

Amethyst
BAROQUE ENSEMBLE

ALL' ANTICA

MUSIC OF THE ITALIAN BAROQUE

Saturday, March 30, 2019
7:00 PM

Morningside Presbyterian Church
1411 N Morningside Drive NE
Atlanta, Georgia

Sunday, March 31, 2019
3:00 PM

St. Stephen's Anglican Catholic Church
800 Timothy Road
Athens, Georgia

ALL' ANTICA

MUSIC OF THE ITALIAN BAROQUE

Sonata in F Major, RV 41	Antonio Vivaldi
Largo	1678-1741
Allegro	
Largo	
Allegro	
Amarilli, mia bella	Giulio Caccini
	1551-1618
Sonata in G Major, Op. 5 No. 10	Arcangelo Corelli
Preludio-Adagio	1653-1713
Allemanda-Allegro	
Sarabanda-Largo	
Gavotto-Allegro	
Giga-Allegro	
Sonata in A Major, K.208, Adagio e cantabile	Domenico Scarlatti
	1685-1757
Sonata in D Major, K.96, Allegrissimo	
Sonata prima	Tarquinio Merula
from <i>Motetti e sonate concertati</i>	1595-1665
Se l'aura spira tutta vezzosa	Girolamo Frescobaldi
	1583-1643
Sonata in a minor	Diogenio Bigaglia
Adagio	1676-1745
Allegro	
Tempo di Minuetto	
Allegro	
Bella s'io t'amo il sai	Alessandro Scarlatti
Recitativo: Bella s'io t'amo il sai	1660-1725
Aria Lento: Ardo è ver per te d'Amore	
Recitativo: T'amo si, t'amo ò cara	
Aria Andante: Quel vento che d'intorno scherzando	

Acknowledgments

Dr. Jonathan Crutchfield, Organist for Morningside Presbyterian Church
The staff and parishioners of Morningside Presbyterian Church

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The staff and parishioners of St. Stephen's Anglican Catholic Church

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The Performers



Dr. Alexandra Snyder Dunbar is an award-winning harpsichordist, pianist, and pedagogue. She holds degrees from the Juilliard School, Manhattan School of Music, and Interlochen Arts Academy. She received full scholarship as a resident in the C.V. Starr Fellows Program as a Doctoral Candidate at Juilliard in the harpsichord studio of Lionel Party. Solo performances with orchestra have included *Orchestra 54*, *Dorian Baroque Orchestra*, *The Memphis Chamber Music Society*, *The Symphony of Westchester*, and *The Chamber Orchestra of New York*. Dr. Dunbar has collaborated on performance projects with the *The Dryden Ensemble*, the *Foundlings Ensemble*, and *The New York Philharmonic*. Dr. Dunbar is on music history faculty at the University of North Georgia and Athens Technical College. Dr. Dunbar teaches class piano and is an accompanist at Piedmont College in Georgia and has a lively studio of students on piano, guitar, violin, and harpsichord in Athens, Georgia. She is a faculty member in the Music Theory department at the world-renowned Interlochen Arts Camp in Interlochen, Michigan.



Jody Miller has an academic background in music education, but he studied recorder along the way to satisfy his passion for the instrument. His teachers include Steve Rosenberg, Aldo Abreu, and Eva Legêne, but he credits harpsichordist Dr. Dana Ragsdale for early guidance in Baroque performance practice. Miller conducts *Lauda Musicam of Atlanta*, a community collegium that performs multiple concerts each year. In addition, he currently performs with *Ritornello Baroque Ensemble* and with *Eighty-Eight & Eight*, a contemporary music duo with Lisle Kulbach. Miller has performed with the *Atlanta Symphony Orchestra*, the *Atlanta Baroque Orchestra*, *New Trinity Baroque Orchestra*, *Victoria Bach Festival Orchestra*, *Cincinnati Opera*, and *Emory Baroque Artists*. Miller is music director for *Mountain Collegium Early Music and Folk Music Workshop*, and he also teaches at other workshops throughout the country. His teaching and performing schedule can be found at www.fippleflute.com.

<i>e l'arboscello fiorito sta.</i>	and the bushes are all in flower.
<i>Un volto bello al l'ombra accanto</i>	Let the fair of face who come to this forest
<i>sol si dia vanto d'haver pieta.</i>	show virtue by having pity on their suitors!
<i>Al canto, al canto, ninfe ridenti,</i>	Sing, sing laughing nymphs!
<i>scacciate i venti di crudelta.</i>	drive away the winds of cruelty!

Girolamo Frescobaldi's life coincided with what we now think of as the transition between the Renaissance and Baroque periods. His compositions are so important that they have been used as models of strict counterpoint since the 17th century. Many respected composers that followed Frescobaldi were influenced by his work, such as J.S. Bach, Henry Purcell, Johann Pachelbel, and Johann Froberger. The majority of his compositions were instrumental, as he left us a wealth of keyboard compositions (toccatas, ricercare, canzoni) and instrumental canzoni. He was quite respected for his keyboard and instrumental works, but critics weren't always so impressed with his vocal works. He and Caccini are credited with popularizing our concepts of tempo, bridging the old mensural notation practices to a method of notation that more resembles what we read today.

Bigaglia: Sonata in a minor

Diogenio Bigaglia, sometimes known as Padre Benedettino Bigaglia, entered the Benedictine monastery of S Giorgio Maggiore in 1694. By 1713, he was given the priorate of the monastery. His music was widely performed in Italy, but few of his sacred works have come to light. His considerable output of masses, oratorios, motets, and secular cantatas show good compositional skills. This *Sonata in a minor* is from a set of 12 sonatas for violin or flute (recorder) with basso continuo accompaniment that was published in 1715. Few of his other instrumental works have been discovered, but his three trio sonatas for two flutes and basso continuo show strong influence of the contemporary German and French styles.

A. Scarlatti: Bella s'io t'amo il sai

Recitativo: Bella s'io t'amo il sai

<i>Bella, s'io t'amo il sai,</i>	My love, you know that I love you,
<i>e sai l'immenzo foco</i>	and you know of the immense fire
<i>che m'accesero in sen tuo vaghi rai.</i>	your lovely gaze has lit in my heart.
<i>Te noto che ogni loco</i>	I look for you everywhere
<i>ove, o cara, non sei</i>	but when, my love, you are not there
<i>orrido è a gl'occhi miei,</i>	it is painful to my eyes,

sorbed a flamenco rhythmic and harmonic element into his compositions, which can be heard in his 555 keyboard sonatas. A virtuoso keyboardist himself, Domenico Scarlatti was known to have had a competition with George Frideric Handel, defeating him with his ferocious improvisatory shredding skills. Some of the keyboard sonatas are so fiercely difficult with then-unheard-of techniques such as quick succession of repeated notes, fast repeated notes, and percussive flamenco-like effects using non-functional harmony. All of these elements are delightfully fitted into the binary form, leaving the possibility for ornamentation and personalization upon repeats.

Merula: Sonata Prima

Tarquinio Merula included this “Sonata Prima” in his *Il Primo Libro de Motetti, e Sonate Concertati A Due, Tre, Quattro, e Cinque Voci, Co'l Basso per l'Organo . . . Opera Sesto*, which was published in 1624. Though Merula largely follows the older styles of composers such as Monteverdi, his harmonic writing anticipates the chromaticism and chord progressions that would typify the Baroque period. This sonata is for solo instrument with basso continuo, but it is common practice to add a bass instrument (viola da gamba, dulcian, or sackbut) playing a more soloistic version of the bass line. This practice was the beginning of the Baroque trio sonata that would be so popular within just a few years.

Merula was an organist and he was employed in Warsaw, Cremona, and Bergamo. One such appointment was as *maestro di cappella* at the cathedral in Cremano. While in Cremona, Merula was charged with indecency and returned to Bergamo. The rest of his life was fraught with employment troubles, as he had a reputation for fighting with his employers.

Frescobaldi: Se l'aura spira tutta vezzosa

*Se l'aura spira tutta vezzosa,
la fresca rosa ridente sta,*

*la siepe ombrosa di bei smeraldi
d'estivi caldi timor non ha.
A balli, a balli, liete venite,
ninfe gradite, fior di beltà.*

*Or, che sì chiaro il vago fonte
dall'alto monte al mar sen' va.
Suoi dolci versi spiega l'augello,*

If the breezes blow ever charming,
the budding roses will show their
laughing faces,

and the shady emerald hedge
need not fear the summer heat.
To the dance merrily come,
pleasing nymphs, flower of beauty.

Now the clear mountain streams
are gone to the sea,
and the birds unfold their sweet verses,



Marcy Brenner tried many musical instruments, including 11 years of piano lessons, recorder, violin, cello, and French horn, before finding her true love - Baroque Music. She took up harpsichord and viola da gamba while at Oberlin College and Conservatory in her late teens and went to Vienna on a Fulbright and on to Brussels to hone her craft. After many years in Austria, Belgium, and Italy working as a free-lancer, playing concerts and making recordings in the rooms the music she loved was written for, Marcy returned to the States, where she resides in Northeast Florida. Marcy is a founding member of *Savannah Baroque* and plays in *The Goliards* and *RareSong*, sings in a women's barbershop quartet and chorus, and appears with her teacher in his professional percussion ensemble *Time to Drum*.



Adrin Akins is a countertenor and native Georgian. He has been a frequent recitalist, guest soloist, and chamber singer in the Atlanta area for over 10 years. Although he started his musical career as a French horn player, he later found his musical calling as a singer. He has performed as a soloist with the *Atlanta Choral Guild*, *Atlanta Schola Cantorum*, and has made solo performances at St. Bartholomew's Episcopal Church, St. Bede's Episcopal Church, Decatur First United Methodist Church, and Holy Innocent's Episcopal Church. He is a frequent soloist with *Lauda Musicam of Atlanta*. Mr. Akins recently made his European debut with the Saarburg Festival in Saarburg, Germany. He has studied voice with Dr. Stephanie Tingler at the University of Georgia at Athens, and he holds a Bachelor of Arts in French Horn Performance.

PROGRAM NOTES

Vivaldi: Sonata in F Major

Antonio Vivaldi hardly needs an introduction. Despite his popularity now with works such as *The Four Seasons* occupying a spot in practically every musician's playlist, his music quickly fell into obscurity after his death in 1741. It took a Vivaldi "knock-off" to rekindle interest in his music. In the early 20th century, Fritz Kreisler composed and performed *Concerto in C Major*, which was originally passed off as one of Vivaldi's works. Researchers began to unearth Vivaldi's compositions and now his catalog of music includes over 500 concertos, nearly 50 operas, and approximately 90 instrumental sonatas, though this list is far from exhaustive. Much of his music was composed for students at the *Ospedale della Pietà*, a girls' orphanage where Vivaldi worked for much of the time between 1703 and 1740. It was during this time that Vivaldi wrote this cello sonata. It was published in Paris in 1740, the same year that Vivaldi moved to Vienna hoping for support from Emperor Charles VI. Unfortunately, the Emperor died soon after Vivaldi arrived; Vivaldi died poverty-stricken less than a year later.

Caccini: Amarilli, mia bella

*Amarilli, mia bella,
non credi, o del mio cor dolce desio,

d'esser tu l'amor mio?
Credilo pur, e se timor t'assale,
prendi questo mio strale
aprimi il petto e vedrai scritto in core:

Amarilli è il mio amore.*

Amaryllis, my beauty
do you not believe, oh my
heart's sweet desire,
that you are my love?
Believe it, and if you fear
take this my arrow,
open my breast and you shall
see written in my heart:
Amaryllis is my love.

Amarilli, mia bella was quite famous during Giulio Caccini's time. Though this version (with the poem likely written by Alessandro Guarini, the son of Giovanni Battista Guarini) is one of the most well-known tunes of the early 17th century, solo instrumental settings and ensemble settings were common. Written sometime before 1601, Caccini included this solo madrigal in his *Le nuove musiche* of 1602.

The story of Amaryllis comes from Greek mythology, as the maiden Amaryllis was out picking flowers when she became enamored with the shepherd Alteo. Alteo was strong and handsome, yet he did not reciprocate this

admiration. Instead, he was so obsessed with finding new flowers that he made it well known that only a maiden who could bring him a new flower would receive his love. Amaryllis was advised by the priestess at Delphi to dress in white, draw blood with a golden arrow, and show up to knock on Alteo's door each evening for 30 nights. She finally gained his attention. On the thirtieth night, Alteo awoke and opened the door. From her blood sprang a beautiful red flower, which helped her win Alteo's love.

Corelli: Sonata in G Major

Arcangelo Corelli's opus 5 violin sonatas were published in Rome on January 1, 1700. In the same year, the London publisher John Walsh also released the works, but they were published repeatedly throughout the 18th, 19th, 20th, and 21st centuries. While many works from the Baroque had to be rediscovered, these sonatas took a stronghold with violinists from the very beginning. In 1702, Walsh published these sonatas arranged for "fluto primo" and "fluto basso." They were heavily edited so that the treble parts would work for recorder, yet they still hold a place among the standard recorder repertoire. This particular sonata must have been especially popular, as Sir John Barbirolli, a 20th century British conductor and cellist, arranged the Preludio, Allemanda, Gavotte, and Giga into an oboe concerto for his wife, oboist Evelyn Rothwell.

Corelli is known as both a violinist and a composer, but he was not very adventurous on the violin. The violin sonatas generally do not extend beyond D on the highest string, and Corelli himself refused to play any higher on the instrument. One story tells that he refused to play a passage of Handel's oratorio *The Triumph of Time and Truth* (1708), as the passage extended up to the altissimo A. Corelli became offended when Handel (32 years his junior, nonetheless) played the note. Nevertheless, Corelli's influence was apparent in the works of Bach, Handel, and many others who adopted Corelli's sonata form in their own writing.

D. Scarlatti: Sonata in A Major & Sonata in D Major

Domenico Scarlatti is the sixth child of ten born to the opera composer and music teacher Alessandro Scarlatti. At this time, virtuosic vocal singing ruled supreme. Composers such as Alessandro Scarlatti created a score that was meant to be filled in with personalized vocal ornamentation that highlighted the singers range and skill. Naturally, Domenico absorbed this musical vocabulary into some of his own compositions. Domenico worked as a composer and music teacher for most of his life in the court of the Spanish and Royal families in Lisbon and Madrid. During this time, he ab-

e da te lungi non ritrovo pace. and apart from you I find no peace.
Ma la pena più ria, But the frightful pain,
il duolo più mordace, the searing grief,
che mi tormenta il cor, that torments my heart,
non sai qual sia. you do not know how great it is.

Aria Lento: Ardo è ver per te d'Amore

Ardo, è ver, per te d'Amore, It is true I burn with love through you,
ma la pena del mio core but the pain in my heart
non è Amor, è Gelosia. is not Love, it is Jealousy.

Questa sol col suo timore, This alone with its fear,
del suo gel col fier rigore, with its icy harshness,
da tormenti all'alma mia. gives torments to my soul.

Recitativo: T'amo sì, t'amo ò cara

T'amo sì, t'amo o cara, I love you, o my dear I love you,
ma dell'amarti, oh Dio, but in loving you, oh god,
sento un tremore I feel a trembling
che non da pace al core, that does not give peace to my heart,
e m'avvelena in sen ogni piacere. and poisons in my breast all pleasure.
Tremo, che nel vedere I tremble, that in seeing through
un lucido cristallo il tuo bel viso the clear pane of your lovely face
lo stresso cor ch'ai in sen, the very heart you have in your breast,
resti conquiso dal gran poter you remain conqueror with the great
delli tuoi lumi vaghi power of your beautiful eyes
e sento pena al cor, fiera et amara; and I feel pain in my heart, fierce and
bitter;
temo che ogn'un sgophagi I fear that you reward everyone with
della bellezza tua si vaga e rara, your fine and rare beauty,
et in fine pavento del sole ancor, and in the end, I am jealous even of the
dell'Aura ancor, del vento. sun, of the dawn even, of the wind.

Aria Andante: Quel vento che d'intorno scherzando

Quel vento che d'intorno The wind that always playfully
scherzando ogn'or ti va, goes around you,
preso da tua beltà, caught by your beauty,
vien per baciarti; comes to kiss you;
e il vago Dio del giorno and the great god of day
quando a te fissa un raggio when he casts on you a ray
l'invia per darti omaggio sends it to pay you homage
ed adorarti. and to adore you.

INSTRUMENTS OF THE ENSEMBLE

Alexandra Dunbar

Hubbard Flemish single manual (8', 4') harpsichord
Robert Snyder (1979); rebuilt by Hendrik Broekman (2004)
inner lid is an Albrecht Dürer woodcut print of the Triumphal Arch,
commissioned by Maximilian I (1517–1518)

Jody Miller

Soprano recorder
Jean-Luc Boudreau (2012)
boxwood copy after an original by Jan Steenbergen (1676–1752)

Alto recorder
Peter van der Poel (2008)
boxwood copy after an original by Thomas Stanesby, Jr. (1692–1754)

Marcy Brenner

7-string bass viola da gamba
Matthais Bölli (1991)
copy after an original by Nicolas Bertrand (1686–1735)

Adrin Akins

Countertenor voice
original instrument by Darrell & Evy Akins (1978)