

# Early Music Now

presents

*Sinfonia* | NEW  
YORK

**JOHN SCOTT** *Music Director* ■ **CHRISTINE GUMMERE**, *Artistic Director*

## The Art and Ecstasy of the Chaconne *From the Streets of Spain to the Mind of Bach*

### PROGRAM

Heinrich Biber (1644-1704)	Passacaglia in g minor, solo violin
Juan del Encina (1468-1530)	Villancico
Virgilio Mazzocchi (1597-1646)	<i>Sdegno campion</i>
Antonio Bertali (1605-1669)	Chiacona for violin and continuo (Ms. Salomon)
Claudio Monteverdi (1567-1643)	<i>Quel guardo sdegnosetto</i>
Henry Purcell (1659-169)	Chacony in g minor
	Dido's Lament from <i>Dido and Aeneas</i>
	3 Parts on a Ground in D major
<i>Intermission</i>	
François Couperin (1668-1733)	Le Rossignol-en-amour
Jean-Baptiste Lully (1632-1687)	Passacaille d'Armide from <i>Armide</i>
Jean-Marie Leclair (1709-1784)	Chaconne from <i>Le Deuxième Récréation de Musique</i>
Jean-Baptiste Lully	Chaconne de Galatée from <i>Acis et Galatée</i>
G. H. Stölzel (1690-1749)	<i>Bist du bei mir</i>
Chaconne from the Partita in d minor for unaccompanied violin	(Ms. Jolivet)
After Arañes	Gran Chacona (arrangement courtesy of Grant Herreid, <i>Ex Umbris</i> ; choreography by Patricia Beaman and Carlos Fittante)

## ■ SINFONIA NEW YORK

*An orchestra shaped by the City's finest period instrument players*

Patricia Beaman, *dancer*

Carlos Fittante, *dancer*

Judson Griffin, *violin and viola*

Christine Gummere, *cello*

Grant Herreid, *lute and theorbo*

Claire Jolivet, *violin*

Sandra Miller, *flute and piccolo*

Theresa Salomon, *violin and viola*

Avi Stein, *harpsichord*

Nell Snaidas, *soprano*

## ■ NOTES ON THE CHACONNE

The origin of the chaconne is ambiguous. Some think it made its way to Spain from the Caribbean, where African slaves married erotic movement to traditional Spanish melodies. Whatever its origin, the chaconne became very popular in early 17th century Spain. Called "the most unbridled and passionate of dances," it was banned by the Spanish Inquisition. Despite or perhaps because of this, the chaconne eventually found its way from the streets of Spain into the courts of Europe.

Our concert tonight takes a tour through Europe via Spain, Italy, England, France, and Germany. Technically, the chaconne, also called passacaille or ground, is a set of variations over a repeating bass line (the ground). Each country has its own version, quick and fiery, slow and sorrowful, elegant and refined. In the chaconne from the d minor Partita for unaccompanied violin by

J. S. Bach we arrive at the complete apotheosis of the form: one player articulating the bass, middle, and upper lines—a tour de force that employs one of the most simple musical forms to articulate the deepest human emotions.

—Christine Gummere

## ■ NOTES ON THE CHOREOGRAPHY

### Passacaille d'Armide (1711)

Choreography: Anthony L'Abeé

Reconstruction: Alan Jones

Music: Jean-Baptiste Lully

Dancer: Ms. Beaman

Costume: Leslie Weinberg

### Chaconne de Galatée (1725)

Choreography: Anthony L'Abeé

Reconstruction: Patricia Beaman and Carlos Fittante

Music: Jean-Baptiste Lully

Dancers: Ms. Beaman and Mr. Fittante

Masks: Jane Stein

## ■ TRANSLATIONS

### **Villancico** – Juan del Encina

Today we eat and sing and make merry, for tomorrow we fast.  
In honor of St. Antonio today we enjoy ourselves, stuffing our bellies and stretching our skins.  
Tradition holds that today we live it up, for tomorrow we must fast.  
Drink, Bras! Drink, Beneyto! Drink, Pidruela and Llorente!  
You drink first, leave us to enjoy ourselves.  
I delight in drinking, bring it here, let's drink, for tomorrow we fast!

### **Sdegno campion** – Virgilio Mazzocchi

Anger, that bold champion of the regions of war,  
Spreads his banners and seeks no further truce, seeks no further peace.  
If anger summons you, o my soul, with its fury, break its unworthy yolk;  
Hearts are heartless when anger arouses them!  
Hurrah for Anger, hurrah!  
Raising its torch, it seeks no further truce, seeks no further peace.

### **Quel sguardo sdegnosetto** – Claudio Monteverdi

That scornful little glance, bright and menacing,  
That poisonous dart is flying to strike my breast.  
Beauties for which I burn and by which I am severed from myself,  
Wound me with your glance, but heal me with your laughter.  
Arm yourself, O eyes, with sternest rigor,  
Pour upon my heart a cloud of sparks!  
But let lips not be slow to revive when I am slain.  
Let that glance strike me, but let that laughter heal me.

Fair eyes, to arms, to arms!  
I am preparing my bosom as your target.  
Rejoice in wounding me even until I faint!  
And if I remain vanquished by your darts,  
Let those glances strike me, but let that laughter heal me!

### **Dido's Lament** – Henry Purcell

Thy hand, Belinda, darkness shades me, on thy Bosom let me rest.  
More I would but Death invades me. Death is now a welcome guest.  
When I am laid in Earth, may my Wrongs create no trouble in thy Breast.  
Remember me, but ah! forget my Fate.

### **Bist du bei mir** – G. H. Stölzel

When you are with me, I will walk with joy to my dying, and to my rest.  
O, how joyful would be my end if your beautiful hands would close my devoted eyes.

## ■ THE ARTISTS

### **Patricia Beaman**, *dancer*

Patricia Beaman is an Artist-in-Residence at Wesleyan University and an Adjunct Professor in Dance History at NYU and The New School. As a member of the New York Baroque Dance Company, she has performed throughout the US and Europe, and as a guest artist with Ars Antiqua, Louis Louis, and Brooklyn Friends. Choreography and staging include French plays by Molière, and for Commedia dell'arte.

### **Carlos Fittante**, *dancer*

Carlos Fittante is a choreographer/dance-artist specializing in baroque and Balinese dance and is the artistic director of BALAM Dance Theatre (BALAM), a contemporary dance company that fuses diverse dance styles from around the world with Balinese theatre ([www.BALAMDance.org](http://www.BALAMDance.org)). He currently teaches Mask & Gesture and Movement for Actors at the Lee Strasberg Theatre and Film Institute.

### **Judson Griffin**, *violin and viola*

After a career as a prize-winning viola soloist and champion of new music, Judson Griffin came to play period instruments in 1979 through the influence of harpsichordist Albert Fuller. Concentrating on the violin since the early 1990s, he has been a frequent performer in Europe and in the US as concertmaster, soloist, and conductor, often researching and creating new editions for his concerts.

### **Christine Gummere**, *cello*

Christine Gummere has been performing in NYC since 1977. The winding path of a life in music has led her to explore many periods and styles: French, German, Italian, baroque, and Classical on period cello; 20th century chamber and orchestral; and American swing. Ms. Gummere is the founder of Music at Brooklyn Friends and a cofounder, with Gene Murrow and Sandra Miller, of Sinfonia New York.

### **Grant Herreid**, *lute and theorbo*

Grant Herreid performs frequently on early reeds, brass, strings, and voice with Hesperus, Piffaro, the New York Consort of Viols, and My Lord Chamberlain's Consort, and plays theorbo and lute with the ensemble ARTEK and New York City Opera. He teaches at Yale and Mannes College of Music, directs the New York Continuo Collective, and enjoys exploring medieval and early Renaissance music with the group Ex Umbris.

### **Claire Jolivet**, *violin*

Claire Jolivet has established herself as one of the country's leading interpreters of baroque and early classical repertoire, appearing regularly with ensembles throughout the Northeast, including Sinfonia New York, Sarasa, Repast, Concert Royal, Clarion, and the Four Nations Ensemble. She is a founding member of the Dodd String Quartet and concertmaster of Opera Lafayette and The Grand Tour Orchestra.

### **Sandra Miller**, *flute and piccolo*

Sandra Miller was the recipient of a Solo Recitalist's Fellowship from the National Endowment for the Arts and First Prize winner in the Bodky Competition for Early Music. She has performed extensively throughout the US and abroad with Concert Royal, the Smithsonian Chamber Players, American Bach Soloists, ACO, Sinfonia New York, and Boston's Handel and Haydn Society, among others.

### **Theresa Salomon**, *violin and viola*

Theresa Salomon has played at festivals around the world, including Festival Presence, Paris; Gulbenkian Festival, Lisbon; Prague Spring Festival; Takemitsu Memorial Festival, Tokyo; and Ostrava Days for New Music, where she was soloist with the Janacek Philharmonic. Ms. Salomon also plays for many fine ensembles in New York, including Orchestra of St Luke's, Rebel, and ARTEK.

### **John Scott**, *harpsichord*

John Scott received diplomas from the Royal College of Organists and upon graduation from Cambridge University was appointed Assistant Organist at Southwark and Saint Paul's Cathedrals. He served the latter for 25 years, becoming Organist and Director of Music in 1990. In 2004, he became Organist and Director of Music at St. Thomas Church, Fifth Avenue in NYC. Mr. Scott also tours the planet as a recitalist.

### **Nell Snaidas**, *soprano*

Nell Snaidas began her career singing leading roles in zarzuelas at the Repertorio Español. A specialist in Italian and Spanish baroque music, she has performed throughout Europe and the Americas. Operatic performances include her European debut in Scarlatti's *Gli Equivoci nel Sembiante* at the Teatro Garibaldi in Palermo, Sicily and as Amore in Boston Early Music Festival's *L'Incoronazione di Poppea* in 2009.