

& Haydn Society and Emmanuel Music (Boston), St. Luke's Chamber Ensemble and Concert Royal (NY), and at well known music festivals, including Marlboro, Saratoga, the New England Bach Festival, the Boston and Berkeley Early Music Festivals, and Aston Magna. Mr. Sherman holds degrees in History and Musicology from The University of Chicago and in Harpsichord Performance from the Julliard School, where he studied with Albert Fuller. He is one of today's leading exponents of the art of basso continuo realization and frequently teaches master classes on Baroque accompaniment. His recordings appear on the Dorian, Musical Heritage Society, Koch International, Reference Recordings and BMG labels.

Season Sponsors

We are most grateful to major sponsors of this first full concert series: Anonymous, Jeannette and Ian Capps, Katherine and Carl Crosier, Dr. Lynne Johnson, Joseph McAlister, Herbert Sato, the Department of Arts and Sciences, Hawaii Pacific University, and a donor on behalf of Hawaii Public Radio's *The Early Muse*.

Donors for Musica Pacifica

We are also grateful for donations for this concert from Marilyn and Carl Bernhardt, Vreni Griffith, Jean and Harvey Singer and Garrett Webb.

Volunteers

We thank the music-lovers who have volunteered to make this evening run smoothly: Cathy and Stan Baptista, Sandra Edwards, John and Anne Flanigan, Don Graber, Vreni Griffith and Ulrike Scherer.

Lutheran Church of Honolulu

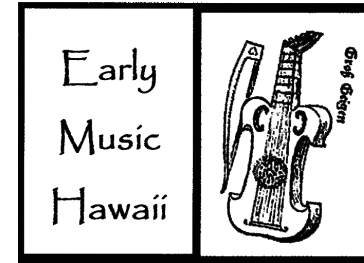
Early Music Hawaii wishes to thank the Lutheran Church of Honolulu for hosting this concert. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the Renaissance and Baroque repertory so well.

Early Music Hawaii

Early Music Hawaii is a nonprofit organization established in 2005 to promote the performance and enjoyment of Medieval, Renaissance and baroque music in our islands and to explore historical performance practices. We seek to encourage performers and audiences by presenting and publicizing concerts and workshops in Hawaii, and to provide a forum for groups and individuals interested in early music.

Please consider helping us to achieve these objectives with an online donation at www.earlymusichawaii.com or by check to PO Box 632, Kailua-Kona, HI 96745.

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Early Music Hawaii
Presents

Continental Breakfast

A Tasty Menu of Baroque Gems

Musica Pacifica

Judith Linsenberg, *recorder*
Elizabeth Blumenstock, *baroque violin*
Josh Lee, *viola da gamba*
Charles Sherman, *harpsichord*

Saturday, April 27, 2013, 7:30 pm

Lutheran Church of Honolulu
1730 Punahou St., Honolulu

MUSICA PACIFICA
 Judith Linsenberg, *recorder*
 Elizabeth Blumenstock, *violin**
 Josh Lee, *viola da gamba*
 Charles Sherman, *harpsichord*

Continental Breakfast

Concerto Nr. 2 in D major Georg Philipp Telemann
 (“Paris Quartets,” 1730) (1681-1767)
 Allegro
 Affettuoso
 Vivace

Musette from *Les Indes Galantes* Jean-Philippe Rameau
Tambourins from *Dardanus* (1683-1764)

Trio Sonata in F major Johann Sebastian Bach
after Sonata No. 5 in C major for Organ, BWV 529 (1685-1750)
 Allegro
 Largo
 Allegro

Sonata Decima Dario Castello (fl. 1620)
from Sonate Concertate in Stil Moderno, Bk II, 1644

Sonata sopra L’Aria di Ruggiero Salomone Rossi (16th-17th century)

intermission

An English Court Masque

The Temple Anticke Anon.
Cuperaree or Graysin Anon.
La Volta William Byrd (c.1543-1623) after Thomas Morley
The Fairey Masque Robert Johnson (c.1583-1633)

A Sonata of Scots Tunes (1740) James Oswald (1710-1769)
O Mother What Shall I Do?
She Rose and Let Me In
Cromlit’s Lilt
Polwart on the Green

mundi USA, Koch International, Reference Recordings, Musical Heritage Society, Drag City Records (with Joanna Newsom) and Hännsler Classics. A Fulbright scholar to Austria, she was awarded the Soloist Diploma with Highest Honors from the Vienna Academy of Music. She is a summa cum laude graduate of Princeton University, holds a doctorate in early music from Stanford University, and has been a visiting professor at the Vienna Conservatory and Indiana University’s Early Music Institute in Bloomington.

Baroque violinist **Elizabeth Blumenstock** is widely admired as a performer of interpretive eloquence and technical sparkle. A frequent soloist, concertmaster and leader with Philharmonia Baroque, American Bach Soloists, the Santa Fe Pro Musica and the Italian ensemble Il Complesso Barocco, she is also a member of several of California’s finest period instrument ensembles, including Musica Pacifica, Trio Galatea, the Arcadian Academy and Trio Galanterie. She has appeared with period orchestras and chamber ensembles throughout the US and abroad, and has performed for the Boston and Berkeley early Music Festivals, Germany’s Goettingen Handelfestspiel, Los Angeles Opera, the Carmel Bach Festival, the Oulunsalo Soi festival in Finland and the San Luis Obispo Mozart Festival, among many others. With over 90 recordings to her credit, she has recorded for harmonia mundi, Deutsche Grammophon, Virgin Classics, Dorian, BMG, Reference Recordings and Koch International. She is instructor of baroque violin at the University of Southern California, and has taught at the international Baroque Institute at Longy, Oberlin’s Baroque Performance Institute and the Austrian Baroque Academy, and has coached university baroque ensembles at USC, Roosevelt University, the University of Virginia and California Institute of the Arts.

Josh Lee, viola da gamba. Cited for his “stylish and soulful playing,” Josh Lee performs on viols and double bass with some of the world’s leaders in early music. Josh is an alumnus of the Peabody Conservatory and the Longy School of Music where he studied double bass with Harold Hall Robinson and viol with Ann Marie Morgan and Jane Hershey. Founder of the ensemble Ostraka, he has performed with the Los Angeles Philharmonic, Carmel Bach Festival, Musica Pacifica, Boston Early Music Festival Orchestra, Seattle Baroque Orchestra, Les Délices and Philharmonia Baroque Orchestra. Josh’s performances have been heard on National Public Radio’s Performance Today and Harmonia, and he has recorded for Dorian, Koch International and Reference Recordings. Recently praised as “a master of the score’s wandering and acrobatic itinerary” by the Cleveland Plain Dealer, Josh is director of the Viola da Gamba Society of America Young Players’ Weekend.

Charles Sherman, harpsichord, is recognized as one of the leading harpsichord soloists and continuo players in the country and has been called a “fluent virtuoso” by the *Los Angeles Times*. Since 1997, he has been a member of Philharmonia Baroque Orchestra and Musica Pacifica. Previously, as a member of the Aulos Ensemble (NY) for many years, he toured regularly throughout North America and overseas and recorded extensively. He has also performed with such acclaimed ensembles as the Philadelphia Orchestra, American Baroque (SF), Musica Angelica (LA), Handel

fiddle variations on popular tunes. A variety of musical opportunities brought him eventually to London, where he perfected his compositional skills in both “Scottish” and “classical” idioms, which he frequently combined. His *Sonata of Scots Tunes* is just such a hybrid: Oswald gives pre-existing Scots folk tunes a standard Italianate trio sonata treatment, juxtaposing pieces of different character and giving each a supportive *basso continuo* line.

During the intense and long-lasting period of infatuation with all things Scottish that swept the Continent in the 18th century, composers and poets not themselves from Scotland fell under the sway of beautiful Celtic tunes. Geminiani, Haydn and Beethoven, to name just a few, all made arrangements of them. **Francesco Veracini’s** homage to Scottish taste, in the movement from his Sonata for violin in A major, *Scotzese*, is a minor masterpiece of blended Italian and Scottish styles.

There are written references to English Country Dance going back to the 1400s, but this emerged as a distinct genre during the reign of Elizabeth I in the 16th century. The dances were amalgamations of the Continental courtly dances brought to the Elizabethan court by Italian and other foreign dancing masters and the popular dances done by the English country “folk.” Dances were written to folk tunes, popular ballads, and stage music, as well as music composed for the purpose. Country dancing peaked in popularity in the late 18th century (as described, for example, by Jane Austen). After a hiatus in the 19th century, interest reawakened in the early 20th century and has continually increased, with hundreds of new dances and tunes in English country dance style being composed in the last 30 years. The evocative names of these dances sometimes have associations we can guess at: “*Ruffy Tufty*,” for example, is soldier’s slang for battered equipment and dirty uniforms worn by hard use. *Irish Lamentation* is related to a tune known as “Limerick’s Lamentation,” commemorating the siege and fall of Limerick to English forces in 1691. Some have suggested that *Scotch Cap* refers to a nightcap or a last drink, rather than a bonnet; the tune turns up in the earliest editions of Playford. The vividly-named *Jack’s Maggot* takes its name from the 17th-century term for a whimsical or fantastical idea.

The Performers

Judith Linsenberg, recorder, is one of the leading exponents of the recorder in the US and has been acclaimed for her “virtuosity,” “expressivity” and “fearless playing.” She has performed extensively throughout the US and Europe, including solo appearances at the Hollywood Bowl, Lincoln Center and the Montreal Recorder Festival; and has been featured with such leading American ensembles as the San Francisco Symphony, the San Francisco and Los Angeles Operas, the Oregon Symphony, LA Chamber Orchestra, Philharmonia Baroque, American Bach Soloists, the Portland and Seattle Baroque Orchestras, the Oregon and Carmel Bach Festivals, Musica Angelica of Los Angeles and others. She is the winner of national performance awards, and has premiered several new works for the recorder. In 2008 and 2012, she was awarded residencies at the Sitka Center for Art and Ecology in Otis, OR. Linsenberg has recorded for Virgin Classics, Dorian, Solimar, harmonia

from **Sonata in A major**, Op. 2, No. 9
Scotzese: un poco andante et affettuoso

Francesco Veracini
(1690-1768)

English Country Dances

Newcastle
Ruffy Tufty
Irish Lamentation
Scotch Cap
Jack’s Maggot

Traditional
arr. Musica Pacifica

** Ms. Blumenstock plays an Andrea Guarneri violin built in Cremona in 1660, which is on generous loan to her from the Philharmonia Baroque Period Instrument Trust.*

MUSICA PACIFICA

Musica Pacifica has, since its founding in 1990, become widely recognized as one of America’s premier baroque ensembles, lauded for both the dazzling virtuosity and the warm expressiveness of its performances. They have been described by the press as “some of the finest baroque musicians in America” (*American Record Guide*) and “among the best in the world” (*Alte Musik Aktuell*). At home in the San Francisco Bay area, the artists perform with Philharmonia Baroque and American Bach Soloists, and appear with many other prominent music ensembles nationally and abroad.

Musica Pacifica’s eight CD releases on the Virgin Classics, Dorian and Solimar labels have won national and international awards.



Concerts by Musica Pacifica and other touring groups presented by Early Music Hawaii are funded in part by WESTAF and the National Endowment for the Arts. Early Music Hawaii is grateful to these institutions for their generous support.

Much of the “classical” music from the 17th and 18th centuries that we now enjoy made extensive use of the popular tunes and dances of the day. At the same time, many popular tunes came originally from more formal and even learned settings: royal courts and the Church. On today’s program, we highlight this exchange. For example, *Il Ruggiero* was an immensely popular tune in 17th century Italy, and was set by several composers, while *Musettes* and *Tambourins* were popular dance forms. James Oswald and Francesco Veracini took already-existing Scottish folk tunes and quite artfully decked them out in trio sonata and sonata clothing.

You’ll notice this program “unwinds” a bit as it goes along—the pieces in the first half (especially the Bach and the Telemann) are clearly “classical” even if they make use of popular elements. The second half of the program contains a selection of pieces from our “Dancing in the Isles” recording, which makes explicit connections between classical and popular styles in the British Isles in the 17th and 18th Centuries. Distinctions blur as this section of the program progresses. The Masque Dances, for example, careen back and forth between a dignified, aristocratic style and a more rambunctious, popular one. Although it may seem that we throw the cloak of learning off in our rousing setting of English Country Dance tunes, many of them originated in court dance music. Some might argue that ‘popular’ music is of lower quality in terms of originality and learned compositional skill; we think the popular samples here put the lie to this idea. You’ll have a chance to hear these popular selections alongside somewhat more ‘serious’ fare like the Telemann, Castello and Bach earlier on the program, so you can decide the question of originality and quality for yourselves!

Georg Philipp Telemann was the German composer of the High Baroque whose work was likely played the most by his contemporaries. He was the most prolific composer of his, or any time, as recognized by the *Guinness Book of World Records*. Copious and often-reprinted (and pirated) editions of his works ensured their dissemination to all parts of Europe; however, Telemann’s “international” style—fusing the best of French, Italian, and German characteristics—must also surely have contributed to his popularity and fame during his lifetime. From the composer’s first set of *Paris Quartets*, the opening work on today’s program is called a “concerto,” because it is in the three-movement concerto form, with Italian movement titles, and agile and energetic melodic lines reminiscent of the Italian instrumental tradition. All of this demonstrates Telemann’s trademark “conversational” approach within the context of the more modern *galant* style, with its grace and delicacy of gesture.

Jean-Philippe Rameau, the most distinguished opera composer of 18th- century France, was well known for depicting the exotic and even the savage. His vivid opera, *Les Indes Galantes*, consists of scenes set among the American Indians, the Incas of Peru, and the Turks. The *Musette* comes from the prologue (set in Arcadia), and depicts the droning sound of a small bagpipe. Rameau particularly loved the *Tambourin* a furious dance from Provence making use of a tall, cylindrical drum (not a tambourine!)

While working as cantor at the Thomasschule in Leipzig, **Johann Sebastian Bach** compiled a set of six organ sonatas, or “trios,” for two manuals and obbligato pedal. In three parts throughout and with an active pedal part, the sonatas are in true Italianate trio-sonata texture, and may have originated as works for chamber ensemble. Reversing this process, we perform *Sonata Number 5* in an arrangement that may closely reflect its original form: the recorder plays the line assigned to the right hand of the organ part, the violin that of the left hand, and the continuo that of the pedals. This sonata’s spirited and rigorously contrapuntal outer movements flank a beautiful and dramatic central slow movement characterized by more *galant* style motives, such as the unstressed “feminine” cadences throughout.

Nothing is known about the life of **Dario Castello**, other than that which the title pages of his publications indicate—that he was the leader of the wind instrument players, and later, the leader of all instruments at San Marco in Venice. His music must have been very popular in his time, because both of his books of sonatas, first published in 1621 and 1629, were reprinted into the 1650s. His pieces show a joy in vivid contrasts and in sheer extravagance of gesture. Their modern sectional construction—alternating rhythmic passages and dance-like sections with freer and more improvisatory passages—creates an impression of constant change: it is impetuous and mercurial, running from section to section as though each idea made the composer impatient for the next one. *Sonata X*, distinguished by an especially weird and strange ending, is a piece of especially strong character.

Salomone Rossi was unique as a Jewish composer at the Catholic court of Mantua. His works include Italian madrigals and canzonets, and a number of sacred vocal works in Hebrew for use in synagogue services. Rossi’s *Sonata sopra l’aria di Ruggiero*, from his third book of sonatas (1623), is a set of variations over a repeating bass theme—the *Ruggiero* chord progression. The upper lines exhibit both solo-sonata virtuosity and the sort of conversational dialogue that was to become a prime characteristic of the later trio sonata.

The English court masque was a form of entertainment that combined music, dance, costume, scenery, and “machines”. Masque dances fell into two broad categories: *Antimasques* (or *Antickes*) and *Maine Masques*. *Antimasques* such as *Temple Anticke* and *The Fairie Masque* were burlesque dances performed by professional dancers and acrobats. Described by Ben Jonson as “a spectacle of strangeness,” they were characterized by frequent changes of meter and tempo, swift modulations, alternation of contrasting moods, and often ended with a lively dance of popular origin. Contrastingly, the more dignified and sedate *Maine Masques* were usually danced by the royalty and nobility at court. *Cyperaree* or *Graysin* falls into this category. We have record that Queen Elizabeth I herself especially enjoyed dancing the *volta*, a dance that includes a step in which the woman is tossed into the air. William Byrd’s setting of this dance is a brief but charming example of this master’s virtuoso keyboard writing.

James Oswald was a composer, concert promoter and music publisher who began his career as a dancing instructor in Scotland. His earliest compositions were