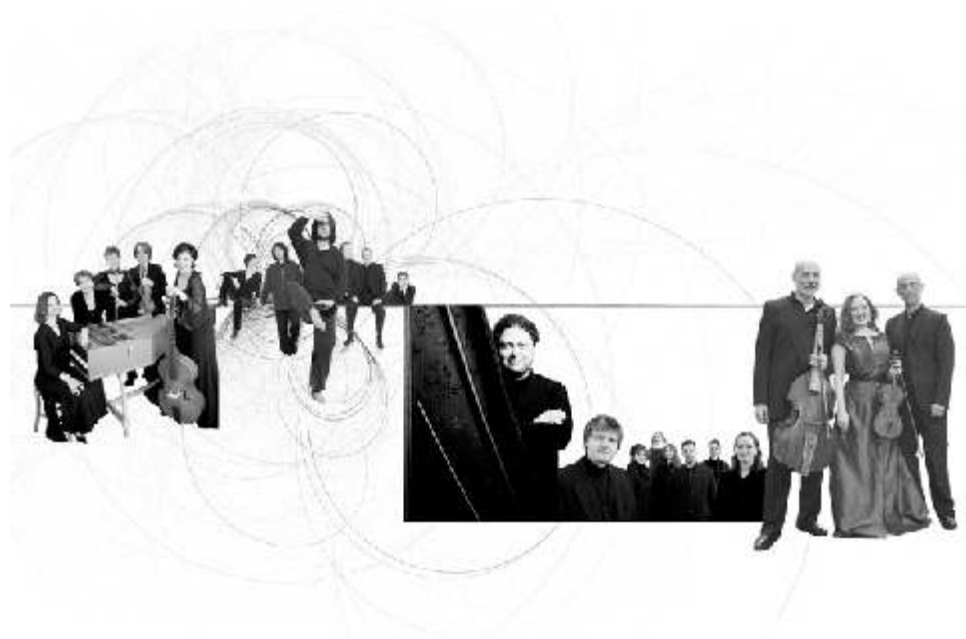


HOUSTON EARLY MUSIC 2011–2012 SEASON





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LA DONNA MUSICALE

with

Shari Alise Wilson, soprano
Gerrod Pagenkopf, countertenor
Karina Fox, violin
Laura Gulley, violin
Jane Starkman, viola
Laury Gutiérrez, viola da gamba
Anne Trout, violone
Ruth McKay, harpsichord

5:00PM

Sunday, October 2, 2011
Christ the King Evangelical Lutheran Church
2353 Rice Boulevard

4:15PM

Pre-concert lecture
Laury Gutiérrez

Guests of Houston Early Music stay at the Crowne Plaza Hotel.

Houston Early Music is funded in part by grants from the
City of Houston through Houston Arts Alliance,
Texas Commission on the Arts
and National Endowment for the Arts



Houston Early Music presents the world's finest period ensembles and soloists that bring to life music from the Middle Ages through the Renaissance to the Baroque and Classical periods.

2011-2012 SEASON -
REIMAGINING THE PAST
Upcoming Concerts

Sunday, December 11, 2011

DUFAY COLLECTIVE

To Drive the Cold Winter Away –

Christmas Revelry in Renaissance England

Christ Church Cathedral, 5:00PM

1117 Texas Avenue, Houston, TX 77002

Celebrate the season as this acclaimed British ensemble makes their Houston debut with their own brand of entertaining Christmas treats. Included are carols and a pretty number written by Henry VIII, after which things move on to the streets with tavern music, ecstatic dances and foot-tapping ballads. This holiday delight includes voice and a feast of instruments including fiddle, harp, guitar, flute, recorder, percussion, hurdy-gurdy and bagpipes. www.dufay.com

Pre-concert talk at 4:15PM

Dufay Collective members

Friday, February 3, 2012

RICHARD EGARR, Harpsichord

The Harpsichord's Golden Century

First Unitarian Universalist Church,

7:30PM 5200 Fannin, Houston, TX 77004

Harpsichord superstar Richard Egarr returns to Houston with his trademark sense of discovery and a fresh, compelling look at the virtuosic works of 17th century composers Couperin, Purcell, Froberger and Blow. With his inquiring mind and adventurous spirit, Egarr engages the audience with a gripping performance of works from a time when there no restrictions and eccentricity was the standard. www.moens-artists.nl/home.html

Pre-concert talk at 6:45PM

Richard Egarr

Friday, March 2, 2012

LA MORRA – *Tears Of A Lion: A Secret Concert For Pope Leo X*

Palmer Memorial Episcopal Church, 7:30PM
6221 Main Street, Houston, TX 77030

While remembered for his extravagant lifestyle, Pope Leo X (1513-1521) was a noteworthy patron of arts and a man of great sensitivity for music. Himself a competent composer, Leo X clearly had a weakness for good musicians and his rise to the peak of ecclesiastical power brought about a true (albeit short) Golden Age for many of them. Follow LA MORRA to Pope's private chamber for an intimate concert performed by the best of the pontiff's "secret musicians." Music by Pope Leo, Tromboncine, Encina, Francisco de la Torre, ... www.lamorra.info

Pre-concert talk at 6:45PM

La Morra ensemble members

Friday, May 4, 2012

TRIO SETTECENTO

The Scottish Play

Palmer Memorial Episcopal Church, 7:30PM
6221 Main Street, Houston, TX 77030

Rising star violinist Rachel Barton Pine is joined by acclaimed gambist John Mark Rozendaal and harpsichordist David Schrader in a spirited program of Scottish baroque music including earthy, infectious Hebridean fiddling and the renewed pleasures of poetic works of Scotland's classical composers. Even the Italian virtuosi Geminiani and Veracini get in on the action with Scottish-themed compositions. www.triosettecento.com

Pre-concert talk at 6:45PM

John Mark Rozendaal

For more information about the performers and their programs, and to sign up for email reminders and updates, please visit www.HoustonEarlyMusic.org or call 713-432-1744.

Please turn off cell phones, audible pagers and alarm watches.

P R O G R A M

From *Ulisse in Campania* Maria Teresa Agnesi (1720 –1795)
Overture I — Aria *Acostumai bambino* — Overture II — Aria “*Gli ulivi*”

Concerto for harpsichord Friederike Sophie Wilhelmine (1709 –1758)
(excerpt), c. 1734 Allegro

Il trionfo della fedeltà, 1754 Duchess Maria Antonia Walpurgis
Duet, Nice and Tirsis: *Ah mai più, bell’ idol mio* (July 1724 – 1780)

– INTERMISSION –

Vom Himmel kommt der Trost Duchess Elisabeth Sophie (1613 – 1676)
Friedens Sieg, (excerpt), 1642

Divertimento IV Anna Bon (1738 – after 1770)
From *Sei Divertimenti a Due Flauti e Basso*, op. 3, 1759
Allegretto — Adagio — Allegro

Santa Beatrice d’Este, 1707 Camilla de Rossi (fl. 1707)
Introduction, Adagio – Allegro
Recitative, S. Giuliana and S. Beatrice
Aria, S. Beatrice, *Che Mi Giova*
Recitative, S. Beatrice, *Tu pure in nobil Cuna*
Duet *Quanto, quanto mi consola*
Recitative, S. Giuliana and S. Beatrice, *Solitudine amate*
Aria, S. Beatrice, *Quando vuol*

Hegardt ♦ Foundation

La Donna Musicale thanks The Hegardt Foundation, a family foundation established in 2006.

NOTES ON THE PROGRAM

Frederick the Great and two of his sisters were accomplished musicians and composers. His eldest sister Wilhelmine, Margravine of Brandenburg, composed the opera *Argenore* and instrumental music. For today's program we will present the first movement of her harpsichord concerto in G. Wilhelmine fostered music and the arts, and founded the famous Bayreuth opera house. She hosted a circle of musicians that included the virtuosa Anna Bon.

Given this interest in music, it is not surprising to find Anna Bon, a budding composer, at the court of the Margrave of Brandenburg-Bayreuth by 1755. The astute Margravine, Wilhelmine, had made Bayreuth one of the intellectual centers of the Holy Roman Empire, so it would have been natural for artists such as the Bon family to seek and find employment there. Bon's mother was a singer, and her father was a scenographer and librettist. Anna Bon's musical gifts were nurtured: in 1756, the young composer's first printed collection, entitled *Sei Sonate da Camera per il Flauto Traversiere, Violoncello o Cembalo*, was printed in Nuremberg. The publisher was Maria Helena Volland, the widow of the German music printer Balthasar Schmidt, who had published music by J.S. Bach, Telemann, and C.P.E. Bach, among others. In her dedication of the collection to Margrave Frederick, she calls herself Anna Bon di Venezia, Virtuosa di Musica di Camera (chamber music virtuosa), and notes that she is in the Margrave's service.

For today's performance, we have chosen Divertimento IV from the *Sei Divertimenti a Due Flauti e Basso*, Bon's third (and last known) published work, printed in 1759. Bon dedicated it to Prince-Elector Karl Theodor, Count Palatine and Duke of Bavaria, an ardent supporter of the arts, particularly drama and music. It was he who commissioned Mozart to write *Idomeneo*, and his Mannheim court orchestra was known as one of the best in Europe. Interestingly, Karl's main political opponent was Frederick II of Prussia, brother-in-law of Bon's employer until 1758, when Wilhelmine died and her court musicians were dismissed. Thus the dedication of this composition appears to have been part of an astute search for new patronage on Bon's part. We have employed a violin in place of one of the two flutes, forming a plausible and aurally pleasant combination. Other contemporary composers such as C. P. E. Bach also included the option of using either flute or violin when performing their chamber works

Frederick the Great's dynastic rivals, the House of Hapsburg, on the other hand, did not compose themselves, but were lavish in their patronage of music and the arts. Holy Roman Emperor Joseph I sponsored performances of Camilla Rossi's oratorios between 1707 and 1710; his niece
-4- Maria Theresa of Austria, the only female ruler in the Hapsburg dynasty,

was the patron of opera composer Maria Teresa Agnesi. Frederick fought a series of major wars against Maria Theresa; his campaigns were very successful in spite of Maria Theresa's brilliant military strategies.

This program features Maria Teresa Agnesi's serenata *Ulisse in Campania*. In it she set to music aspects of the story of Ulysses, the epic hero whose story has been popular among writers from ancient Greece to the present. On his long journey home from the Trojan War terrible trials befall him: wanderings, shipwrecks, captivity, endless labor, temptations. Each time he is delivered by divine intervention, and finally he returns home in triumph. He is remembered for his guile and resourcefulness, military and diplomatic cunning, hedonistic personality, and perseverance in the face of trials.

The only fact that we know with certainty about Camilla de Rossi is that she composed four oratorios for solo voices and orchestra, all of which were commissioned by Emperor Joseph I of Austria and were performed in the Imperial Chapel in Vienna. She also composed the cantata *Frà Dori, e Fileno*. For today's program we have a scene from the Oratorio *Santa Beatrice d'Este*.

In the middle of this rivalry were the houses of Bavaria and Saxony, which are represented on this program by the work of Maria Antonia Walpurgis, regent in Dresden after the death of her husband, and a singer and composer of operas and instrumental music. We are presenting a duet from *Il trionfo della fedeltà* in which she set music to her own text. It takes place in Arcadia, the splendid land of love and peace.

Sophie Elisabeth, Duchess of Brunswick-Lüneburg, is known for her 1651 *Vinetum evangelicum, Evangelischer Weinberg* believed to have been the first music published by a woman in Germany. We are presenting an aria and a "chorale" in the Lutheran tradition. They are, in fact, the only pieces in the program to use the German language.

For all of these rulers, music was a vehicle to express not only passions but also power. Such rivalries were thus articulated in the realm of the arts. Music was traditionally an important component of European court culture and served to glorify a ruling house. It was not uncommon for members of the House of Habsburg and other dynasties to act as musical patrons and to devote themselves to music and dance.

Special thanks goes to Deborah Dunham for the use of her 1770 Johann Georg Thir violone for this performance.

Houston Early Music also thanks Christ the King Evangelical Lutheran Church and The Bach Society for the use of their two-manual German-style harpsichord by Dutch builder Jan Kalsbeek, crafted in the style of Michael Mietke, who built a similar instrument for Johann Sebastian Bach in 1719.

TEXTS

Ulisse in Campania

Ulisse: Acostumai bambino
delle vicende al corso
senza sperar soccorso
a mia costanza un dì.
Dal suo gioir vicina
non m'alletò la sorte
or fra dolori e morte
cruda non m'atterì.

Ulisse: Gli ulivi, gli allori, la gloria,
l'impero
di cure e sudori saranno mercè.
Franco l'Ibero, lo Suevo il Normanno
amabile altero il soglio faranno più padri
che Rè.

Translated by Robert Kendrick; edited by Peter Banos

Il trionfo della fedeltà

Tirsi: Ah mai più, bell'idol mio,
non fa torto alla mia fe.
Nice: Non temer. Già tua son io
troppo già penai per te.
T: Mia tu sei?
N: Tu sei costante?

À Due: Non si trova un core amante
fortunato al par di me.
Son contenti anche i tormenti,
quando questa è la mercè.

Translated by Peter Banos

Vom Himmel kommt der Trost, kein
Trost, der wird dir sonst werden,
Du hastest, wie du willst, von der
trostlosen Erden.
Mein Trost, mein einziger Trost, ist Gott,
und der allein.
Wer Trost bei diesem sucht, der kann
nicht elend sein.

Ulisse: *As a child, I accustomed myself
to the course of events,
not expecting aid some day
for my constancy.
Fate did not gladden me
with the approach of joy;
Now, I have not taken fright
amidst pain and death.*

Ulisse: *The olive branches, laurel wreaths,
glory, empire
all these will be the reward of our pain
and sweat.
The Frank, Spaniard, Swabian and Norman
will lovingly maintain their proud throne
more as fathers than kings.*

Tirsi: *Never again, my beautiful idol,
commit a wrong against my trust!*
Nice: *Do not fear. I am yours,
I have already suffered too much for you.*
T: *You are mine?*
N: *You are faithful?*

Duet: *There is no loving heart
as fortunate as mine;
even torments are happy
when this is the reward.*

*From heaven comes comfort; you will receive no
other consolation,
However much you hasten from this cheerless
earth.
My consolation, my only consolation, is God
and He alone.
Who finds solace in Him cannot be miserable.*

Friedens Sieg, excerpt, Song of the Horrors of War

Tod: Ich, der häßlich bleiche Tod.

Hunger: Ich, die schwarze Hungersnot.

Armut: Ich, die Armut, bittres Leid.

Ungerechtigkeit: Ich, die Ungerechtigkeit.

Wir sein Töchter unsers Krieges,
Lohn und Wirkung seines Sieges,

Uns erzeugt das Kriegesglück,

Wir des Krieges Meisterstück.

Tod: Ich erwürge. Hunger: Ich
verschmachte.

Armut: Ich sehr drücke. Ungerechtigkeit:
Ich verachte.

Tod: Ich zerhaue. Hunger: Ich zergehe.

Armut: Ich stets quale. Ungerechtigkeit:
Ich nicht stehe.

Kommt der Krieg, so kommen wir,
Plagen stets mit steter Gier.

O ihr Menschen lernet Krieg,

Nur uns vieren bleibt der Sieg.

Tod: Mir, dem häßlich bleichen Tod,

Hunger: Und der schwarzen Hungersnot.

Armut: Mir, der Armut, bittren Leid,

Ungerechtigkeit: Und der
Ungerechtigkeit.

Death: *I am hideous, pale Death.*

Hunger: *I am bleakest Starvation.*

Poverty: *I am Poverty, bitter Misery.*

Injustice: *I am
Injustice.*

*We are the daughters of our war,
The reward and consequence of its triumph.*

We were sired by war's vicissitudes.

We are war's masterpieces.

Death: *I strangle. Hunger: I waste away.*

Poverty: *I oppress. Injustice: I scorn.*

Death: *I wreak havoc. Hunger: I disintegrate.*

Poverty: *I plague unceasingly. Injustice: I have
no backbone.*

*If there comes war, so we come, too,
Torturing always with constant greed.*

Oh, mankind, learn to know war,

Victory belongs exclusively to us four.

Death: *To me, hideous, pale Death,*

Hunger: *And to bleakest Starvation,*

Poverty: *To me, Poverty, bitter Misery,*

Injustice: *And to Injustice.*

Translated by Karl Wilhelm Geck; edited by Peter Banos

Oratorio St. Beatrice. Excerpt

S. Giuliana: Che risolti, che pensi?

S. Beatrice: Seguirò quel desio,

Che vuol, che io cerchi ogni mia pace in
Dio.

Aria: Che me giova cinta d'oro

Preparar l'altrui contento,

Se'l mio cor pace non trova?

Vuol più nobile lavoro.

Vuol più loco

L'avra eterna di quel foco,

Che bollirmi in seno io sento.

Che mi, etc.

Recitative: Tu pure in nobil Cuna

Dove con passo lento

Corre del Mincio il liquefatto argento,

I tuoi natale avesti;

E pur, sprezzando ogni mortal fortuna,

S. Giul: *What do you resolve, what do you
think?*

S. Beat: *I will follow that desire,
Which wills that I seek all my peace in God.*

Aria: *What avails me, girded in gold,*

To provide happiness for others,

If my heart finds no peace?

It wishes more noble labor;

It wishes greater scope,

Made eternal by that fire

Which I feel boiling in my breast.

What, etc.

Recit: *You, however, had your birth
in noble Cuna*

Where, with slow passage,

The molten silver of the Mincio runs;

And thus, despising all mortal fortune,

Cinta in povero velo
 Hai la terra in dispetto, e vivi al Cielo.
 À due
 Quanto, quanto mi consola
 Un' oggetto in lontananza,
 Che fia termine à la fede:
 E se sola
 È sì bella la speranza,
 Che sarà poi la mercede?
 S. Beat. Solitudini amante
 Il termini sarete. In voi risolvo
 Goder vita serena.
 Già che il Mondo non porge ora di pace.
 S. Giul. Sarò dell'orme tue fida seguace.
 S. Beat.
 Quando vuol gioie mortali
 Non è mai l'Alma contenta.
 Dubbia volge il guardo, e i giri,
 Finche giunta à un lume eterno
 De passati suoi deliri
 Si fa scherno;
 E sospeso il moto all'ali
 Più non chiede, o non paventa.

*Girded in humble veil
 You despise the world and live for heaven.
 Duet.
 How much, how much consoles me
 A purpose afar off,
 Which is bounded by faith:
 And if the hope alone
 is so beautiful,
 What then will be the reward?*
 S. Beat. *Beloved solitudes,
 You will be my end. In you I resolve
 To enjoy a serene life
 Since the world does not now grant peace.*
 S. Giul. *I will be a faithful follower of your footsteps.*
 S. Beat.
*While seeking mortal happiness
 The soul is never content,
 Doubting, it turns its glance and movements until,
 having reached an eternal light,
 it scorns its former mad delights
 and, ceasing
 the movements of its wings,
 it asks and fears no more.*

Translation by Barbara Garvey Jackson; edited by Peter Banos

BIOGRAPHY

Soprano - Shari Alise Wilson is among the new generation of singers specializing in early and modern music, demonstrating great versatility and stylistic sensitivity. The range of ensembles with which she has appeared as soloist is a testament to such virtuosity: Blue Heron, La Donna Musicale, American Bach Soloists, Exsultemus, Lorelei Ensemble, Choral Arts Society of Philadelphia, Piffaro, Church of the Advent, Schola Cantorum, and the Festival of Two Worlds (Spoleto, Italy). She recently performed with American Bach Soloists in Bach's *Magnificat* and the west coast premiere of Lotti's *Mass for Three Choirs*. Other engagements have included Victoria's *Requiem* with Blue Heron, Telemann cantatas from

Harmonischer Gottesdienst with Exsultemus and Newton Baroque, Gabriel in Haydn's *Creation* with Marsh Chapel Collegium, and a concert series and recording project with the acclaimed Philadelphia Crossing Choir focusing on the works of David Lang and Eriks Esenvalds. She can be heard on the recent recording of Kile Smith's *Vespers* with Piffaro and The Crossing Choir. A Philadelphia critic wrote that she "sang with...tonal beauty, timbral clarity, lyrical phrasing and rhythmic vitality."

Countertenor - Gerrod Pagenkopf has been praised by the *Houston Chronicle* as having "an elegant bearing and a sweet, even sound." Pagenkopf made his professional debut with

Amarillo Opera as Prince Orlofsky in *Die Fledermaus*. Other opera credits include Rinaldo (*Rinaldo*), Oberon (*A Midsummer Night's Dream*), Tolomeo (*Giulio Cesare*), Satirino (*La Calisto*), Arsamenes (*Serse*), the Sorceress, Second Witch, and Messenger (*Dido and Aeneas*), and Ottone (*L'incoronazione di Poppea*). As a concert soloist, Pagenkopf has performed with Ars Lyrica Houston, Mercury Baroque, the Bach Society of Houston, the Houston Chamber Choir, the Green Bay Symphony, the Bel Canto Chorus of Milwaukee, the Blue Heron Renaissance Ensemble, the Aston Magna Festival. Mr. Pagenkopf has performed as soloist in such masterworks as Handel's *Messiah* and *Israel in Egypt*; Bach's *Passions*, *Magnificat*, and *Mass in B Minor*; as well as numerous cantatas, oratorios, and other liturgical works of Alessandro Scarlatti, Vivaldi, and Telemann. A native of Northern Wisconsin, Pagenkopf earned his bachelor's degree in music education from the University of Wisconsin-Madison, as well as a master's degree in vocal performance from the University of Houston, where he was a graduate fellow under Katherine Ciesinski. Pagenkopf currently lives in Boston.

Violin - Karina Fox holds degrees from New England Conservatory and the Cleveland Institute of Music. Her early music studies began at Oberlin Conservatory with Marilyn McDonald, Miho Hashizume and David Breitman. She continued her training in the Apollo's Fire Apprentice Program in Cleveland while serving as concertmaster of the Case Western Reserve University Baroque Orchestra. Based in Boston, Karina is currently

principal second violin with Tempesta di Mare in Philadelphia, principal violist with Apollo's Fire, the Cleveland Baroque Orchestra, assistant-principal violist of the Carmel Bach Festival Orchestra, and violist with New York State Baroque. She has played with the Boston Early Music Festival Orchestra, Boston Camerata, Blue Heron, Les Delices, Exultemus, the American Opera Theater in Washington, D.C., the Trinity Consort in Portland, OR, the Rutland Baroque Orchestra in Vermont, the Dryden Ensemble, and the Harvard Baroque Orchestra. Karina has recordings on the Chandos, Mode, Eclectra, Koch, AVIE, Tzadik and Artemis/Vanguard labels.

Violin - Laura Gulley holds a B.S. in music and mathematics from Brown University, where she received the Rostropovich Prize for excellence in string playing as a student of Machie Oguri-Kudo. She has performed on Baroque violin with Boston Baroque, Boston Early Music Festival Orchestra, Newport Baroque Orchestra, Renassonics, the Baroque women's orchestra Foundling, and several other Boston-area orchestral and chamber groups. Laura researched, arranged and performed baroque Latin American music for the film *Simón Bolívar--The Liberator* produced by Brown University. On modern violin she performs with the Rhode Island Philharmonic, the Ocean State Chamber Orchestra, and the Detroit ethnic-music group Immigrant Suns. Laura directs the Suzuki string program at the Music School of the Rhode Island Philharmonic, where she teaches

young violinists. She has recorded and toured internationally with La Donna Musicale, Renaissance, and Boston Baroque.

Viola da gamba - Praised as “a first-rate instrumentalist” (*Boston Globe*), Venezuelan viola da gambist and music scholar Laury Gutiérrez specializes in music by women composers and early music from Ibero-America. She holds degrees in Historical Performance from Indiana University, Longy School of Music, and the College of Saint Scholastica, and has received fellowships and scholarships from these institutions as well as Boston University. She is the founding director of Donna Musicale, a non-profit organization that promotes, performs, and preserves music by women composers. Their four groundbreaking CDs, featuring works of Antonia Bembo, Anna Bon, and others, have received national and international critical acclaim. Ms. Gutiérrez received the *Gran Mariscal de Ayacucho*, Venezuela’s most prestigious scholarship award for study abroad, among other top awards and recognitions. She is also recipient of the rarely awarded National Interest Waiver, granted by the U.S. government to noncitizens “who because of their exceptional ability... will substantially benefit the national economy, cultural, or educational interests or welfare of the United States.” Ms. Gutiérrez was a 2009 Fellow at the Radcliffe Institute for Advanced Study at Harvard University, and she has recently been awarded visiting scholar status at the Brandeis University Women’s Studies Research Center.

Harpsichord - Ruth McKay began studying harpsichord with Naydene Bowder and Robert Greenlee at Bowdoin College. After a five-year apprenticeship with Cambridge (MA) harpsichord builder Eric Herz, Ms. McKay undertook graduate harpsichord studies with Peter Sykes. She earned an MA from the Longy School of Music in 1995. She performs in and around Boston with many early music groups, including EtCetera, Hortulus Chelicus, Splendid Century, Musica Amicorum, and Boston Virtuosi. Currently Ms. McKay tunes and regulates harpsichords, teaches, and serves on the boards of the Society for Historically Informed Performance and the Cambridge Society for Early Music. She has recorded with La Donna Musicale, and toured Europe and South America with the group.

Viola - Jane Starkman received B.M. and M.M. degrees from the New England Conservatory of Music. She continued her studies in Basel, Switzerland with Jaap Schroeder and in New York with William Lincer. Ms. Starkman has performed as both a violinist and violist with many groups in the US and abroad including the Handel and Haydn Society, Boston Baroque, The King’s Noyse, Smithsonian Chamber Players, Ensemble Florilege, and the Aston Magna Festival. Ms. Starkman teaches at Oberlin College’s Baroque Performance Institute, Boston University and has been a guest clinician at the Massachusetts Suzuki Festival and the New England Conservatory of Music. She has recorded with La Donna Musicale and Boston Baroque.

Violone -Anne Trout is well-known to audiences as a baroque and classical bassist and has been devoted to the study and artful performance of early music for twenty years. She has performed, toured or recorded with most of the prominent period ensembles in North America and has worked with a diverse group of important early leaders from outside the US as well, including Richard Egarr, William Christie, Ton Koopman, Jaap ter Linden and Kristian Bezuidenhout. In recent seasons she has worked most regularly with Trinity Wall Street, REBEL,

Aston Magna, and Handel & Haydn Society. Memorable performances abroad include Haydn with Roger Norrington at the Proms in London, Handel's Triumph of Time and Truth at the Pamphili Palace in Rome where it was first premiered, and classical concerts at the Esterhazy Palace in Eisenstadt. An enthusiastic teacher of students of all ages and proclivities, she is a member of the faculties of the Longy School, the Groton School, and Boston College. This summer she looks forward to serving as assisting faculty for the International Baroque Institute and the Modern Early Music

Sequentia featuring Benjamin Bagby Fragments for the End of Time

Saturday, February 25, 2012, 8:00 PM

Sunday, February 26, 2012, 2:30 PM

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A background graphic of several musical notes and a treble clef, rendered in a light, semi-transparent grey color, scattered across the middle section of the page.

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