

Early Music Hawaii
presents
Quicksilver

WonderChamber
A Cabinet of 17th Century Musical Curiosities

Robert Mealy & Julie Andrijeski violins and directors
Dominic Teresi dulcian Avi Stein harpsichord
Charles Weaver guitar & lute

Thursday, March 12, 2015 • 7:00 pm
Queen Emma Community Center, Kealahou

Saturday, March 14, 2015 • 7:30 pm
Lutheran Church of Honolulu

special performance
Wednesday, March 11, 2015 • 7:00 pm
Kahilu Theater Gallery, Waimea

WESTAF

This concert is funded in part by WESTAF, the National Endowment for the Arts and the Hawaii State Foundation on Culture and the Arts

WonderChamber

Program

- Sonata undecima Dario Castello (fl. early 17c)
from *Sonate concertate in Stil Moderno, Libro I*, Venice 1629
- Sonata “E tanto tempo hormai” Francesco Turini (1589-1656)
from *Madrigali con alcune sonate, Libro I*, Venice 1621
- L'Eroica, sonata a tre Andrea Falconieri (c.1585-1656)
from *Il primo libro di Canzone, Sinfonie, Fantasia*, Naples 1650
- Ballo detto Pollicio Tarquinio Merula (1594-1665)
Ballo detto Eccardo
from *Canzoni ovvero Sonate Concertate, Libro III*, Venice 1637
- Sonata quinta Philippe van Wichel (1614-1675)
from *Fascilus dulcedinis*, Antwerp 1678
- Ciaccona Nicolaes à Kempis (c.1600-1676)
from *Partiturbuch Ludwig*, Gotha 1662
- Turcaria, K 331 Johann Joseph Fux (1660-1741)

Intermission

- Sonata a 3 in A minor Antonio Bertali (1605-1669)
from *Dübensammlung*, Stockholm c.1660
- Pastorella Johann Heinrich Schmelzer (c.1620-1680)
from *Rost Anthology*, Baden-Baden c.1660
- Canzon prima a 3 Marcin Mielczewski (d.1651)
- Battaglia Clamor Heinrich Abel (1634-1696)
- Marionas Alessandro Piccinini (1566-1638)
from *Intavolatura di liuto, libro secondo*, Bologna 1639

Polnische Sackpfeifen Johann Heinrich Schmelzer (c.1620-1680)
from *Rost Anthology*, Baden-Baden c.1660

Canzon in G major, no.21 Johannes Vierdanck (1605-1646)
from *Ander Theil geistlicher Concerten*, Rostock 1643

Program Notes

One of the most characteristic inventions of the 17th century, a time when the world was becoming self-consciously modern, was the Wonderchamber or “cabinet of curiosities.” A forerunner of the modern museum, the point of this chamber of wonders was to delight, to surprise, and to intrigue the mind. Look! A stuffed crocodile! Over here, a rock with an odd and curious pattern on it; over there, a unicorn’s horn; here’s a portrait made of gem-stones, right next to an elaborate clockwork ship that moves in mysterious ways.

The music of the 17th century often functioned in the same way as these cabinets of curiosities. The experimental works of Italian composers, who had invented a self-consciously modern music early in the century, inspired a generation of northern virtuosos to explore a new musical language. The new instrumental form they invented was the *sonata*, a wordless conversation in music, whose only organizing principle was the desire to delight and astonish the listener. Writers on music at the time described this style as *stylus fantasticus*: according to one theorist, it is a “most unrestrained style,” in which composers are free to use whatever their imagination suggests.

One of the most impressive masters of this kind of highly sectionalized work, with its abrupt transitions, passionate harmonies and quirky dance rhythms, is a composer we know absolutely nothing about, the splendidly-named Dario Castello. We have no records of his birth, his death, or even his professional career, except what he mentions on the title page of his two books of sonatas, where he is described as “head of the wind band at San Marco.” His wayward sonatas, full of unexpected juxtapositions and harmonic swerves, were hugely popular. Unusually for the time, his collections were reprinted several times and his sonatas circulated in manuscript far and wide throughout Europe.

His contemporary, the Prague composer Francesco Turini, was court organist to the eccentric Rudolf II, who sent him to Italy to perfect his craft. After the Emperor’s death in 1612, Turini made his way back to Italy, where he ended his career as organist in Brescia. He uses a popular song, “E tanto tempo hormai,” as the motivic material for the sonata we play tonight. This folk-song is put through a series of elegant rhythmic permutations in the course of the piece.

Another bit of popular music is at the core of “L’Eroica,” a sonata by the Neapolitan composer Andrea Falconieri. Bookended by two canzona-like sections, the middle part of this sonata is a wonderfully slippery modulating version of the passacaglia. With this movement, and with the two dances by Merula which follow, we hear another side of the 17th century violin ensemble: along with more abstract sonatas, violins were also called upon to provide party music, and the two *Balli* we play are great examples of what would be heard at courtly entertainments from Venice to as far away as Warsaw, where Merula served as *organista di chiesa e di camera* to Sigismund III, King of Poland.

We’re very happy to have discovered another wholly overlooked master, the Netherlands composer Philipp van Wichel, who is so completely obscure that even the magisterial *Groves Dictionary of Music* has no record of him. His one collection of sonatas is beautifully composed, very much in the Venetian style; a sign that this *nuove musiche* or *stile moderno* was rapidly becoming an international language.

Another little-known but quite wonderful Netherlandish composer is Nicolaes à Kempis, the author of a truly rocking *Ciacona* included in the *Ludwig Partiturbuch*. This was an anthology prepared by the Gotha musician Johann Ludwig as a present for his highly intellectual patron, Duke Anton Ulrich of Braunschweig. Little is known about Kempis; apparently Florentine by birth, he somehow ended up in Brussels, where he became organist at one of the city’s principal churches and wrote several volumes of sonorous, impassioned instrumental works.

We close our first half with one of the most exotic of 17th century curiosities, the fascination of the Europeans for the culture of the Ottoman Empire. Then, as now, Islam was very much in the thoughts of Western Europe. At one point in the late 17th century, it seemed very likely that Vienna itself would fall to the Ottomans after a lengthy siege. Thanks to the timely intervention of the Polish army, history moved in a different way, but Viennese musicians in particular remained intrigued with the “otherness” of Turkish music. J.J. Fux includes a rare tribute to this music in his *Turcaria*. The only modern edition of this work in the Western Hemisphere happens to be in the library of the University of Hawai’i at Manoa, and we are very grateful to Ian Capps for supplying us with a copy.

By the mid-17th century, Italian composers had brought the *stylus fantasticus* across the Alps to the Holy Roman Empire, where several virtuoso violinists sought refuge from the wars and plagues of mid-century Italy. One of these migrants was Antonio Bertali, who arrived in Vienna around 1624 and became Kapellmeister to the Emperor in 1649. His *Sonata a 3* turns up in an important collection of music assembled by Gustav Düben in Uppsala, Sweden, for use by the court there - another sign of how far and wide this music traveled across Europe.

The entertainments of the courts also included less refined pleasures. Johann Schmelzer, the first German Kapellmeister to the court in Vienna, spent much of

his time providing entertainments for the music-loving Leopold I. His beautiful *Pastorella* is taken from the huge anthology assembled in Baden-Baden by the music-lover Franz Rost, a collection of 157 trio sonatas which eventually found its way into the holdings of the Bibliothèque Nationale in Paris.

The connection of Italian music to Poland has already been mentioned. Thanks to extended visits from Italian composers like Merula and Luca Marenzio, local composers were inspired to write their own sonatas in stile moderno. Marcin Mielczewski worked for the royal chapel in Warsaw, and served as the music director for the King of Poland's brother. His *Canzona a tre*, like the work of van Wichel, shows how truly international this musical language of the stile moderno had become.

Another work from the Rost anthology, the *Battaglia* by the aptly-named Clamor Heinrich Abel, evokes what must have been an all-too-familiar part of the sonic landscape of 17th century Germany, that of a ferocious battle. This work turns up originally in Abel's *Erstlinge musikalischer Blumen*, and was clearly popular enough to be copied into Rost's great collection.

After a fine series of dance-variations by the theorbo virtuoso Piccinini, we hear one last work from the Rost anthology, a remarkable re-working of various Polish folk-tunes. This eccentric work is full of odd jokes and surprises, a true wonderchamber in itself, with a particularly unexpected non-ending: a tune fragment played in unison that just peters out to nothing.

We end our program with an inventive *canzona* by a student of the famous Heinrich Schütz, Johann Vierdanck, who spent most of his career in Denmark and Friesland. One of the earliest pieces on our program, this *canzona* uses the syncopated dance rhythm of the Renaissance to create a real party-piece as a grand finale.

Robert Mealy

The Artists

Described as “drop dead gorgeous with a wonderful interplay of timbres” (*Early Music America*) and praised for “impeccable, soulful playing” (*New York Times*), Quicksilver vibrantly explores the rich chamber music repertoire of the early modern period. Featured at early music series throughout North America, Quicksilver has garnered accolades in the press from coast to coast. The ensemble's debut recording “Stile Moderno: new music from the seventeenth century” has been praised as “technically expert, flexible in phrasing, and stylish in ornamentation, fully aware of this music's rich sense of theatre” (*Fanfare Magazine*) and “convincing...terrific” (*Early Music - Oxford Journal*). Quicksilver's new recording “Fantasticus: Extravagant and Virtuoso Music from 17th Century Germany” has been named one of *The New Yorker's Top Ten Recordings of 2014*. More information about Quicksilver is available at www.quicksilverbaroque.com.

One of America's most prominent historical string players, **Robert Mealy** has been praised for his "imagination, taste, subtlety, and daring" (*Boston Globe*). A frequent soloist and orchestral leader, Mr. Mealy is concertmaster at Trinity Wall Street and Orchestra Director of the Boston Early Music Festival Orchestra, with whom he has led several Grammy-nominated recordings, including a successful Grammy award in 2015. He has also led many festival concerts, including a special appearance at Versailles. He has led the Mark Morris Dance Group Music Ensemble in performances here and in Moscow, and accompanied Renée Fleming on the David Letterman Show. He is Director of Juilliard's distinguished Historical Performance Program, and a professor at Yale, where he directs the postgraduate Yale Baroque Ensemble. Prior to teaching at Yale, he founded and directed the Harvard Baroque Chamber Orchestra for a decade. In 2004, he received Early Music America's Binkley Award for outstanding teaching and scholarship. He has recorded over 80 CDs on most major labels.

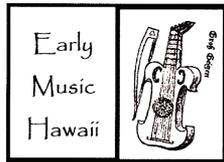
Lauded for her "invigorating verve and imagination" by the *Washington Post*, **Julie Andrijeski** is among the leading baroque violinists and early music pedagogues in the U.S. In addition to co-directing Quicksilver, she plays with Atlanta Baroque Orchestra (Artistic Director), New York State Baroque (Concertmaster), Apollo's Fire (Principal Player), and Les Délices. As a full-time Senior Instructor at Case Western Reserve university and teacher of Baroque Violin at the Cleveland Institute of Music, Ms. Andrijeski leads classes in historical performance practices, teaches lessons in baroque violin, and directs the baroque music and dance ensembles. Her combined skills in music and dance often culminate in workshops and special teaching engagements at schools such as the Oberlin Conservatory, Indiana University, Juilliard, the University of Colorado-Boulder, and at several summer workshops as well. Her recordings can be found on Acis Productions, Dorian Recordings, Centaur, Koch, CPO, Avie and Musica Omnia.

Dominic Teresi is principal bassoon of Tafelmusik Orchestra, teaches at the Juilliard School, plays with the Boston Early Music Festival Orchestra, American Bach soloists and Carmel Bach Festival, and is a member of Quicksilver and Juilliard Baroque. He has also enjoyed playing with Le Concert d'Astrée, Orchestre Révolutionnaire et Romantique, Arion, Ensemble Caprice and Apollo's Fire. His playing has been lauded as "stellar" (*New York Times*) and "breath-stopping" (*Toronto Star*), "reminding us of the expressive powers of the bassoon" (*The Globe and Mail*). Dominic was a featured soloist on CBC Radio, and has appeared as an acclaimed concerto soloist throughout Europe, Australia and North America. Recent recordings are with Tafelmusik, Quicksilver, Four Centuries of Bach, Chatham Baroque, Toronto Consort, and Boston Early Music Festival Chamber Ensemble. He holds a masters degree and artist diploma from Yale University and a doctorate from Indiana University.

Avi Stein is Associate Organist and Chorusmaster at Trinity Wall Street, teaches at the Juilliard School and Yale University, and serves as artistic director of the Helicon Foundation. The *New York Times* described him as a "brilliant organ soloist" in

his Carnegie Hall debut and he was featured in an Early Music America magazine article on the new generation of leaders in the field. He is an active continuo player, appearing regularly with the Boston Early Music Festival, Quicksilver, the Clarion Music Society and Bach Vespers NYC. Mr. Stein directed the young artists' program at the Carmel Bach Festival and has conducted a variety of ensembles, including Opera Français de New York, Opera Omnia, Amherst Festival opera and the critically acclaimed 4x4 Festival. He studied at Indiana University, Eastman School of Music, University of Southern California, and was a Fulbright scholar in Toulouse.

Charles Weaver performs on early plucked-string instruments both as a recitalist and as an accompanist. Chamber music appearances include Early Music New York, Hesperus, Piffaro, Parthenia, Chamber Music Society of Lincoln Center, the Folger Consort, TENET, ARTEK, Musica Pacifica and Blue Heron. The New York Times has noted his “agile lute and baroque accompaniments.” He is on the faculty of the New York Continuo Collective, an ensemble of players and singers exploring the poetic and musical antecedents of opera in semester-length workshop productions. He has also taught at the Lute Society of America Summer Workshop in Vancouver, British Columbia, and the Western Wind Workshop in ensemble singing. He is also assistant director of the St. Mary’s Student Schola program in Norwalk, CT, teaching Gregorian chant and renaissance music theory to children.



www.earlymusichawaii.com

Early Music Hawaii is a non-profit 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 Hawai’i and to provide a forum for groups and individuals interested in early music. Modest membership dues, concert proceeds and freewill donations sustain these efforts.

Season Sponsors

We are most grateful to major sponsors of the full 2014-2015 season, without whose support this performance would not be possible: Anonymous (2), John and Debra Balfour in memory of Carl Crosier, Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Katherine and Carl Crosier, Herbert Sato in memory of Joseph McAlister, the Department of Arts and Humanities of Hawaii Pacific University, Julie and Garrett Webb, and a donor on behalf of Hawai’i Public Radio’s *The Early Muse*.

We are also grateful for donations for this concert from: Dan Binkley, Tom Blackburn, Yvonne Hsieh, Lynne Johnson, Steven Kaplan, Gerdine Markus, Jean and Harvey Singer, Eldon Wegner and Sue Welter.

Special Thanks

To Katherine Crosier for the design and production of promotional materials and the program for this concert.

To the many loyal volunteers in Honolulu, Kealakekua and Waimea who devote their time and efforts to help make these concerts run smoothly.

Our Hosts

We thank the organizations which have provided the varied and wonderful facilities for these three concerts. Visiting musicians always express their appreciation for the fine acoustics and warm ambience of these concert venues:

Queen Emma Community Center, Kealakekua
Kahilu Theater Gallery, Waimea
Lutheran Church of Honolulu

Season Finale

La Primavera

Spring of the Italian Baroque

Thursday, April 16, 2015 • 7:00 pm

Queen Emma Community Center, Kealakekua

Saturday, April 18, 2015 • 7:30 pm

Lutheran Church of Honolulu, 1730 Punahou St.

Ensemble Mirable

with **Guest Artist Dan Laurin**, recorders

Join **Ensemble Mirable** and special guest artist **Dan Laurin** for a delightful Spring stroll through the Italian Baroque. Celebrate nature's renewal with the glorious music of Mancini, Fontana, Uccellini, Scarlatti, Vivaldi and others. Internationally recognized recorder virtuoso Dan Laurin will join his high-spirited, charismatic and dazzling style with the artistry of Ensemble Mirable on their second tour of Hawai'i.

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Upcoming Event

Celebrating the Rudolf von Beckerath Organ
at the Lutheran Church of Honolulu, Forty Years!

Sunday, May 24, 2015 • 5:00 pm

Joey Fala, *concert organist*