

GENEVA CONCERTS

presents

Hesperus



"The Buxtehude Project"

Friday, March 30, 2007 • 8:15 p.m.

Smith Opera House

GENEVA CONCERTS, INC.

2006-2007 SEASON

Friday, 29 September 2006, 8:15 p.m.

State Street Ballet of Santa Barbara

Carmen

A passionate story of lust, treachery and fate, based on the fabled temptress of Seville, told in ballet and set to the music of Georges Bizet.

Thursday, 2 November 2006, 8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor

“Shakespeare in Music”

Walton, Mendelssohn, Sibelius, Strauss

Saturday, 20 January 2007, 8:15 p.m.

Cantus

One of America’s finest professional male vocal ensembles, Cantus’ repertoire spans many periods and genres including Gregorian chant, Renaissance motets, contemporary works, art songs, folk music, spirituals, and pop.

Friday, 9 March 2007, 8:15 p.m.

Rochester Philharmonic Orchestra

Pinchas Zukerman, conductor and violin

Ariana Ghez, oboe

Bach, Stravinsky, Elgar

Friday, 30 March 2007, 8:15 p.m.

Hesperus

“The Buxtehude Project”

Saturday, 21 April 2007, 8:15 p.m.

Syracuse Symphony Orchestra

Ron Spigelman, conductor

Allen Vizzutti, trumpet

De Falla, Vizzutti, Bernstein, Copland

Performed at the Smith Opera House, 82 Seneca Street, Geneva, NY

These concerts are made possible, in part, with public funds from the New York State Council on the Arts, a state agency, and by a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Friday, March 30, 2007 • 8:15 p.m.

Hesperus

“The Buxtehude Project”

Jubilate Domino:

Celebrating Dietrich Buxtehude (1637-1707)

O Gott, wir danken	BuxWV 86
Trio sonata in B-flat Major Vivace—Lento—Allegro	BuxWV 255
Nun freut euch, ihr Frommen	BuxWV 80
Suite in D Minor Allemande & Double Courante & Double Sarabande I—Sarabande II	BuxWV 234
Membra Jesu Nostri Ad Manus: Quid sunt plagae istae	BuxWV 75c
* Intermission *	
Jubilate Domino, omnis terra	BuxWV 64
Three variations on “Rofilis”	BuxWV 248
O fröhliche Stunden	BuxWV 84
Magnificat - primi toni	BuxWV 203

THIS CONCERT IS SPONSORED IN PART BY A GIFT FROM DONALD AND CHRISTINE WERTMAN
IN MEMORY OF THEIR FRIEND AND CO-FOUNDER OF HESPERUS—SCOTT REISS.

Hesperus

Amanda Balestrieri, soprano
Joellen Brassfield, soprano
Marjorie Bunday, mezzo soprano
Philip Cave, tenor
Brian Ming Chu, baritone
Tina Chancey, Director, viola da gamba
Liz Field, baroque violin
Dana Maiben, baroque violin
Webb Wiggins, harpsichord

Innovative, historically-informed, and multi-cultural, **Hesperus**' collaborative artists perform a variety of programs that make connections between the rich musical past and curious 21st century concertgoers: early music soundtracks for silent movies, partnerships with theatre, mime, and dance, musical portraits of a single culture through time, fusions of European early music with American traditional styles, and single-genre early music programs from medieval to Spanish and British Colonial music. Whatever the genre, **Hesperus** performs with creative energy, technical assurance, and a sense of fun.

Founded by the late Scott Reiss and his wife, Tina Chancey, **Hesperus** has appeared throughout the U.S., Southeast Asia, Latin America, and Europe, most recently at the Kennedy Center, the Smithsonian Folklife Festival, Lincoln Center, the Carmel Bach Festival, and the Cloisters, as well as at festivals in Italy, Germany, Indonesia, and Bolivia. The ensemble can be heard in three recent Hallmark Channel specials (including the Emmy-nominated *Patrick: Patron Saint of Ireland* and *Joan of Arc*), the film *Sleepy Hollow*, and on fifteen recordings on the Koch International, Dorian, Golden Apple, and Maggie's Music labels.

Hesperus' awards include the Elizabeth Campbell Award from the Arlington Chapter of the American Association of University Women, the Logan Prize for Excellence in Educational Programming, the Music and Humanity Award from Music at Gretna, seven Wammies, and the Baltimore Chamber Music

Award. **Hesperus** is currently an ensemble-in-residence in Arlington County, VA, and maintains an active schedule of local concerts, as well as national and international touring. The ensemble recently participated in the inaugural event of a Washington, D.C.-wide Shakespeare celebration: the staged reading of *Twelfth Night*, with incidental music by **Hesperus**, took place in Kennedy Center's packed, 2500-seat Concert Hall. For more about **Hesperus**, visit www.hesperus.org.

Biographies

Soprano **Amanda Balestrieri** brings an impressive list of credits from both sides of the Atlantic, including several appearances with the National Symphony Orchestra at the Kennedy Center, a performance at the 92nd Street Y in New York, and a broadcast on National Public Radio's *Performance Today*. She has sung under the baton of Neville Marriner, Christopher Hogwood, Leonard Slatkin, and Peter Phillips. Much in demand for her skills in Baroque repertoire, she sang in performances of *Messiah* with the Santa Fe Pro Musica and in New York with the famed St. Thomas Choir, for which she was praised in *The New York Times*. Other notable appearances: a solo recital at the Phillips Collection, Rameau's opera *Pygmalion* with renowned French tenor Jean-Paul Fouchécourt, Bach's *Easter Oratorio* (BWV 248) with the Washington Bach Consort, and Couperin's *Leçons de Ténèbres* with the Smithsonian Chamber Players. She made her New York debut with Concert Royal at Merkin and Florence Gould Halls with the New York Baroque Dance Company, and performed a program of Purcell at Lincoln Center with the Four Nations Ensemble. Amanda is a frequent guest with the Folger Consort, and has recorded with that group, the American Bach Soloists, and Ensemble Five/One.

Soprano **Joellen Brassfield** is a familiar figure in the Washington-area early music scene as both an accomplished soloist and ensemble artist. She has performed with the Folger Consort, the Cathedral Choral Society, the Cantate Chamber Singers, the

Alexandria Choral Society, the New Dominion Chorale, the Pal-estrina Choir, the Woodley Ensemble, Chantry, the American Repertory Singers, and the Washington Bach Consort. Joellen has appeared in venues throughout the East Coast, including Carnegie Hall, the 92nd Street Y, Washington National Cathedral, and the Kennedy Center. Her recordings include music by contemporary American composers on the ARSIS Audio label with the American Repertory Singers, several recordings with the Washington Bach Consort, and she is featured on the debut recording of the Woodley Ensemble, *Lux Aeterna*. She has performed under the batons of Christopher Hogwood, Nicholas McGegan, Paul McCreech, Harry Christophers, Leonard Slatkin, Mstislav Rostropovich, Gerard Schwarz, Richard Hickox, Hugh Wolf, Margaret Hillis, Zubin Mehta, Seiji Ozawa, and Leonard Bernstein.

“[T]he wonderful alto **Marjorie Bunday**” (Washington Post), a Washington favorite for many years, is gaining a fan base around the world. In 2006, she sang the tour-de-force mezzo-soprano solo in Copland’s *In the Beginning* in Prague, Vienna, and Budapest. She has been soloist in Mozart’s *Requiem*, Bach’s *St. John Passion* and *Magnificat*, Handel’s *Messiah* and *Dixit Dominus*, Duruflé’s *Requiem*, Monteverdi’s *Vespers of 1610*, Martinů’s *The Prophecy of Isaiah*, Beethoven’s *Fantasia in C minor*, Vivaldi’s *Gloria*, numerous Bach cantatas, and many other works. Marjorie has appeared as a soloist with the Washington Bach Consort, *Magnificat*, Alexandria Choral Society, Washington Men’s Camerata, Four Nations Ensemble/Violins of Lafayette, Alexandria Chorale, Washington Choral Ensemble, Cantate Chamber Singers, Bach Sinfonia, Countertop Quartet, Cathedral Choral Society, and University of Virginia Glee Club; and she has been an artist-in-residence with Musikanten Montana’s Helena Choral Week yearly since 2004. In addition to her concertizing, she keeps a very busy schedule as a professional chorister.

A chorister from the age of seven, **Philip Cave** has been involved with choral music all his life. He was a founding member of the Tallis Scholars and has performed, toured, and recorded with the Hilliard Ensemble, The Sixteen, the Choir of the English

Consort, the King's Consort, and the Schütz Choir of London. As a soloist, he has performed under Sir Adrian Boult, Leonard Bernstein, and Sir Roger Norrington and at venues including the Beethovenhalle in Bonn and the Sydney Opera House. He has shared the concert platform with many distinguished musicians, including Sir Peter Pears, Sting, and Sir Paul McCartney. Philip is founder and conductor of the vocal ensemble Magnificat, which specializes in neglected masterworks of the baroque and renaissance periods. A recipient of the 2004 American Musicological Society's Noah Greenberg Award, and the London Handel Society's Byrne award for performances of the music of Handel, he is also an honorary Fellow of London's Academy of St. Cecilia. Philip is currently Director of Music at Immanuel Church-on-the-Hill in Alexandria and Artistic Director of the Alexandria Choral Society.

Tina Chancey, a founding member and Director of Hesperus, is a former member of the rock band Blackmore's Night, the Ensemble for Early Music, and the Folger Consort. A multi-instrumentalist specializing in early bowed strings, she received grants from the NEA to support debut performances on the pardessus de viole at the Kennedy Center and Weil Recital Hall at Carnegie Hall. Tina has performed Sephardic music with Flory Jagoda, Spanish renaissance music with Victoria de Los Angeles, rock with Ritchie Blackmore, and was featured on Pierre Boulez's Prospective Encounters Series with QUOG, an improvisational multi-media music theater group. She received her PhD in Musicology from the Union Institute. Her articles on early music appear in scholarly and popular publications (particularly in *Early Music America* Magazine for which she is book review editor) and she has recorded for a score of labels from Arabesque to Windham Hill. She directs the SoundCatcher: Play by Ear Workshop, and also works as an independent recording producer. Perhaps you heard her fiddle playing in a Discovery Channel film on Christmas in the American Civil War, which aired on Christmas Eve.

Baritone **Brian Ming Chu** has an active career that spans the genres of opera, oratorio, and early music. He has sung numerous roles as a resident artist with regional opera companies in Washington, Philadelphia, and Baltimore, mostly notably, Marcello in Puccini's *La Bohème* and the title role of *The Barber of Seville*. He has also collaborated with The King's Noyse, Washington's Cathedral Choral Society, Orchestra of the 17th Century, Concert Artists of Baltimore, the Dryden Ensemble, Piffaro, the Philadelphia Singers, and Brandywine Baroque, among others. Brian has been a featured artist with the Caramoor and Carmel Bach Festivals, and has appeared in recital at New York's Weill and Merkin Halls, and at Washington's Phillips Collection. Brian teaches on the voice faculties of Lehigh University and Muhlenberg College. Upcoming appearances this season include the Fauré *Requiem* in Rome, Haydn's *Creation*, and Beethoven's Ninth Symphony in Philadelphia.

Violinist **Elizabeth Field** enjoys an active career as both a chamber musician and soloist on both period and modern instruments throughout the United States and Europe. Her new group, The Vivaldi Project, featuring Liz as leader and soloist, enjoyed its debut last month in Washington, D.C. She is concertmaster of the Bethlehem Bach Choir and co-concertmaster of Opera Lafayette, as well as a member of the Eisenstadt Trio (fortepiano trio) and the baroque/modern chamber ensemble ArcoVoce. Liz teaches at George Washington University; from 1992-98 she was Professor of violin and first violin of the Sun Quartet at California State University, Sacramento, and concurrently first violin of the acclaimed period-instrument, Van Swieten Quartet. She has recorded extensively for Deutsche Grammophon with the Orpheus Chamber Orchestra, and can be heard on the world premiere recording of Quantz flute quartets with Mary Oleskiewicz on the Hungaraton label, an ArcoVoce disc of music ranging from Hildegard von Bingen to Shostakovitch, and several recordings with Brandywine Baroque.

Violinist and conductor **Dana Maiben**, hailed by the Boston Globe for her "supremely joyous artistry," has earned interna-

tional recognition for her performances of the 17th century solo violin and ensemble repertory. A founding member of the groundbreaking ensemble Concerto Castello, Dana is also founding music director of the new ensemble Foundling, a baroque orchestra and women's advocacy project based Providence, Rhode Island. She plays principal violin for Arcadia Players, Apollo Ensemble, and Ensemble Abendmusik, and has served as concertmaster of the New York Collegium under the direction of Christophe Rousset, Martin Gester, Paul Goodwin, and Andrew Parrott. Dana frequently performs with her principal teacher, violinist Jaap Schroeder, with Arcadia Players Trio, and in duo with fortepianist Monika Jakuc. Since 1989 Dana has served on the faculty of the Longy School of Music in Cambridge, Massachusetts, where she teaches violin and medieval, renaissance, baroque, and classical performance practice, coaches chamber music, and occasionally directs opera. Recording credits include projects for Centaur, Dorian, EMI, and Hyperion.

Webb Wiggins, recognized and lauded internationally for his innovative and musical continuo realizations, has performed and recorded with the Folger Consort, Kings Noyse, the Dryden Ensemble, the Violins of Lafayette, Hesperus, the Baltimore Consort, NYS Baroque, Apollo's Fire, the Philadelphia Classical Orchestra, the Smithsonian Chamber Players and Orchestra, the Baltimore Chamber Orchestra, the Atlanta Symphony Orchestra, and the National Symphony. He is the newly appointed associate professor of harpsichord at the Oberlin College Conservatory of Music and is also on faculty of the Oberlin Baroque Performance Institute, and the Amherst Early Music Festival in Connecticut each summer. For over fifteen years, Webb was coordinator of the Early Music Program at the Peabody Conservatory of Music in Baltimore. He is heard on the Dorian, EMI, Bard, Smithsonian, and PGM labels, and has performed throughout the U.S., New Zealand, Taiwan, and three times between Rotterdam and Montreal on the Atlantic!

Notes

Born half a century after Heinrich Schütz, and a little less than half a century before J.S. Bach, Dietrich Buxtehude (Oldesloe, 1637—Lübeck, 1707) was a living link between the founder of Protestant Baroque music and its greatest master.

All his life—first in Helsingborg, later in Elsinore, and finally for almost forty years in Lübeck—Buxtehude was employed as an organist, never a cantor (a singer or choirmaster); yet 120 works of vocal church music have survived, most of them collected by his friend Gustav Düben, Kapellmeister at the court in Stockholm. While Schütz and Bach were hired to write for voices, Buxtehude's vocal music was an expression of spontaneous emotion. He used the scriptures, church hymns, and contemporary or medieval sacred poetry as textual sources; indeed, his musical language alters with each new text.

The composer's settings show a profusion of musical forms representing different stages in the development of the Spiritual Concerto, ranging from Schütz's *Symphoniae Sacrae* to Bach's early cantatas. Buxtehude also wrote for organ, as well as a number of trio and quartet sonatas for violins and obbligato viola da gamba; works that are, in turn, virtuosic, quirky, dance-like, and lyrical.

At St. Mary's Church in 1673, Buxtehude began the tradition of Abendmusiken, an Advent concert series that lasted for 137 years. In 1703, Handel and Mattheson both traveled to meet Buxtehude, who, ready to retire, offered them his job on the condition that his successor marry his eldest daughter, Anna Margareta. Both Handel and Mattheson turned the offer down and left the day after their arrival. In 1705 Bach walked 250 miles from Arnstadt to attend the Abendmusiken and overstayed his leave by three months (perhaps Anna Margareta had been spoken for by then). In a letter to Forkel, Carl Philipp Emanuel identified Buxtehude as a composer whose works his father much admired.

~Tina Chancey, thanks to Chris Whent, HOASM, WBAI 99.5 FM

Translations

O Gott, wir danken

O God, we thank you for your blessings obtained through Christ our Lord, for the abundant goodness with which you nourish us; you spare from want everything that has breath, yours be praise and honor.

Such a cloud of God's rich blessings hangs over all people that even a multitude of tongues cannot adequately praise our God.

Teach us, whilst we have breath, to make good use of your Gifts, O almighty Sustainer, so that thy creation does not groan at our misuse and greed.

Nun freut euch, ihr Frommen

Now be glad with me, pious ones, for I have the bridegroom here. O lucky hours, now I have found whom I have constantly sought.

O sweet Jesu, how sweet are you, what blessed rest you bring! O Jesu, my life, what can I give you? You are sweeter to me than honey.

You smell so powerful and good; you refresh body, life, and blood; you sound as beautiful as angel-voices, and turn lamentation into praise.

Take each and everything that is mine to your rejoicing. My heart will be your heaven on earth; Jesu where else could you be? Alleluia.

Membra Jesu Nostri: Ad Manus

What are these wounds in the palm of thy hands?

Hail Jesus, good shepherd, exhausted by the struggle, thou, stretched upon the cross, and to its wood art nailed by thy sacred hands outspread.

Sacred hands, I embrace thee, and delight in weeping upon thee; I render thanks unto these wounds so great, unto the hard nails, the sacred drops, bestowing the tears of my eyes.

Bathed in thy blood, I commend myself wholly unto thee, that these sacred hands may protect me, O Jesus Christ, in the utmost peril.

Jubilate Domino

Make a joyful noise to the Lord, all the earth; break forth into joyous song and sing praises.

Sing praises to the Lord with the lyre, with the lyre and the sound of melody.

With trumpets and the sound of the horn make a joyful noise before the King, the Lord.

O fröhliche Stunden

O happy hours, O happy time, our Prince has won the battle; the Lion has done battle. In spite of foes and death we live, set free from distress and need.

The Murderer drove out mankind by force, and Satan plagued us miserable sinners by day and night.

Hell no less has always played the Master, and bitterly sought to capture our souls.

There was no champion but Jesus alone, warrior and victor. He let the grave be, going cheerfully to Hell to vanquish the Devil, where he hath himself the gallows loosened, strongly denying the mightiest robber.

O praiseworthy hours, O glorious feast, now is he come who never more will leave the sorrowful souls in Belial's pits; he who willingly offered his life for others, yet finally slew the Murderer himself.

O Jesus, we praise your glorious power with cheerful songs, you who has brought us goodwill from on high. Therefore will we praise thee, hero and warrior, lion in battle. Stand ready for us forever! Alleluia.

Magnificat

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.

For he hath regarded: the lowliness of his handmaiden.

For behold, from henceforth: all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.

He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath helped his servant Israel: as he promised to our forefathers, Abraham and his seed, forever.

Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen.

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