

r:EVOLUTION

Barry Shiffman, *artistic director*
Osvaldo Golijov, *composer-in-residence*

WEEK 2

24
june

SUNDAY

5 PM

SUZIE LEBLANC, *soprano* DANIEL TAYLOR, *countertenor*

WITH

CHAMBER ORCHESTRA

Adrian Butterfield, *violin and director*

VIOLINS: Barry Shiffman, Amy Schroeder, Keiko Tokunaga,
Boson Mo, Jennifer Murphy

VIOLAS: Nathan Schram, Laila Zakzook

CELLOS: Andrew Yee, Julie Hereish

HARPSICHORD: John McKean

Handel's Love Duets

SUITE FROM *ABDELAZER*, Z570 (1695)

Henry Purcell (1659-1695)

Overture—Rondeau—Aire—Aire—Minuett—Aire—Jigg—Hornpipe—Aire

SYMPHONY IN C MAJOR, WQ. 182 NO. 3 (1773)

Carl Philipp Emanuel Bach (1714-1788)

Allegro assai

Adagio

Allegretto

CONCERTO IN B MINOR, FOR FOUR VIOLINS, STRINGS AND CONTINUO,
OP. 3 NO. 10, RV 580 (PUB. 1711)

Antonio Vivaldi (1678-1741)

Allegro

Largo—Larghetto

Allegro

Chamber Orchestra

:: INTERMISSION ::

George Frideric Handel (1685-1759)

OVERTURE: *RINALDO*, HWV 7A (1711)

DUET: "SCHERZANO SUL TUO VOLTO" FROM *RINALDO*, HWV 7A

DUET: "SE IL COR TI PERDE" FROM *TOLOMEO, RE DI EGITTO*, HWV 25 (1728)

GLOVSKY

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TRIO SONATA IN G MAJOR, OP. 5 NO. 4, HWV 399 (PUB. 1739)

Passacaille

DUET: "WELCOME AS THE DAWN OF DAY" FROM *SOLOMON*, HWV 67 (1748)

ARIA: "ANGELS EVER BRIGHT AND FAIR" FROM *THEODORA*, HWV 68 (1749)

DUET: "TO THEE" FROM *THEODORA*, HWV 68

ARIA: "DOMERÒ LA TUA FIEREZZA" FROM *GIULIO CESARE*, HWV 17 (1723)

DUET: "CARO BELLA" FROM *GIULIO CESARE*, HWV 17 (1723)

Suzie LeBlanc, Daniel Taylor, Chamber Orchestra

This concert is sponsored in part by the generosity of Naomi and Jeff Stonberg.



Henry Purcell, 1659-1695

SUITE FROM *ABDELAZER*, Z570

Henry Purcell (b. Westminster, London, ca. September 10, 1659; d. Westminster, London, November 21, 1695)

Composed 1695; 14 minutes

Purcell's stage career started tentatively with vocal music for a play in 1680. It was unsuccessful, and Purcell produced little for the stage for the next decade. The notable exception was his only opera, *Dido and Aeneas*, from around 1689, though the only known performance during his lifetime was at a girls' boarding school in Chelsea. Music for the Restoration theater, however, filled the last five years of his life and resulted in incidental music for about fifty plays. His eight instrumental numbers plus overture for *Abdelazer* (or *The Moor's Revenge*) comes from a revival of the play in 1695, the last year of a tragically short life. (Purcell died at the age of just 36). The incidental music was used rather like film music is used today, by setting different moods and taking the audience from one scene to another. First staged in 1676, the tragedy was written by Aphra Behn, England's earliest female writer. The chromatic fugue in Purcell's overture presages the blood spilt in the tragedy and is among his finest. The Rondeau which follows gained posthumous fame as the theme for Benjamin Britten's *A Young Person's Guide to the Orchestra*, and the hornpipe became a pop tune of the day.

SYMPHONY IN C MAJOR, WQ. 182 NO. 3

Carl Philipp Emanuel Bach (b. Weimar, March 8, 1714; d. Hamburg, December 14, 1788)

Composed 1773; 13 minutes

Fiddlers, organists, town musicians, court musicians, church musicians—from the 16th century to the 19th, there were seven generations of the Bach family. Many of them made fine careers as musicians. During his lifetime, Carl Philipp Emanuel Bach was the best known of them all, better known even than his father, Johann Sebastian. For more than a quarter of a century, he worked at the Prussian court of the flute-playing Frederick the Great, before succeeding his godfather, Georg Philipp Telemann, as Director of Music to five churches in Hamburg. Although church music now dominated his composition, in 1773 he received a commission for six string symphonies. It came from Baron Gottfried van Swieten, a musical antiquarian, whose passions were soon to initiate important commissions from both Mozart and Haydn. Van Swieten gave Bach free creative rein "regardless of the difficulties which

must necessarily result in performance.” He correctly anticipated that Bach would wish to further explore a penchant for dramatic contrasts, wide melodic leaps, plunging key changes and startling harmonies. The first two movements of the C-major Symphony, the third of the set, are connected, the urgency and surprising harmonic shifts of the first giving way to alternating anguish and comfort in the second. Then comes a more relaxed finale. Throughout, Bach “touches the heart” and “awakens the passions,” the two key ingredients of the North German *Empfindsamkeit*, a cult associated in all the arts with “heightened feeling” in reaction to the “rational thought” of the Enlightenment. This idiosyncratic, highly original symphony retains its power to startle, even today.

CONCERTO IN B MINOR, FOR FOUR VIOLINS, STRINGS AND CONTINUO, OP. 3 NO. 10, RV 580

Antonio Vivaldi (b. Venice, Italy, March 4, 1678; d. Vienna, Austria, July 27/28, 1741)

Composed 1711; 11 minutes

The twelve concertos of Vivaldi’s Op. 3, *L'estro armónico* (loosely, The Harmonic Fancy, include some of the newest and most innovative music then known to European composers. The 1711 collection, put together carefully to display maximum variety, established Vivaldi as the leading Venetian composer of his time. Even Bach made transcriptions of six of the concertos, including the one to be played today (BWV 1065), and told his biographer that they had been “an indispensable guide.” Like the rest of the concertos in the set, the B-minor Concerto has three movements. Its brisk opening movement includes imitative entries for all four violins, together with parallel and cascading sequences to showcase their skill. Vivaldi also includes trills and other ornamentation in each solo line, which produces a rich texture when repeated across all four. Similarly, the shimmering arpeggios of the slow movement produce a striking effect as they contrast with the somewhat stark orchestral chords that frame the movement. The dance-like finale continues to mine rich seams of contrasting textures.

GEORGE FRIDERIC HANDEL

(b. Halle, Germany, February 23, 1685; d. London, England, April 14, 1759)

Overture: *Rinaldo*, HWV 7A (1711; 5 minutes)

Duet: “Scherzando sul tuo volto” (1711; 4 minutes)

Rinaldo was Handel’s first opera on arriving in England and it established his reputation as a composer of Italian opera. It’s a tale of Christians against Saracens during the First Crusade. Handel wrote the three-act opera in just two weeks, helped by substantial recycling of material from earlier works, not necessarily operas. Both the overture, in the standard three-part French overture sequence, and the love duet between the main protagonists, Almirena and Rinaldo, originate in different Italian cantatas by Handel and are none the worse for that!

Duet: “Se il cor ti perde,” from *Tolomeo, re di Egitto*, HWV 25 (1728; 6 minutes)

Nicola Francesco Haym, author, cellist and all-round man of the theater, adapted many texts as librettos for Handel, including the three-act *opera seria* *Tolomeo, re d’Egitto* (*Ptolemy, King of Egypt*). It was the last of the operas Handel wrote as music director of the Royal Academy of Music, founded by a group of aristocratic opera patrons to present Italian opera in London. Set in Cyprus around 108 B.C., Ptolemy, deposed by his mother and now returning disguised as a shepherd, meets his wife, Seleuce, and both echo their continuing love for one another.



Handel, portrait by Thomas Hudson, 1748. One of two portraits by the most fashionable portrait painter of the day.



Handel caricatured in 1743 – “The Harmonious Boar” by Joseph Goupy (1686–1770). A not very subtle sketch of a hog playing an organ festooned with symbols mocking Handel’s appetite for food and wine.



Handel by Philip Mercier (1689–1760), at home in Brook Street, London, without the customary wig.

Trio Sonata in G Major, Op. 5 No. 4, HWV 399 (1739; 6 minutes)

Chamber music for instruments played only a small part in Handel’s work as a composer. His life centered on the operas he wrote with the regularity of clockwork, first for Hamburg and Italy, then for the London stage. His chamber music consists almost entirely of solo and trio sonatas, though the murky circumstances of their first publication makes an exact count a speculative business. Arcangelo Corelli established the trio sonata as the most favored chamber music medium of the Baroque with his four sets of trio sonatas, published in the last two decades of the 17th century. Handel followed Corelli’s lead and brought the medium to its maturity with his two sets of trio sonatas, six from Op. 2 and seven from Op. 5. In the later set, published in February 1739, Handel added additional movements to Corelli’s standard four-movement pattern of the *sonata da chiesa*. Never one to waste a good tune, Handel adapted music he had written for other circumstances, whether oratorio, serenata or opera-ballet, in every movement of Op. 5 No. 4.

Duet: “Welcome as the dawn of day” from *Solomon*, HWV 67 (1748; 4 minutes)

Handel’s biblical oratorios, thundered Lady Elizabeth Heywood in a lady-like way, in her 1749 *Epistles for the Ladies* “go a great way in reforming an age which seems to be degenerating equally into an irreverence for the Deity and a brutality of behavior to each other... I should be glad there were Oratorios established in every city and great town throughout the Kingdom.” Handel led the charge in the mid-1740s and, less than a century later, her dream had come true—still led by Handel. *Solomon* portrays universal ideals. It is, in part, a eulogy for the reigning English crown, Handel’s patron, where Solomon = George II, and a resounding endorsement for the establishment virtues of marriage and religion. In Act 1, Solomon and his Queen wander in a cedar grove where they become entwined in one of Handel’s most exquisite love duets.

Aria: “Angels ever bright and fair,” from *Theodora*, HWV 68 (1749; 3 minutes)

Duet: “To Thee” from *Theodora*, HWV 68 (1749; 5 minutes)

Handel had a well-established pattern of presenting oratorio concerts in London during Lent (when opera was not allowed) when he came to compose *Theodora* in 1749. It was to be one of his last oratorios before blindness made further composition impossible. Based on a religious novel, rather than a biblical story, *Theodora* tells the tale of two early Christian martyrs in 4th century Antioch, part of Roman-occupied Syria. In Part One, Princess Theodora is discovered at a prayer meeting by a Roman officer and condemned not to death, but to life in a brothel. In the aria “Angels ever bright and fair,” she prays for death.

Aria: “Domerò la tua fieraezza” from *Giulio Cesare*, HWV 17 (1723; 4 minutes)

Duet: “Caro bella,” from *Giulio Cesare*, HWV 17 (1723; 6 minutes)

Handel wrote the Italian opera *Giulio Cesare* at the height of his career, and its immediate triumph with the King’s Theater audience in London in 1724 led to its continuing success in London, Paris, Hamburg and Brunswick. Today, too, Handel’s depiction of the momentous meeting between Julius Caesar and Cleopatra in *Giulio Cesare in Egitto* (to give it Handel’s full title), remains his most celebrated opera. At the beginning of Act 3, as battle rings out over Cleopatra’s ambition to depose her brother, Tolomeo captures his proud sister and, in the fiery aria “Domerò la tua fieraezza,” celebrates and gloats over an apparent victory over his sister. But, as any good historian will tell you, this is not to be. After more blood is spilled, Caesar and Cleopatra enter Alexandria together, Cleopatra is proclaimed queen and in the duet “Caro! (Bella!) più amabile beltà,” they declare their love.

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SUZIE LEBLANC, *soprano*



Suzie LeBlanc began her singing career by replacing Emma Kirkby in the Consort of Musicke and from there continued to specialize in Baroque music with the ensembles Tragicomedia, Teatro Lirico, Concerto Palatino, Fretwork and The Purcell

Quartet, researching and recording a substantial amount of unpublished material. Her thirst and curiosity for new vistas then led her toward the repertoire of French mélodies, Lieder, contemporary music and traditional music of her native Acadia. Her recordings have received prestigious awards, most notably a Grammy Award for Lully's *Thésée*, two Opus awards and ECMA's Best Classical Album in 2014 for her album *I am in need of music* on poems by Elizabeth Bishop, which was also a finalist for the Lieutenant Governor of Nova Scotia Masterworks Award. Ms. LeBlanc teaches at McGill University and is the founder and co-artistic director of Le Nouvel Opéra. This fall, Le Nouvel Opéra will present and record *Nicandro e Fileno*, an opera by Paolo Lorenzani, in collaboration with Les Boréades de Montréal. Appointed to the Order of Canada in 2015, she has earned four honorary doctorates and a career grant from the Conseil des arts et des lettres du Québec (CALQ). In addition to her busy schedule as a performer and recording artist, Suzie LeBlanc is the honorary patron of the Elizabeth Bishop Society of Nova Scotia.

DANIEL TAYLOR, *countertenor*



Recognized as Canada's star countertenor, Daniel Taylor has received invitations from the world's preeminent early and contemporary music ensembles. He has appeared around the world in opera (Metropolitan Opera, Glyndebourne, San Francisco),

oratorio (Gabrieli Consort, Monteverdi Choir/English Baroque Soloists, Bach Collegium Japan, Les Arts Florissants) and symphonic works (Cleveland, Saint Louis, Lisbon, Philadelphia, Tonhalle Zurich, Toronto, and Gothenburg). An exclusive recording artist for Sony Classical Masterworks, Mr. Taylor has a discography of more than 100 recordings, including the 2017 June Award-nominated *Four Thousand Winters* with the Trinity Choir, and its companion release *The Tree of Life*. Other recorded highlights include Bach Cantatas with Monteverdi Choir/Gardiner, Handel's *Rinaldo* with Bartoli/Academy of Ancient Music/Hogwood, and a CD/DVD of Bach's Mass in B minor with the Ensemble

Orchestral Paris/Nelson. Mr. Taylor is Head of Early Music and Professor of Voice at the University of Toronto, and is Artistic Director and Conductor of the choir and orchestra of the Theatre of Early Music, which he founded in 2002.

CHAMBER ORCHESTRA MEMBERS

ADRIAN BUTTERFIELD, *violin and director*



A violinist, director, conductor and teacher who specializes in music from 1600 to 1900, Adrian Butterfield is Musical Director of the Tilford Bach Society, Associate Director of the London Handel Festival, and regularly directs the London Handel Orchestra and Players. Additionally, he works

with the Southbank Sinfonia, is Professor at the Royal College of Music and teaches on the Aestas Musica International Summer School of Baroque Music and Dance in Croatia. Born in London, he started playing the violin at the age of four, was a chorister at St. Paul's Cathedral and went on to read music at Trinity College (Cambridge) and study as a postgraduate at the Royal College of Music. He is a founding member of the London Handel Players, who perform regularly at Wigmore Hall, and also leads the Revolutionary Drawing Room, an ensemble that specializes in performing Classical and Romantic repertoire on period instruments. Recent releases include *A Viennese Quartet Party*, as well as Mozart's Clarinet Quintet with Colin Lawson. His complete world-premiere recordings of the first two books of Leclair's violin sonatas have been widely acclaimed.



ATTACCA QUARTET

Amy Schroeder, *violin* | Keiko Tokunaga, *violin*
Nathan Schram, *viola* | Andrew Yee, *cello*

One of the most exciting and dynamic ensembles of their generation, the Attacca Quartet was formed at The Juilliard School and made its professional debut in

2007 as part of the Artists International Winners Series in Carnegie Hall's Weill Recital Hall. The Attacca Quartet tours extensively throughout the U.S. and abroad, and this season, the Quartet presented a series at the Trinity Lutheran Church in Manhattan featuring performances of the complete Beethoven string quartets. The group currently serves as the Ensemble-in-Residence at the School of Music at Texas State University. A champion of contemporary composers, the Attacca Quartet recently recorded works of Michael Ippolito, which were performed as part of the group's residency at National Sawdust in Brooklyn, and the group's next recording will feature works of Caroline Shaw. The Attacca has served as guest artists and teaching fellows at the Lincoln Center Institute, Boston University Tanglewood Institute, Vivace String Camp, Woodlands ChamberFest, Virginia Arts Festival, Bravo! Vail Valley and Animato Summer Music Camp. The Quartet members currently reside in New York City.

JULIE HEREISH, *cello*



Julie Hereish studied cello with Denis Brott at the Montreal Conservatory of Music, with Johanne Perron and Carole Sirois at the University of Montreal and with Stefan Kropfisch at the University of Music and Performing Arts, Vienna. She also attended numerous summer programs,

including the Banff Centre for the Arts, Schleswig-Holstein Music Festival and Vienna Music Seminar. Winner of the 2014 Zara Nelsova Memorial Award and the 2011 Peter Mendell Award, Ms. Hereish received first prize at the concerto competition of the University of Montreal Symphony Orchestra, at the Concours Sinfonia de Lanaudière and at the Canada Music Competition. She is co-founder of Duo Arietis and a member of the Trio Lajoie. Julie is the new assistant principal cello of the Orchestre Symphonique de Québec and is a supernumerary cellist with Les Violons du Roy.

JOHN MCKEAN, *harpsichord*



Frequently in demand as both a soloist and continuo player, John McKean has performed extensively throughout Europe and North America. He has distinguished himself internationally as both a performer and scholar of historical keyboard music and performance practice. Mr.

McKean studied harpsichord performance with Lisa Crawford and Webb Wiggins at the Oberlin Conservatory of Music and with Robert Hill at the Staatliche Hochschule für Musik. He received additional instruction from some of the greatest modern masters of historical keyboards, including Arthur Haas, Jesper Christensen, Ketil Haugsand, Richard Egarr and Gustav Leonhardt. In the academic realm, he holds a degree in German studies from Oberlin College as well as an M.Phil., and a Ph.D. in historical musicology from the University of Cambridge (U.K.). His master's thesis unearthed new details concerning the life and works of the French harpsichord composer Gaspard Le Roux, while his doctoral dissertation examined the development of keyboard technique during the German Baroque. Based in Boston, Mr. McKean currently serves on the faculty of the Longy School of Music of Bard College.

BOSON MO, *violin*



Winner of third prize at the 2013 Michael Hill International Violin Competition, Boson Mo was named one of Canada's "30 under 30 Top Classical Musicians of 2015" by CBC Radio-Canada. He has won numerous awards, including the "Prix Joseph-

Rouveau" at the 2010 Montreal International Violin Competition and Canada's Sylva Gelber Foundation Award. Mr. Mo has been featured on *Performance Today*, as well as on Radio New Zealand and CBC Radio-Canada. He has performed as soloist with several Canadian and New Zealand orchestras and been featured at the Banff Centre for the Arts, Montreal Chamber Music Festival, Aspen Music Festival and School, *Début Atlantic*, Jeunesses Musicales du Canada and Music@Menlo's Winter Residency. A graduate of the Cleveland Institute of Music, Mr. Mo is completing a doctoral degree at the Shepherd School of Music at Rice University under Paul Kantor. He currently performs on a violin by Carlo Antonio Tononi (1757), graciously on loan from the Canada Council for the Arts.

JENNIFER MURPHY, *violin*



As a soloist and chamber musician, the Irish violinist Jennifer Murphy has performed throughout Europe and North America and had performances aired on BBC radio (U.K.) and CBC (Canada). She has performed at The Banff Centre Masterclasses, the West Cork Chamber Music Festival,

Domaine Forget and the Music By The Sea Festival. She has worked with many of the world's most sought-after performers and teachers, including Maxim Vengerov, David Geringas, Joel Sachs and Ernst Kovacic. Currently a Rebanks Family Fellow of the Royal Conservatory of Music, she performs on the Chanot violin. Recently receiving her artist diploma from the Glenn Gould School, Ms. Murphy also earned her master's from the Royal Academy of Music in London, and her bachelor's at the Guildhall School of Music and Drama. Her teachers have included Erika Raum, Maurice Hasson and Detlef Hahn.

BARRY SHIFFMAN, *violin*



Artistic Director of the Rockport Chamber Music Festival, violinist and violist Barry Shiffman is also Associate Dean and Director of Chamber Music at the Glenn Gould School and Dean of the Phil and Eli Taylor Performance Academy for Young Artists at The

Royal Conservatory of Music in Toronto. A co-founder of the St. Lawrence String Quartet (SLSQ), he appeared in more than 2,000 concerts around the globe and recorded several critically acclaimed discs under an exclusive contract with EMI Classics during his seventeen years with the SLSQ. While in SLSQ, Mr. Shiffman served as artist-in-residence at Stanford University and as visiting artist at the University of Toronto. He has also served in numerous roles at the Banff Centre, including Director of Music Programs, Artistic Director of the Centre's Summer Music Programs, and Executive Director of the Banff International String Quartet

Competition, which he continues to direct. Recipient of the Longy School's Nadia Boulanger Prize for Excellence in the Art of Teaching, he received his formal studies at the Royal Conservatory in Toronto, University of Toronto, Utrecht Conservatory, Hartt School of Music, The Juilliard School and Yale University.

LAILA ZAKZOOK, *viola*



Winner of the 2014 Lillian Fuchs Chamber Music Competition and the Honors Quartet Scholarship at the Colburn School of Performing Arts, Egyptian-American violist Laila Zakzook has held principal and assistant principal positions at the

Banff Festival Orchestra, Manhattan School of Music Orchestras, Oberlin Wind Ensemble and the Colburn School of Performing Arts Chamber Orchestra. She performed the Canadian premiere of Caroline Shaw's "In Manus Tuas," and the world premiere of Mohammed Fairouz's *Sumeida's Song* with the Mimesis Ensemble. She also performed with Mika and Richard Stoltzman in Steve Reich's "Duet" at Carnegie Hall. Ms. Zakzook has held residencies at The Banff Centre, and has participated in The Heifetz International Music Institute, Zephyr International Chamber Music Course and Festival and the NYU String Quartet Seminar. Having previously studied at The Manhattan School of Music and The Oberlin Conservatory, she completed her studies this year at the Glenn Gould School of The Royal Conservatory of Music. Her teachers have included Steven Dann, Karen Ritscher and John Hayhurst.

ROCKPORT FELLOWS

The Rockport Chamber Music Festival will feature two free performances by rising young artists invited to be part of the Festival's first "Fellows" program. Please join and experience the next generation's great artists!

ROCKPORT FELLOWSHIP QUARTET & TONY YIKE YANG, *piano*

WEDNESDAY, JUNE 27, 7 PM: Young Artist Spotlight

SATURDAY, JUNE 30, 10 AM: Family Concert

