



ARTIST
SERIES

QUICKSILVER BAROQUE ENSEMBLE

April 20, 2018

CU ★ PRESENTS

Quicksilver Baroque Ensemble

STILE MODERNO

Strange and Wonderful Music from the 17th Century

Robert Mealy and Julie Andrijeski

Violins and co-directors

David Morris

Viola da gamba

Greg Ingles

Trombone

Dominic Teresi

Dulcian

Avi Stein

Harpsichord and organ

Charles Weaver

Guitar and lute

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26th Annual Conference of the Society for
Seventeenth-Century Music
Hosted by the CU Boulder College of Music

Program

Sonata decimaquarta Dario Castello (fl. early 17th century)
from Sonate Concertate in Stil Moderno, Libro II, Venice 1629

Sonata à 4 in D minor Antonio Bertali (1605–1669)
from the Ludwig Partiturbuch, Gotha 1662

Sonata quinta à 4 Massimiliano Neri (c.1621–c.1670)
from Sonate, opera seconda, Venice 1651

Polnische Sackpfeiffen Johann Schmeltzer (c.1623–1680)
from the Rost MS, Baden-Baden c.1660

Sonata No. 2 à 4 Matthias Weckmann (1616–1674)

Canzon No. 21 in C Major Johannes Vierdanck (1605–1646)
from Ander Theil geistlicher Concerten, Rostock 1643

INTERMISSION

Sonata à 5 in F Major Johann Rosenmüller (1619–1684)
from Sonate à 2, 3, 4, e 5. Stromenti da arco & altri, Nuremberg 1682

Sonata à 3 in G minor Johann Kaspar Kerll (1627–1693)

Sonata decima Dario Castello
from Sonate Concertate in Stil Moderno, Libro II, Venice 1629

Sonata No. 7 à 5 Johann Schmeltzer
from Sacroprofanus concentus-musicus, Nuremberg 1662

Sonata à 2 in F Major Johann Kaspar Kerll
from the Rost MS, Baden-Baden c.1660

Sonata duodecima Dario Castello
from Sonate Concertate in Stil Moderno, Libro II, Venice 1629

Program Notes

By Robert Mealy

The 17th century is often called the “early modern period” by historians, a useful term that reminds us what a transformative moment this was in Western cultural history. This was the moment when Europe became modern. New technologies were emerging, our modern economic system was developing and the Earth was no longer at the center of the universe. Among these cultural revolutions was one in music, as composers began to invent a *nuove musiche* or *stile moderno*. This self-consciously “modern” music delighted in dramatic oppositions and vivid emotional statements in striking contrast to the smooth tapestry of renaissance polyphony.

Tonight’s concert is an examination of this modern music, as it was invented by virtuoso instrumental composers, first in Italy and then in Germany. It’s also an exploration of their new invention, the *sonata*: a pure instrumental work, a piece simply meant to be “sounded,” with no agenda but the imagination of the composer and no standard formal shape except the passionate give-and-take of friends in conversation.

This program is framed by works from one remarkable figure who wrote some of the most striking flights of 17th-century musical imagination—yet apart from his music, we know absolutely nothing about Dario Castello. There are no records that someone with that name even existed in Venice during the early decades of the century, or that (as he claims on the title pages of his two books of sonatas) he ever worked at San Marco. Judging by some musical details they share, it’s clear that he was a close colleague of Monteverdi. But all that we know of Castello today is through his sonatas, which (unusually for the time) were reprinted—proof that his contemporaries thought they were something special.

Castello’s Sonata decimaquarta begins with a little epigram, a statement and its answer, which is then discussed by the ensemble at

length. The strongly rhetorical adagio that follows builds to a grand climax. We then hear an elaborate duet for the two violins, who trade virtuoso passagework. After some festive triple sections, the sonata finishes with an extended coda with a long-held bass note over which the soloists sketch some wonderfully warped melodic phrases.

This kind of highly sectionalized work—with abrupt transitions, passionate harmonies and quirky dance rhythms—is the heart of the 17th-century sonata. Italian composers brought this style 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 à 4 was included in an anthology prepared by the Gotha musician Johann Ludwig as a gift for the highly intellectual Duke Anton Ulrich of Braunschweig.

Massimiliano Neri (not to be confused with the male model of the same name) was possibly the most widely traveled of our composers. Born of Italians working at the Munich court, he spent many years in Venice as organist at San Marco. He later moved to Vienna, where he was ennobled by the Emperor, before ending his career as Kapellmeister for the Elector of Cologne. His Sonata quinta from his 1651 set of sonatas is typical of his work, with some extremely tricky rhythmic games for the whole ensemble to negotiate.

Along with the high arts of the sonata, the musicians of the courts also offered their audiences some less-refined pleasures. Johann Schmelzter, the first German Kapellmeister to the Imperial court in Vienna, spent much of his career providing entertainment for the music-loving Leopold I, who was fond of musical *bizarrie*. Schmelzter’s wonderfully vivid portrait of Polish bagpipers knits together a number of folk tunes, interspersed with more courtly material. Its ending is particularly eccentric:

a tune fragment played in unison that peters out to nothing.

Next, we move to the far northern reaches of Germany. Matthias Weckmann studied with Heinrich Schütz in Dresden, from whom he received training in the latest Italian styles. He later became the director of music at the Jacobikirche in Hamburg, where he organized a series of weekly concerts with distinguished musicians who performed “the best things from Venice, Rome, Vienna, Munich, Dresden, etc.” Undoubtedly, his own fiercely dramatic ensemble sonatas were heard among these foreign pieces. His Sonata No. 2 is full of quirky gestures, with a wonderful sequence of visionary sonorities at its close.

Our first half closes with an inventive *canzona* by another student of 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 rhythms of the Renaissance to create a festive atmosphere.

With Johann Rosenmüller, we come to a major composer whose unexpected life events led to some interesting musical developments. Rosenmüller was the leading musical figure in Leipzig in his day. He was about to take over as Thomaskantor (the same job Bach would have 30 years later) when he was arrested for homosexuality. He managed to escape from prison and flee to Venice. This dramatic trajectory transformed his musical style as well as his career. In his Leipzig days, his instrumental music was largely dance suites for the university students; once he got to Venice, he discovered the power of operatic melody and theatrical gesture. His late set of sonatas published in 1682 combine heartbreaking adagios with beautifully well-wrought fugues.

In a similar way, J.K. Kerll’s Sonata à tre combines the Italian taste for extravagant solos with excellent German craftsmanship in his imitative passages. Kerll learned the Italian style firsthand: he studied with Valentini, one of the first Italians to become court Kapellmeister in Vienna, and later traveled to Rome to work with Carissimi. Kerll began his career at the court in Munich, but, after a violent dispute with the

Italian opera singers there, he moved to Vienna where he became organist to the Emperor.

Next up, we hear one of Castello’s more outrageous sonatas, the Sonata decima from his second book of sonatas “in the modern style.” Its form actually follows the classical structure of a public speech, with an introduction, a statement which is then elaborated, a discussion of opposing ideas and a final closing speech. Castello puts this discourse in vivid musical figures, full of virtuosic passagework and declamatory solos, finally closing with a disconcerting trill in parallel fourths.

Considered one of the greatest violinists of his time, Schmelzer’s published works include several volumes of ensemble sonatas, as well as solo sonatas. His mid-century collection of ensemble pieces, the *Sacro-profanus concentus musicus*, includes several five-part works, among them the highly atmospheric sonata performed tonight.

Kerll’s Sonata à 2 appears in a huge manuscript anthology of 157 trio sonatas assembled by a cleric, Franz Rost, probably for the use of the Margrave of Baden-Baden. In this sonata, Kerll explores the extravagance of the Italian sonata—with extended solos for both violins—but places all this virtuosity in a context of characteristically South German lyric melancholy.

The program closes with one last piece by Castello, perhaps his most theatrical sonata in a collection full of vivid works. His Sonata duodecima opens with an old-fashioned Renaissance theme, tossed back and forth among the players. But suddenly we find ourselves in a kind of ensemble recitative, with all the instruments declaiming a wordless rhetoric together. After this charged adagio, we move into a syncopated triple-time dance; then comes a series of passionate solo episodes, broken up by brusque interjections. The work rounds out with a return to the opening material and closes with a spectacular coda that features a classic Venetian device—a brilliant series of echo effects that recall the grand spaces of San Marco where it was first heard.

Biographies

“Revered like rock stars within the early music scene” (New York Times), the **QUICKSILVER BAROQUE ENSEMBLE** brings together leading historically-informed performers in North America today. Described as “drop dead gorgeous with a wonderful interplay of timbres” (Early Music America) and praised as “irresistible” (Fanfare Magazine), Quicksilver vibrantly explores the rich chamber music repertoire from the early modern period to the high baroque. The ensemble has been featured at numerous music series and prestigious festivals, receiving critical acclaim, standing ovations and repeat invitations. Recent appearances include Carnegie Hall, Virginia Arts Festival, Mostly Mozart Festival at Lincoln Center, Toronto Consort Guest Artist Series, Chamber Music in Historic Sites (Los Angeles), Boston Early Music Festival, Vancouver Early Music Festival, Early Music Now (Milwaukee), Dumbarton Oaks (Washington), Houston Early Music, Early Music Hawaii, Music Before 1800 and San Diego Early Music Society. Quicksilver’s debut recording, “Stile Moderno: New Music from the Seventeenth Century,” was described as the “breakthrough of the year...breathhtaking” (Huffington Post) and “convincing...terrific” (Early Music—Oxford Journal). Quicksilver’s recording “Fantasticus: Extravagant and Virtuoso Music of the German Seventeenth Century” has been named one of The New Yorker’s Ten Notable Recordings of 2014, praised as “fantasticus, indeed” (Gramophone) and a “recommended purchase” (Osterreichische Musikzeitschrift/Austrian Music Journal). Quicksilver’s recording “The (very) First Viennese School” is forthcoming next season.

One of the America’s most prominent historical string players, **ROBERT MEALY** is a frequent soloist and orchestral leader, serving as principal concertmaster at Trinity Wall Street and the orchestra director of the Boston Early Music Festival Orchestra (BEMF); he has received a Grammy Award for his work with BEMF. He has also led the Mark Morris Dance Group Music Ensemble in performances here and in Moscow, accompanied Renée Fleming on the David Letterman Show, and recorded and toured a wide variety of repertoire with many distinguished ensembles, both here and in Europe. Committed to education as well as performing, Mealy directs The Juilliard School’s distinguished Historical Performance Program. From 2009 to 2015, he taught at Yale University, directing the postgraduate Yale Baroque Ensemble and the Yale Collegium Musicum. Prior to that, he taught at Harvard University for more than a decade, where he founded the Harvard Baroque Chamber Orchestra. In 2004, Mealy received Early Music America’s Binkley Award for outstanding teaching and scholarship. He has recorded more than 80 CDs on most major labels.

JULIE ANDRIJESKI is among the leading baroque violinists and early music pedagogues in the United States. In addition to co-directing Quicksilver, she maintains an active performance schedule, playing with the 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 the Cleveland Institute of Music, 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, The Juilliard School, the University of Colorado Boulder and at several summer workshops. Andrijeski’s article on violin performance in the early baroque era is published in “A Performer’s Guide to Seventeenth-Century Music” (Indiana University Press, 2012). She has received Early Music America’s Binkley Award for outstanding achievement in performance and scholarship, and was named Creative Workforce Fellow by Cuyahoga Arts & Culture, supporting her research and performance of 17th-century music in manuscript.

GREG INGLES enjoyed formative study at the Interlochen Center for the Arts and the Oberlin Conservatory, subsequently serving as solo trombonist with the Hofer Symphoniker in Hof, Germany. Ingles returned to the United States to study at SUNY Stony Brook, where he received his master’s degree and doctorate in music. Concurrently, Ingles was adjunct trombone professor at Hofstra University. He’s is a member of Piffaro, Quicksilver and Ciaramella and has been a guest artist with American Bach Soloists, Chatham Baroque, Concerto Palatino, Orchestra of the Renaissance, I Furiosi, Handel and Haydn Society and Tafelmusik. One of Ingles’ most interesting projects was with the Globe Theater in its Broadway debuts of *Twelfth Night* and *Richard III*. As music director of the early brass ensemble Dark Horse Consort, he enjoys unearthing rarely heard masterworks. Ingles is lecturer in sackbut at Boston University and teaches at the Madison Early Music Festival.

DAVID MORRIS, viola da gamba, is a member of The King's Noyse, the Galax Quartet, Quicksilver, the Sex Chordae Consort of Viols and the New York State Baroque Ensemble. He has performed with the Boston Early Music Festival Orchestra, Tragicomedia, Tafelmusik, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Pacifica, the Boston Symphony Orchestra, Mark Morris Dance Group and Pacific Musicworks in Seattle. Morris was co-founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino, and has produced operas for the Berkeley Early Music Festival and the San Francisco Early Music Society series. Morris received his undergraduate and master's degrees in music from the University of California, Berkeley and has been a guest instructor in early music performance practice there, as well as at the University of California, Santa Cruz; the San Francisco Conservatory of Music; Mills College; Oberlin College; the Madison Early Music Festival and Cornell University. He has recorded for Harmonia Mundi, New Albion, Dorian, New World Records, Drag City Records and New Line Cinema.

DOMINIC TERESI is principal bassoon of Tafelmusik, Boston Early Music Festival and Carmel Bach Festival, and a member of Quicksilver and Juilliard Baroque. He has also enjoyed engagements with Le Concert d'Astrée, Orchestre Révolutionnaire et Romantique, Smithsonian Chamber Players, American Bach Soloists, Philharmonia Baroque, Handel and Haydn Society, Arion, I Furiosi, Ensemble Caprice and Eybler Quartet. Teresi was a featured artist on CBC Radio, performing a live radio concert of bassoon concertos and sonatas, and has appeared as a concerto soloist throughout Europe, Australia and North America. He teaches historical bassoons and chamber music at The Juilliard School and also teaches at the Tafelmusik Institutes and American Bach Soloists Academy. Teresi has presented research on the dulcian at the Musikinstrumentenbau-Symposium in Saxony-Anhalt. He holds a master's degree and artist diploma in modern bassoon from Yale University and a doctorate in early music from Indiana University.

AVI STEIN is the artistic director of the Helicon Foundation and associate organist and chorusmaster at Trinity Church Wall Street. He teaches continuo accompaniment and chamber music at The Juilliard School. He will direct Juilliard's production of Purcell's *Dido and Aeneas* next spring. Stein performed on the 2015 Grammy Award-winning recording by the Boston Early Music Festival of Marc-Antoine Charpentier's *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs*, and has performed throughout the United States, in Europe, Canada and Central America. He directed the young artists' program at the Carmel Bach Festival and has conducted a variety of ensembles, including the Opera Français de New York, OperaOmnia, the Amherst Festival opera and the 4x4 Festival. Stein studied at Indiana University, the Eastman School of Music and the University of Southern California, and was a Fulbright scholar in Toulouse, France.

CHARLES WEAVER performs on early plucked-string instruments both as a recitalist and as an accompanist. Chamber music appearances include Quicksilver, Early Music New York, Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Blue Heron, Musica Pacifica and the Boston Early Music Festival Chamber Ensemble. Weaver is on the faculty of The Juilliard School, where he teaches Historically Informed Performance on Plucked Instruments. In 2016, he was the assistant conductor for Juilliard Opera's production of Cavalli's *La Calisto*. He also works with the New York Continuo Collective: an ensemble of players and singers exploring 17th-century vocal music in semester-length workshop productions. Weaver has taught at the Lute Society of America Summer Workshop, the Madison Early Music Festival and the Western Wind Workshop in ensemble singing. He is associate director of music at St. Mary's Church in Norwalk, Connecticut, where he specializes in renaissance polyphony and Gregorian chant.



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