen

Ach ja! Herr Vater, einen Mann!

Schlendrian

Ich schwöre, dass es nicht geschicht.

Liesgen

I can easily put up with that.

Schlendrian

You may not go to the window
and watch anyone passing by!

Liesgen

This too; but be reasonable
and let my coffee stay!

Schlendrian

You'll also not receive from my hand
a silver or gold ribbon
for your hat!

Liesgen

Sure, sure! Just leave me my pleasure!

Schlendrian

You stubborn Liesgen,
you would give all of that up to me?

ARIA*Schlendrian*

Girls of stubborn mind
are not easily won over.
But if you hit them in the right spot,
Oh! Then one can happily get far.

RECITATIVE*Schlendrian*

Now listen to what your father says!

Liesgen

In everything but coffee.

Schlendrian

All right then! So you will have to content yourself
with never having a husband.

Liesgen

Ah yes! Father, a husband!

Schlendrian

I swear that it will never happen.

(continued on next page)

Liesgen

Bis ich den Coffee lassen kann?
Nun! Coffee, bleib nur immer liegen!
Herr Vater, hört, ich trinke keinen nicht

Schlendrian

So sollst du endlich einen kriegen!

ARIA*Liesgen*

Heute noch,
Lieber Vater, tut es doch!
Ach, ein Mann!
Wahrlich, dieser steht mir an!
Wenn es sich doch balde fügte,
Dass ich endlich vor Coffee,
Eh ich noch zu Bette geh,
Einen wackern Liebsten kriegte!

RECITATIVE*Erzähler*

Nun geht und sucht der alte Schlendrian,
Wie er vor seine Tochter Liesgen
Bald einen Mann verschaffen kann;
Doch, Liesgen streuet heimlich aus:
Kein Freier komm mir in das Haus,
Er hab es mir denn selbst versprochen
Und rück es auch der Eheftung ein,
Dass mir erlaubet möge sein,
Den Coffee, wenn ich will, zu kochen.

CHORUS (TRIO)

Die Katze lässt das Mäusen nicht,
Die Jungfern bleiben Coffeeschwestern.
Die Mutter liebt den Coffeebrauch,
Die Großmama trank solchen auch,
Wer will nun auf die Töchter lästern!

Liesgen

Until I give up coffee?
All right! Coffee, get lost forever!
Father, listen, I won't drink it anymore.

Schlendrian

So finally you'll get one!

ARIA*Liesgen*

Even today,
dear father, make it happen!
Ah, a husband!
Indeed, this will suit me well!
If it would only happen soon,
that at last, instead of coffee,
before I even go to bed,
I might gain a ripped lover!

RECITATIVE*Erzähler*

Now old Schlendrian goes and seeks
How he, for his daughter Liesgen,
might soon acquire a husband;
but Liesgen secretly spreads the word:
no suitor shall come into my house,
unless he has promised to me himself
and has it also inserted into the marriage contract,
that I shall be permitted
to brew coffee whenever I want.

CHORUS (TRIO)

Cats do not give up mousing,
girls remain coffee-sisters.
The mother adores her coffee habit,
and grandma also drank it,
so who can blame the daughters!

INTRODUCTION

As a naval commander and governor-general of New France, the Marquis Michel-Ange Duquesne de Menneville (1700–1778) was surely aware 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 official 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 understand music.

When Duquesne landed in Québec 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. The *Gazette de Québec*, which started publication in 1764, mentions many theatrical performances, concerts, and assemblies for dancing. Although Duquesne himself helped to construct 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 Québec, during his visits to Paris, or at his parish church in Toulon, Duquesne would have heard sounds that was similar to what we offer you today.

THE FLUTE

This is the first time Duquesne's baroque flute ("traverso") has been heard in concert performance. Acquired thanks to the great generosity of several donors, the instrument was made last year by Martin Wenner in Singen, Germany. This particular instrument is a professional grade flute and would be at home in any major baroque orchestra in North America or Europe. Modeled after a traverso by Carlo Palanca, the flute is in grenadilla wood with one silver key, as was typical in the first half of the 18th century. Palanca was an active bassoonist and instrument maker in Turin who died in 1783.

PROGRAM NOTES

Over the course of the fall semester, quite by chance, our program grew into a fascinating study of two father-daughter relationships which could not be more dramatically different. The first portrays the bitter and tragic consequences of Jephtha's foolish promise to the Lord in Judges 11; the second paints a witty and amusing portrait of a smart young woman on the cusp of discovering her womanhood and her confused, befuddled father trying to make sense of his beloved daughter's growing agency.

To prelude these two contrasting stories, we chose the charming first movement of W. A. Mozart's *Duet for Violin and Violin in G Major*, K. 423. This piece came about as an act of generosity and friendship between Michael Haydn (1737–1806) and Mozart. The younger brother of the much better-known composer Joseph Haydn, Michael held an important position as the concertmaster

COFFEE CANTATA

The Dukes Music

Dr. Paul V. Miller, director

Tuesday, October 21, 2025 | 7:30 p.m.

PNC Recital Hall

at the Salzburg court orchestra. In this capacity, Haydn worked closely with Mozart's father Leopold. Wolfgang greatly admired his older colleague's sacred and secular works, which achieved great success both in Salzburg and Vienna. In 1788, Michael became seriously ill just as he was finishing a commission for six violin and viola duets; Mozart stepped in and completed the last two duets for him. These are some of the most musically rewarding pieces for violin and viola, exploring an astonishing variety of textures and musical juxtapositions while offering many witty and sublime musical moments.

The last of his major oratorios, *Jephtha* (1751) was composed by Georg Friedrich Handel. Essentially an opera without costumes, sets or scenery, oratorios were popular in London after the market for Italian opera crashed in the 1730s. The story is based on an English language libretto by the Reverend Thomas Morell, and in turn owes its existence to the story of Jephtha in Judges 11 and the 1554 tragic play *Jephtas, sive Votum* by the Scottish historian and scholar George Buchanan. The libretto tells the story of the Israelite Jephtha, who makes a rash promise to the Lord that if he is victorious in battle against the Ammonites, he will sacrifice the first creature he sets eyes upon. That person turns out to be his beloved daughter, Iphis. In Morell and Handel's version the story has a positive outcome, but in Buchanan's version things do not turn out so well for Iphis. The music of *Jephtha* has often been described as some of Handel's best. The aria at the beginning of Act 3 which we perform tonight, "Waft her angels, through the skies" is one of the most memorable and moving arias of Handel's entire career.

Soon after the first European houses were established in the 1650s, coffee became enormously popular with over 3,000 cafes in England alone by 1675. But perhaps even more novel than its stimulating effects on the nervous system was the public nature of its consumption: coffee houses became one of the first truly public places in European society where all ranks of people were generally welcome. Much like the houses of today, you could read newspapers, pamphlets, and converse with interesting people in the coffee houses of the 17th and 18th centuries. If you were living in Leipzig in the 1730s, you'd also hear Bach's music every week!

Probably meant for performance at Zimmermann's famous coffee house in Leipzig, J. S. Bach's *Coffee Cantata* is the closest thing the composer ever wrote to a comic opera. The great German poet Christian Friedrich Henrici (1700–1764)—known as "Picander"—penned the words. First performed around 1734, Bach's cantata tells the story of Schlendrian and his ill-fated attempts to end his daughter's habit. Of course, it is the daughter Liesgen who gets the last laugh, but Schlendrian is perhaps not entirely portrayed as an out-of-touch geezer; rather, some have read him as the perennial well-meaning but confused father who—perhaps through no fault of his own—doesn't entirely comprehend the changes coming over his daughter. At any rate, Bach's music is as fit as a pin, as sharp as a thorn in your side—and, when it needs to—effortlessly wafts through the sky as smoothly as the crema on a perfectly pulled cup of espresso.



THE DEAN'S LIST

Season 2

Music On the Bluff Series
2025–2026

DAVID ALLEN WEHR *Artistic Director*

Sunday, January 11, 2026 | 3 p.m. - VIOLIN/HORN

Sunday, February 1, 2026 | 3 p.m. - STRING THEORY

Sunday, February 22, 2026 | 3 p.m. - RACHMANINOFF RULES



Mary Pappert
School of Music

duq.edu/BluffSeries