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Music City Baroque | ALLISON NYQUIST
ARTISTIC DIRECTOR

“Recovery of a Lost Tradition”

with Vox Grata

January 24, 2015 – 3:00 p.m.

Westminster Presbyterian Church

Jeanette MacCallum and
Allison Nyquist, directors

We'd like to thank everyone who has supported Music City Baroque. We hope that you will consider becoming a patron or renewing your support and being a part of early music in Nashville. Your gifts allow us to share the excitement and passion of Baroque music with audiences across Middle Tennessee.

You may donate at the admission table, online at musiccitybaroque.org, or by mailing a check to: Music City Baroque, P.O. Box 121662, Nashville, TN 37212.

Upcoming Concert

Coffee Concert – Sunday, May 1, 3:00 p.m.

Bongo Java Roasting Company
601 9th Ave S (The Gulch)



www.musiccitybaroque.org

Program

Sonata Decima a 5 Johann Rosenmüller
(1619-1684)

Dixit Dominus Baldassare Galuppi
(1706-1785)

— *Intermission* —

Concerto for Oboe and Violin in B-flat major Antonio Vivaldi
Allegro – Largo – Allegro (1678-1741)

Allison Nyquist, *violin*; George Riordan, *oboe*

Miserere in c minor Johann Adolf Hasse
(1699-1783)
Miserere
Tibi soli peccavi
Ecce enim
Libera me
Quoniam si voluisses
Benigne fac

and solo ensemble numbers that interchange to present the text from Psalm 50. The melodic and instrumental accompaniment illustrate the coming classical style while the solos reveal that Hasse learned well his lessons with Scarlatti in Naples. It is scored for four part women's choir, two soprano soloists, and strings.

— *Jonathan Taylor*



Special thanks to: Polly Brecht, Jessica Dunnavant, The Nashville Symphony, Diana Neely, Will Griffin, Mareike Sattler, John Semingson, Jonathan Taylor, everyone at Westminster Presbyterian Church.

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connoisseurs of music that I have not spoken to a single musician about him who did not admit that Hasse is the most natural, most elegant and perceptive of all living composers who has written the most works to boot. A lover of both poetry and the voice, he displays as much good judgment as genius, both in the expression of the words as in the accompaniment of the lovely and tender melodies which he gives the singers.” Hasse was born near Hamburg to a family of church musicians. By age 18 he joined the Hamburg Opera as a tenor. In 1719 he obtained a singing post at the court in Brunswick where two years later his first opera was debuted featuring Hasse as the lead tenor. In the 1720's he lived mostly in Naples where he perfected his composing skills with tutoring from Alessandro Scarlatti. He visited Venice in 1730 and produced his version of *Artaserse* with the famous Farinelli in the lead role. He was appointed *maestro di cappella* at the *Ospedale degli Incurabili* and composed the *Miserere* heard today for their choir. The same year he was appointed the *Kapellmeister* for the Dresden court, and married Faustina Bordoni, the leading mezzo-soprano of the time. Together they formed a powerful partnership over the next two decades and were described by the famous poet and librettist Pietro Metastasio as “truly an exquisite couple”. Hasse would continue to produce operas in Naples, Turin, Rome, Venice, Paris, and Vienna. In 1731 it is likely J. S. Bach traveled to Dresden to hear Hasse's opera *Cleofide*, as C.P.E. Bach said Hasse and his father became good friends at this time. Mozart attended a performance of his opera *Partenope* in 1767. After 1773, Hasse returned to Venice where he spent his last decade teaching and composing sacred music.

The *Miserere in C minor* was written for one of the events marking the celebration of Holy Week. It demonstrates Hasse's place as a transitional composer between the Baroque and Classical styles. It is organized as a “numbered” composition with choruses, arias

Music City Baroque
Allison Nyquist, *artistic director*
Murray Somerville, *artistic director emeritus*

Allison Nyquist, <i>concertmaster</i>	Idalynn Besser, <i>viola</i>
Carrie Kimbrough, <i>violin</i>	Keith Nicholas, <i>cello</i>
Gesa Kordes, <i>violin</i>	Christopher Stenstrom, <i>cello</i>
Mary Loftus, <i>violin</i>	Glen Wanner, <i>bass</i>
Laura Ross, <i>violin</i>	Polly Brecht, <i>harpsichord</i>
Timothy Shiu, <i>violin</i>	Francis Perry, <i>theorbo</i>
Sarah Cote, <i>viola</i>	George Riordan, <i>oboe</i>

Vox Grata
Jeanette MacCallum, *artistic director*

Soprano I

Kristin Bennett
Catherine Birdsong
Catherine Holsen
Emily Neely
Diana Neely
Amanda Whatley*
Sharon Warfield

Soprano II

JJ Ebelhar
Katy Ferrell
Jennifer Haendel
Anna Horne*
Susan Kelly*
Kaitlyn Lassiter
Ariel Reid
Erica Scaramuzza
Leigh Sutherland
Jenny Thomas

Alto I

Jennifer Barnes
Julie Birdsong
Kelly Christie
Shellie Handelsman
Jane Kirchner
Amory Scott
Colleen Halfman
Mary Louise McCullough

Alto II

Carol Callaway-Lane
Annabelle Absar
Jane-Coleman Harbison
Erin Pearson*
Mareike Sattler*
Denise Linn

**Soloists*

Music City Baroque

Music City Baroque continues to bring a fresh perspective to the beautiful and enduring music of the Baroque era. The music of composers such as Bach and Vivaldi — expressive, elegant, and passionate — continues to move people today, hundreds of years after it was written. Winning praise for their "lively and joyous approach," the musicians use authentic instruments and style to recreate the original sound of the music.

Allison Nyquist, Artistic Director



Noted for the beauty of her playing as well as for her versatility, violinist Allison Edberg Nyquist is one of the preeminent performers of baroque and modern violin. She has been praised by The Chicago Sun Times as "impeccable, with unerring intonation

and an austere beauty". Equally at home as an orchestral and chamber musician, she also performs regularly as a violist and in recent years has added the viola d'amore to her list of favorite instruments.

Ms. Nyquist has performed throughout North America, collaborating with many of the top baroque ensembles, including Chatham Baroque, Ensemble Galilei, Apollo's Fire, the Foundling Baroque Orchestra, the Washington Bach Consort, La Monica, and The Vivaldi Project. She is frequently featured at the Bloomington Indianapolis Early Music Festivals. Her discography includes recordings for the Eclectra, Delos, and Centaur CD labels.

Highly regarded as a teacher, Ms. Nyquist has served on the faculties of Indiana State University, DePauw University, Ohio State, the Interlochen Arts Camp and Lawrence University. She is currently the concertmaster of the Indianapolis Baroque Orchestra, a member of Ensemble Voltaire, and a new resident of the Chicago area.

Antonio Vivaldi, *Concerto for oboe, violin, and strings in B-flat major, RV 548*

In 1718 Vivaldi left his position at the Ospedale della Pietà in Venice for the court of Philip of Hesse-Darmstadt, governor of Mantua, where he served as the Master of Music. During his three year stay he produced a number of successful operas. In Milan in 1721 he presented the pastoral drama *La Silvia* and again in 1722 he presented an oratorio based on the adoration of the magi. The same year he moved to Rome to produce operas. His absence from the *Pietà* was sorely felt so in 1723 they concluded a remarkable agreement with him. Vivaldi was to supply the *Pieta* with two concertos a month for which he would be paid a sequin (approximately \$120.00) per concerto. It is unknown how long this arrangement continued but there are records that show he was paid for 30 concerti between August 1725 and September 1726. The Vivaldi scholar Michael Talbot believes the concerto heard today was composed for the *Pietà* at this time, because they possessed a large number of instruments with capable performers on hand.

The work opens with an unmarked first movement, presumably an *allegro*, that stresses the independence of the solo instruments. They play together with the orchestra in the opening ritornello, but then take separate roles with the material, engaging in a duet which plays to the strengths of each instrument, while elaborating and decorating the musical themes. The second movement gives the oboe an expressive cantilena in siciliana rhythm as the violin supplies counterpoint in 16th notes. The closing *allegro* is a light hearted gigue in 6/8 time, with cheerful episodes for the soloists.

Johann Adolf Hasse, *Miserere in C minor*

Hasse was considered one of the leading musicians of his day. The famous traveling music critic Charles Burney wrote: "Herr Hasse's contribution is so great and so widely known among

Regina, and two psalm settings. In 1741 he was invited to come to London. Taking a leave of absence from the *Mendicanti*, he spent 18 months in London supervising productions for the Italian opera company at the King's Theater. This company was in competition with Handel's company at Covent Garden. He directed 11 opera productions, three of which were his compositions and attracted attention as a keyboard virtuoso and composer. In 1743 he returned to his post at the *Mendicanti* and over the next few years began composing comic operas that would become his most famous achievement.

Galuppi was to meet his muse in the librettist Carlo Goldoni. Their work together led to such great success for Galuppi that he had to resign his position at the *Mendicanti* and by the mid 1750's he was the most successful and most popular composer anywhere. In 1762 Galuppi was appointed as the Master of Music at St. Mark's and was also appointed the Master of the Choruses at the *Ospedale degli Incurabili*. In 1764 he was called by Catherine the Great of Russia to be her court composer in St. Petersburg. Venetian officials agreed to a three year leave of absence so Galuppi went to serve Catherine. On his way he visited with C.P. E. Bach in Berlin. His tenure in St. Petersburg was very successful. He wrote two new operas and revised and revived many others. He composed liturgical works for the court choir, gave weekly harpsichord recitals and conducted orchestral concerts. He returned to Venice in 1768 stopping to visit with Johann Adolph Hasse in Vienna.

The *Dixit Dominus* heard today dates from 1775 and was written for the choir at the *Incurabili*. The text is Psalm 110. Today's performance uses an edition for four part women's choir and strings by the American musicologist David Larson.

Vox Grata

Vox Grata is a women's choir founded and directed by Jeanette MacCallum in 2012. The choir is comprised of joyful women who, out of gratitude for the fullness of their own lives, possess a desire to sing together for the benefit of others. The group performs repertoire that expresses a uniquely feminine spirit, especially works that promote the best interests of women in society. Vox Grata sings concert programs that directly benefit the needs of women in the Nashville community. The singers also enjoy the opportunity to mentor exceptional high school and college-aged women who participate in the choir as part of its choral scholar program.

Jeanette MacCallum, Vox Grata Artistic Director



Jeanette MacCallum is the Director of Music Ministries at Second Presbyterian and founder and Artistic Director of Vox Grata. She has served as an Adjunct Professor in music theory and history at Belmont and Lipscomb Universities and as the Director of Choral Activities at Saint Cecilia Academy, where she conducted various ensembles and taught AP Music Theory. In 2007, the Saint Cecilia Choir performed by invitation at the Ospedale della Pietà and the Ospedale dei

Derelitti in Venice. Mrs. MacCallum's passion for choral music began as a member of the distinguished Princeton High School Choir. She received her musical education at the Eastman School of Music and Belmont University, and received the Master of Church Music degree from Belmont. A singer, pianist and conductor, Mrs. MacCallum has directed choirs at the Blair School of Music and Westminster Presbyterian Church. She is also the author of "The Sacred Choral Works of the Venetian Ospedali," published by GIA in "Conducting Women's Choirs: Strategies for Success."

Forgotten Music from Venice

Casual music lovers know Antonio Vivaldi through his portrayal of the Four Seasons in four violin concerti. Many may also know that he was from Venice, was a priest, and worked primarily training young orphan girls to reach high levels of musical artistry. However, there is a larger story to be told. Vivaldi began working at the *Ospedale della Pietà* in 1703 at the age of 24. A well-known local institution, the *Ospedale* was established as a hotel for Crusaders in the 14th century. When the Crusades ended, it was transitioned into a “hospital” to serve the city's poor, ill and homeless residents. By the early 18th century there were four *Ospedali*, each specializing in a particular branch of social welfare.

The *Ospedale della Pietà* was responsible for the care of illegitimate or unwanted children. The *Ospedale deg'Incurabili* took in those with incurable diseases such as syphilis or bubonic plague. The *Ospedale di Santa Maria dei Derelitti* provided a place for the homeless, and the *Ospedale di San Lazzaro e dei Mendicanti* cared for beggars and orphans.

Over time each of these institutions developed and trained a corps of musically talented young women who presented instrumental and choral music that attracted large numbers of visitors thus providing the *Ospedali* with valuable sources of income. While in general, women were not permitted to perform music in public, (the Pope had banned opera in Rome), the young women of the *Ospedali* were promoted as virgins, were kept from view behind screens, and sang exclusively religious texts in Latin. They were carefully supervised by nuns, and female teachers and portrayed as living in a convent. The male instructors who came to teach were always chaperoned by adult females. Consequently, the prejudice against females performing in public was overcome by their presentation as artistic angels whose work glorified God. At

the same time, it enriched the coffers of their institutions and helped attract large numbers of visitors to Venice to explore its artistic treasures. In today's program we will hear music of four composers who either worked for, or were commissioned to provide music for these young women.



Johann Rosenmüller, Sonata Decima a 5

Johann Rosenmüller was born in Oelsnitz in Saxony. He studied theology at the University of Leipzig, but music would become his profession. By 1642 he became an assistant at St. Thomas School teaching music to the younger students. In 1651 he became the organist at St. Nicholas Church, and in 1653 the city council promised him the position of Cantor at St. Thomas. His rising success was interrupted in 1655 when he was accused of improper conduct with some of the young male students and was thrown in jail. He was able to escape, fleeing to Italy, where he appeared in Venice as a trombonist at St. Mark's Cathedral. There he reestablished himself as a teacher and composer. In 1678 he became the official composer at the *Ospedale della Pietà* where he remained until 1682. He composed numerous sacred works for the young women under his direction.

Baldassarre Galuppi, Dixit Dominus

Galuppi was born in Venice. His father was a barber who also played violin in theater orchestras. He studied with Antonio Lotti, the chief organist at St. Mark's Cathedral. By 1726 he was harpsichordist at the Teatro della Pergola in Florence, but returned to Venice after two years and gradually received commissions for operas and oratorios. In 1740 he was appointed director of music at the *Ospedale dei Mendicanti* where he taught, conducted, and composed liturgical music and oratorios. In his first year he composed 31 works: 16 motets, 13 settings of the *Salve*