

Early Music Hawaii
presents

Wayward Sisters

The Naughty List

Music by Braggarts, Hotheads,
Curmudgeons and Snobs

Beth Wenstrom, baroque violin
Anne Timberlake, recorders
Anna Steinhoff, baroque cello
John Lenti, theorbo & guitar

Saturday, October 29, 2016, 7:30 pm
Orvis Auditorium at UH Manoa
2411 Dole Street, Honolulu

Sunday, October 30, 2016, 3:30 pm
Lutheran Church of the Holy Trinity
Lako Street, Kailua-Kona

WESTAF



This concert is supported in part with funds provided by the Western States Arts Foundation (WESTAF), the Hawaii State Foundation on Culture and the Arts and the National Endowment for the Arts

Program

Christ unser Herr zum Jordan kam BWV 684 Johann Sebastian Bach (1685-1750)

Choral with Variations William Brade (1560-1630)

Sonata No. 3 in A minor Antonio Vivaldi (1578-1741)
Largo
Allegro

Suite No. 6 in D major Matthew Locke (c.1621-1677)
Fantazie
Courante
Ayre
Saraband

Sonata Prima Tarquinio Merula (c.1594-1665)
Ciaconna

Intermission

Ayres for the Violin: Book 4 Nicola Matteis (d. 1707)

Follia Bellerofonte Castaldi (1581-1649)

Sonata Op. 2 No. 5 in G minor Francesco Maria Veracini (1690-1768)
Adagio assai
Capriccio: Allegro assai

Sonata Duodecima Dario Castello (c.1590-1658)

Program Notes

Johann Sebastian Bach is renowned for his sublime compositions and prolific production of children. What's not as well known is that Bach was, not to put too fine a point on it, cranky. He scrapped with employers, offended patrons and complained of too much work for too little pay. In 1704, the young Bach walked 400 kilometers from Arnstadt to Lübeck, ostensibly to hear the great organist Buxtehude but also, more than likely, to get away. Things were not going well at Arnstadt. Bach had been reprimanded by the constabulary for fighting with local students, had refused to help with musical endeavors he considered beneath him, and was in the midst of a variety of other disputes. He returned from Lübeck in February of 1705—three months late—whereupon his employers demanded an apology and reprimanded him for “disorders” in church as well as inviting a “stranger maiden” to sing. Bach never expressed regret.

William Brade changed jobs thirteen times in the space of thirty years. One former employer went so far as to write a letter advising the authorities in Brade's new place of residence not to tolerate this “mischievous, wanton fellow” in their city. But Brade was so talented that no one listened. He played one employer off against another, steadily accumulating wealth and influence as he made the rounds of European courts. Most of Brade's published output is dance music, but he pushed the boundaries of the standard dance forms by employing contrasting rhythms and affects. Brade published the earliest Italianate canzonas by an Englishman. His Choral, for solo violin, is thought to be the earliest for solo violin by an Englishman, though it has also been attributed to a later, lesser-known composer.

Priests are not supposed to be vain but **Antonio Vivaldi** was a musician first and priest a distant second. The “Red Priest's” vanity was legendary. Contemporaries recorded Vivaldi bragging about his skill, his fame, his influential patrons. He once asserted that he could compose a concerto faster than it could be copied. In addition, Vivaldi was sensitive to criticism, obsessed with money and quick to anger. Priests aren't supposed to take up residence with operatic sopranos but Vivaldi did that too. His music, virtuosic and buoyant, is arguably as volatile as he.

“Purblind, Copper-Nos'd, Sparrow-Mouth'd, Goggle-Ey'd, or the like, ornaments which the best of my Antagonists are adorn'd with.” In 1672 **Matthew Locke** was engaged in a heated debate with music theorist Thomas Salmon. The tone of the argument, at least on Locke's side, was not moderate. Here are some more insults Locke hurled Salmon's way: “Malicious, lying, ignorant, immodest; prophane parts of your charge against me are not on my side...but have returned from whence they came.” He was in turn labeled as “ill-tempered, vitriolic, spiteful and atrabilious.”

Locke had a long history of temper. At 18, he was admonished by the Dean and Chapter for fighting with one Richard Carter. During the last 15 years of his life, he viciously attacked his critics and ideological opponents in print, all the while composing a wealth of singularly delicate music.

In 1632, **Tarquinio Merula** was dismissed from his job in Bergamo for “indecently manifested towards several of his pupils.” Merula, never a meek man, fought back, threatening a lawsuit if he did not receive his salary. He was in turn threatened with the prospect of a criminal complaint. In April of 1633, Merula apologized and relinquished all claim to his salary, thereafter taking another position in Cremona. Disagreements over salary and responsibilities ensued, and he resigned in 1635. Meanwhile, he continued to tangle with officials in Bergamo who, in 1642, forbade any of their musicians to perform under his direction.

According to Roger North, the Italian violinist **Nicola Matteis** arrived in England “on foot with his violin under a full coat on his back.” Within ten years, Matteis was a renowned virtuoso. Diarist John Evelyn raved: “He has a stroak so sweet, & made it speak like the voice of a man, & when he pleased, like a consort of severall instruments. He did wonders upon a Note, was an excellent composer also.” Furthermore, according to North, Matteis knew it: “His pride and arrogance was incomparable.”

Later, Matteis was brought before the King to play but, according to North, “his manner did not take...no person must whisper while he played, which sort of attention had not bin the fashion at court.” At the end of Matteis’s life, North relayed: “He took a great house and lived as one that was married, had a child...an excess of pleasure threw him into a dropsyes, and so he became poor. And dyed miserable.”

The great Modenese theorbist **Bellerofonte Castaldi** was well-liked but is likely the only composer on tonight’s program who committed murder. To be fair, he was avenging the death of his brother - but revenge killing can be considered “naughty.” His colorful life following his exile (for said revenge) included numerous stints in prison for the composition of seditious verse, with the rest of his time spent composing theorbo music and songs, carousing, variously in his beloved Modena or in rather fashionable company in Venice - and saying nasty things about countertenors, which in early music circles constitutes a kind of sedition.

By the 1730s, the violinist **Francesco Maria Veracini** had conquered Europe. According to the music historian Charles Burney “there was no concert now without a solo by Veracini.” He soloed at Christmas masses in Venice, took the stage between acts during London operas, and was the go-to violinist in musical Europe. And he knew it. Several contemporary sources made mention of his arrogance, and he was unafraid to go his way, pursuing an eccentric style of composition that sounded at times like a direct rebuttal to the pleasant music of his peers.

We can speculate the most about the composers we know the least! **Dario Castello**’s birth and death dates are up for debate. The details of his life are not known. Still, there is some indication of acerbic personality; after receiving complaints about the difficulty of his first book of sonatas, he published a wry note. His sonatas “although they may at first look difficult...will not be robbed of their spirit by playing

more than once.” He was right!

Wayward Sisters

Wayward Sisters is Beth Wenstrom (baroque violin), Anne Timberlake (recorders), Anna Steinhoff (baroque cello) and John Lenti (theorbo and guitar). Debuting in 2009, Wayward Sisters was presented as Emerging Artists on the Newberry Consort’s 2010/2011 concert season, and has gone on to inspire audiences across the United States. In 2011, Wayward Sisters won the Early Music America/Naxos recording competition and recorded their debut CD of the music of Matthew Locke with Naxos. They recently recorded their second album, a Restless Heart, which will be released this year. Critics have praised Wayward Sisters’ “imaginative program and alert, stylish performances,” as well as the group’s “polished and spirited playing and well-balanced ensemble” (Chicago Classical review).

Members of Wayward Sisters have studied historical performance at Oberlin Conservatory, Indiana University, and the Juilliard School. The name “Wayward Sisters” refers not only to Henry Purcell’s vivid conjuring of Shakespeare’s witches but to group members’ far-flung lives and continuing commitment to making music together.

Beth Wenstrom’s performances have been described by the New Yorker as “elegant and sensual, stylishly wild.” As a guest soloist and concertmaster, Ms. Wenstrom has performed with the Baroque Orchestra of Maine, New York Baroque Incorporated, Quodlibet Ensemble, Stony Brook Baroque Players, Vilas Baroque as well as at William Christie’s Les Rencontres Musicales en Vendée in Thiré, France. Ms. Wenstrom also frequently enjoys playing in Apollo’s Fire, Trinity Wall Street Baroque Orchestra, Sarasa Chamber Players and Sebastian Chamber Players.

In addition to performing, Ms. Wenstrom is a committed pedagogue and was a sabbatical replacement at Oberlin University for modern and baroque violin in Spring 2014. She has also taught undergraduates at SUNY Stony Brook and coached baroque ensembles at Rutgers University and SUNY Stony Brook. Born, raised and musically trained in Fairbanks, Alaska, Ms. Wenstrom continued her education with a BM from Oberlin, an MM from NEC, a DMA from SUNY Stony Brook and a Graduate Diploma from The Juilliard School.

Anne Timberlake has appeared across the United States performing repertoire from Bach to 21st century premières to Celtic tunes. She holds degrees in recorder performance from Oberlin Conservatory, where she studied with Alison Melville, and Indiana University, where she studied with Eva Legene and won the 2007 Early Music Institute Concerto Competition. Critics have praised her “fine technique and stylishness,” “unexpectedly rich lyricism” (Letter V), and “dazzling playing” (Chicago Classical Review). Anne has received awards from the American Recorder Society

and the National Foundation for the Advancement of the Arts, and was awarded a Fulbright Grant to study recorder performance in Belgium. With Musik Ekklesia, Anne has recorded for the Sono Luminus label.

Anne is a founding member of Wayward Sisters, specializing in music of the early Baroque. She enjoys teaching as well as playing. In addition to maintaining a private studio, she has coached through Indiana University's Pre-College Recorder program, the Virginia Baroque Performance Institute, Mountain Collegium, Catacoustic Consort's community recorder program and for numerous ARS chapters.

Anna Steinhoff, cellist, has been described by critics as "soulful" and "the rhythmic heart of the ensemble." Originally from Ann Arbor, Michigan, Anna now makes her home in Chicago, performing in ensembles across the Midwest. In addition to the modern cello, Anna specializes in early instruments such as the baroque cello and viola da gamba. She was principal cellist of Chicago's period instrument orchestra, Baroque Band, and performs with ensembles such as the Haymarket Opera Company, Second City Musick, the Sebastians, Callipygian Players, Music of the Baroque, Indianapolis Baroque Orchestra and Madison Bach Musicians.

Anna received degrees from the Oberlin Conservatory and Northwestern University, where her principal teachers were Peter Rejto and Hans Jensen. She has also studied baroque cello with Jaap ter Linden.

John Lenti's playing on theorbo, lute, arclute and baroque guitar has been described as "a joy to behold" (Seattle Times) and praised for its "nuanced beauty and character" (Gramophone); and he regularly deploys his "uncommonly big sound" (Third Coast Digest) in concert, over the air and on record to considerable acclaim as a soloist and chamber musician with groups like Seattle Baroque, Portland Baroque Orchestra, American Bach Soloists, Bach Collegium San Diego, Magnificat, Mercury Baroque, the New World Symphony and Seraphic Fire, among many others.

His recording credits include albums with Portland Baroque Orchestra and Seattle Baroque, Division with Ostraka, and forthcoming releases with Musica Pacifica and Wayward Sisters. He studied lute with Nigel North, Jacob Heringman and Elizabeth Kenny, and he is a graduate of the North Carolina School of the Arts and Indiana University. Additional musical help and inspiration have come from Ricardo Cobo, Ron McFarlane and Walter Gray.

Concert Sponsors

We are grateful to early contributors to this concert and the 2016-2017 EMH

season, without whose support these concerts would not be possible: Anonymous (2), David Austin, Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Katherine Crosier, The Department of Arts and Humanities at Hawaii Pacific University, Yvonne Hsieh, Lynne Johnson, Karen Leatherman in memory of Carl Crosier, Bernice and Robert Littman, Bruce Mundy and Joanna Blair-Mundy, Herbert Sato, Julie and Garrett Webb, Eldon Wegner, and a donor on behalf of Hawaii Public Radio's *The Early Muse*.

Acknowledgments

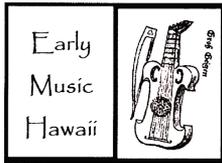
Our thanks to Katherine Crosier for artistic advice and design of promotional materials and programs; and to Jeannette Goya Johnson-Capps for coordinating the complex logistics of concert production.

Orvis Auditorium

We are most grateful to the University of Hawai'i at Manoa Music Department for the opportunity to perform in the Orvis Auditorium for the first time. The facility offers an excellent acoustical environment for the more intimate instrumental music of the early Baroque.

Volunteers

Many thanks to our loyal team of early music lovers who help to make EMH evenings run smoothly: Cathy and Stan Baptista, Sandra Edwards, Anne and John Flanigan, Vreni Griffith, Yvonne Hsieh, Ruth Merz and Ulrike Scherer.



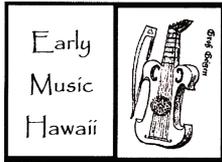
www.earlymusichawaii.com

Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music and to explore historical performance practices.

Please help us to achieve these objectives with a donation online at www.earlymusichawaii.com

Early Music Hawaii's Board members are: Ian Capps, president, Katherine Crosier, vice-president, Garrett Webb, vice president and treasurer, Jeannette Goya Johnson-Capps, secretary, Marilyn Bernhardt and Yvonne Hsieh.

Upcoming EMH Concerts



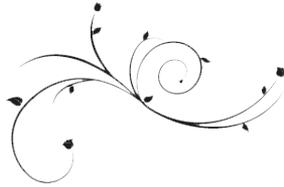
Kings and Queens

Intimate Music by and for Themselves
Saturday, February 11, 2017 • 7:30 pm
Lutheran Church of Honolulu

Sunday, February 19, 2017 • 3:30 pm
Lutheran Church of the Holy Trinity, Kailua-Kona

The EMH Chamber Singers

Royalty traditionally reserved precious time for their private enjoyment of music, both sacred and secular. Two independent chamber groups in Honolulu and Kona explore some of the works for the private chambers of royal Spain, Burgundy, Italy, France and England—including Henry 8th's own compositions.



Mediterranean Odyssey

A Musical Tour of Southern Europe
Saturday, May 6, 2017 • 7:30 pm
Lutheran Church of Honolulu

Sunday, May 7, 2017 • 3:30 pm
Lutheran Church of the Holy Trinity, Kailua-Kona

Chatham Baroque

Discover elegant baroque sonatas and toe-tapping dances from the shores of Mediterranean Spain, France and Italy, a leading chamber ensemble from Pittsburgh praised for its “colorful virtuosity” by the New York Times.

www.earlymusichawaii.com