

Artist Series

Mostly Renaissance Early Music Concert

Sunday, November 15, 2015 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents:

Artist Series

Mostly Renaissance Early Music Concert

Erin Calata, *mezzo-soprano*

James Brown, *tenor*

Anna Mansbridge & Peter Durham, *dance*

Elizabeth Brown, *lute/vihuela/early guitar*

Maxfield Marcus, *gamba*

Kathryn Habedank, *harpsichord*

Paul Tegels, *organ*

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Welcome to Lagerquist Concert Hall.

Please disable the audible signal on all watches, pagers and cellular phones for the duration of the concert.

Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

French and Franco-Flemish

- Offertoire sur les Grands jeux François Couperin (1668-1733)
Brande champanje & Almande Brun Smeedelyn.....Susanne van Soldt Manuscript (c. 1599)
Pavan (*The Earl of Salisbury*)..... William Byrd (1543-1623)
“Tant que vivray” pub. Pierre D’Attaignant (c. 1494 – c. 1551)
Chaconne in FJacques Champion de Chambonnières (1602-1672)
Fantasia Chromatica Jan Pieterszoon Sweelinck (1562-1621)

English

- The Carmans Whistle (*The Fitzwilliam Virginal Book*) William Byrd
Set of Songs.....John Dowland (1563-1626)
“Flow my Tears” “Come Again, Sweet Love”
“Go, crystal tears” “Can she excuse my wrongs”
“Come when I call”
La volte.....Michael Praetorius (1571-1621)

German and Italian

- Recercar ‘*con obbligo di cantare la quinta parte sense toccarla*’ Girolamo Frescobaldi (1583-1643)
- The Black Almain *Inns of Court, 17th century manuscript*
- “Non val acqua” Bartolomeo Tromboncino (c. 1470-1535)
- Il Balletto: “So Ben, Mi C’ha Bon Tempo” Orazio Vecchi (1550-1605)

Spanish

- Cancion para la corneta con el eco Anonymous
- “De Antequera sale el moro” Cristóbal de Morales (ca. 1500-1553)
- “Isabel, perdiste la tu faxa” Alonso de Mudarra (c. 1510-1580)
- Guardame las Vacas Luis de Narvaez (fl. 1526-49)
- “Alegrías, Alegrías” (*El Parnaso*) Anonymous
- Batalla de 5. Tono Anonymous

About the Performers

Elizabeth Brown, *guitar and vihuela*, is a very active solo and ensemble performer throughout the Pacific Northwest. Known for her musically passionate performances, she has given solo recitals and performed concertos throughout North America. Highlights from recent seasons included solo recitals at early music festivals in Berkeley and Cleveland and performing concertos by Vivaldi and Sierra. She has performed in operas by Purcell, Blow, Paisiello, Rossini and Verdi, as well as all of Monteverdi's surviving operatic works. Elizabeth's first solo recording, *La Folia de España: Dances for Guitar*, features works for baroque, 19th century, and modern guitars, and has been praised for its "...apparently effortless ease." (Lute News, UK) She is also featured in the recording *Dolce Desio* as a member of the early music trio Le Nuove Musiche, and in the recording *Navidad: Christmas in the New World* with Seattle Pro Musica. She has recently released her second solo recording, *In Her Honor*, which includes music from the Princess [Queen] Anne Guitarbook and the Elisabeth of Hesse Lutebook, as well as her own arrangements of works by Elisabeth Jacquet de la Guerre. An enthusiastic advocate for the guitar and lute, Elizabeth has given numerous outreach performances at schools, senior centers, and community centers for the Seattle Classic Guitar Society and the Early Music Guild, as well as by arrangement while on tour. She is head of the Guitar and Lute program at Pacific Lutheran University, has taught at Seattle Pacific University, and is on the faculty of the Accademia d'Amore (baroque opera workshop, Seattle).

James Brown, *tenor*, has appeared with Seattle's world-renowned community of early music specialists in concerts and operas at Seattle's Town Hall, St. James Cathedral, Intiman Theatre and the Moore Theatre. At the Moore Theatre, James performed in *Il Ritorno d'Ulisse in Patria* with Tony award winners Handspring Puppet Company with music direction by Stephen Stubbs and stage direction by internationally celebrated artist William Kentridge. James has appeared as concert soloist at the Aspen Music Festival, Ravinia Festival (Steans Institute) and Lincoln Center's Alice Tully Hall. He has sung the tenor solos in *Messiah* with the Tacoma Symphony and in Mozart's *Requiem* with Central Washington University. Some recent appearances for the tenor include roles in the Northwest Puppet Center production of Melani/Stradella's *Il Girello*, a world premiere of Scott McAllister's *Mercury on the Moon* at PLU and in Reno, Nevada with the Pacific Lutheran University Wind Ensemble, and tenor soloist in Riccardo Zohn-Muldoon's (Eastman faculty member) *Comala* at the 2013 international Cervantino Festival in Guanajuato, Mexico. James has sung with Il Festival dei due Mondi in Spoleto, Italy, New Orleans Opera, New York City Opera, Opera Company of Philadelphia, Pacific MusicWorks, Rogue Opera, Skylight Opera Theatre and Tulsa Opera. He is the Chair of Vocal Studies at Pacific Lutheran University where he directs the PLU Opera and oversees a large voice program. His students have gone on to further studies at such institutions as The Curtis Institute, The Juilliard School, Indiana University, University of Michigan, Oberlin Conservatory, Manhattan School of Music and Yale School of Music. James holds degrees from Loyola University/New Orleans, The Juilliard School and the State University of New York at Stony Brook with additional studies at the Academy of Vocal Arts and Accademia d'Amore.

Erin Calata, *dynamic mezzo-soprano*, is a vocalist based in the Seattle-Tacoma area. She is a seasoned soloist, recitalist and chorister, performing a variety of genres including Early Music, opera, musical theater and New Music. She holds a Bachelor of Music degree in Vocal Performance from Pacific Lutheran University and completed her Master of Music degree in Vocal Performance at Arizona State University.

Her interest in Early Music has led to performances with the Texas Early Music Project (Austin) and Seattle's Queen City Musicians, Vox16, and Pacific Musicworks in recent seasons. In 2014, she was chosen to sing as a New Young Artist with the Victoria Bach Festival in Victoria, Texas. She additionally has developed an affinity for New Music, singing solo recitals and collaborating on lecture recitals of modern composers, including PLU professor, Greg Youtz. She has also sung professionally in the choruses of Bellevue's City Opera Ballet, Arizona Opera, Scottsdale Choral Artists, and the Stuttgart Festival Ensemble in Germany. As a competitor, she has placed as a finalist in the Ladies Musical Club of Seattle Solo Competition and placed 1st in the National Association of Teachers of Singing regional competition in Arizona.

Beyond her professional performing commitments, she sings with the Pacific Lutheran University Choral Union, directs the Shepherd of the Hill Presbyterian Church choir, and is an active voice instructor, teaching privately and at Pierce College in Puyallup.

Peter Durham, *dance*, has studied and taught early dance for more than twenty-five years. He is a volunteer high school computer science teacher and retired software architect.

Kathryn Habedank, *harpsichord*, has been lecturer, instructor of harpsichord, and coordinator of the Early Music concerts at Pacific Lutheran University since 1991. She has also taught Early Music Lab as an Independent Study and been a guest lecturer on topics including the development of the Early Music revival since the 1960s, the history of early instruments, the use of ornamentation, and Early Music ensemble playing. She has been actively involved in the region's cultural scene having co-founded the acclaimed Classical Chamber Orchestra, Northwest Sinfonietta, in 1991.

In 1997 she was honored with the Pierce County Margaret K. Williams award for support of the arts. Habedank has served on regional and national boards such as the Westfield Center for the Advancement of Early Music and the Mu Phi Epsilon Foundation. She studied keyboard at Whitman and has degrees in organ performance from Pacific Lutheran University and New England Conservatory, Boston. It was in Boston under William Porter and Daniel Pinkham that she became interested in the area of Early Music performance practice.

Anna Mansbridge, *historical dance specialist*, is originally from the UK, and now resides in Seattle, WA. She holds a First Class Honors Degree in Dance and Education from Bedford College, UK, and an MFA in Choreography and Performance from Mills College, CA. Anna has been performing, choreographing and teaching historical court and theater dances for over 25 years both in Europe and the USA. In 2000 she founded Seattle Early Dance which specializes in reconstructing dances from the 15th-18th century dance manuals and treatises. Anna's opera credits include *Rappresentazione di Anima et di Corpo* by Emilio De' Cavalieri (1600) *The Indian Queen* by Henry Purcell (1695), *La liberazione di Ruggiero dall'isola d'Alcina* (1625) by Francesca Caccini, and *Le Bourgeois Gentilhomme* by Moliere/Lully (1670). In addition, Anna has directed a DVD titled ***Baroque Basics: An introduction to the dance and the music of the Baroque Period***. She is adjunct faculty at Cornish College of the Arts.

Maxfield Marcus, *viola da gamba*, is a senior music education major at Pacific Lutheran University. Max grew up in Lynnwood, WA, and studied cello with Angela Sokol Russell, herself a student of Janos Starker. Max was introduced to the music of Bach when he was in the fourth grade and was instantly enamored with early music. In our increasingly interconnected world, one must no longer go any further than a quick YouTube search. It was on one of these that Max discovered the *viola da gamba*, though before arriving at PLU, he had only played the instrument on one occasion, in a music shop in Central Oregon. Upon discovering that PLU in fact owned a *viola da gamba*, Max did everything he could to ensure that the instrument was in good working condition, and that he could begin learning to play it. This will be his first live performance on the instrument.

Paul Tegels, *organ*, a native of the Netherlands, is Associate Professor of Music, and serves as University Organist at Pacific Lutheran University. He received his Doctor of Musical Arts Degree in Organ Performance and Pedagogy and his Master of Arts Degree in Choral Conducting from the University of Iowa, where he studied organ with Delores Bruch, and choral conducting with William Hatcher. Other degrees and awards include the Artist Diploma and the Master of Music Degree in organ performance from the New England Conservatory in Boston where he studied with Yuko Hayashi and William Porter. Dr. Tegels is the recipient of a Fulbright Scholarship from the Netherlands-America Commission for Educational Exchange. He holds teaching and performance degrees from the Stedelijk Conservatorium in Arnhem, The Netherlands, where he studied organ with Bert Matter and harpsichord with Cees Rosenhart. Dr. Tegels is past president of the Westfield Center for the Advancement of Early Keyboard Studies, active in the American Guild of Organists, and has performed at national conventions of the Organ Historical Society in addition to playing recitals in Europe, Japan, New Zealand, and the US.

2015-2016 Artist Series
Lagerquist Concert Hall,
Mary Baker Russell Music Building
Pacific Lutheran University

Stavanger Cathedral Choir, Sunday, October 4, 2015, 5:30 pm
City of Tomorrow, Wednesday, October 7, 2015, 8 pm
IWO Flute Quartet, Friday, October 9, 2015, 8 pm
South Sound Saxophone Ensemble, Sunday, October 11, 2015, 5:30 pm
Violin & Piano Recital featuring Maria Sampen and Oksana Ezhokina, Saturday, November 14, 2015, 3 pm
The Best of Early Music Concert, Sunday, November 15, 2015, 3 pm
Nordic Choir, Thursday, January 14, 2016, 7 pm
Erik Steighner, Saxophone Recital, Friday, February 12, 2016, 8 pm
Raymond DeLeon, Guest Trumpeter, Saturday, February 13, 2016, 3 pm
Anna Hersey, Soprano, Thursday, February 18, 2016, 8 pm
Bryan Hall, Violinist, Wednesday, February 24, 2016, 8 pm
Guitar Faculty Concert, Saturday, February 27, 2016, 5 pm
Cameron Bennett, Pianist, and Friends, Sunday, February 28, 2016, 3 pm
Early Music Concert, Sunday, April 24, 2016, 3 pm
Jennifer Rhyne, Flute, and Catherine Case, Harp, Saturday, April 30, 2016, 5:30 pm



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