



Christine Gevert, Founding Artistic Director - 20th Anniversary Season: 2023-2024
Crescendo Inc. PO Box 245, Lakeville, CT 06039 860.435.4866
crescendo@crescendomusic.org www.crescendomusic.org

FANTASTIC BAROQUE!

Sacred Choral Works and Opera Choruses
from the early Baroque to the early Classical periods
in Latin America and Europe

Recorded live on Saturday, October 28, 2023
at Saint James Place, Great Barrington, MA
by Leszek Wojcik, and filmed by Charlette Media.

*This concert is generously underwritten by the
Arthur F. & Alice E. Adams Charitable Foundation.*

Support for the concerts has also been provided to Crescendo from CT Humanities (CTH),
with funding/support provided by the Connecticut State Department
of Economic and Community Development/Connecticut Office of the Arts (COA) from the Connecticut State Legislature.

Program, Texts & Translations

Marc-Antoine Charpentier (1643-1704)

Te Deum H.146 Prelude for orchestra

Te Deum à 8 H.145

Te Deum Laudamus / Tibi Cherubim / Dignare Domine

Christina Kay and Alicia DePaolo, sopranos; Sarah Bleasdale and Augustine Mercante, altos;
Gregório Taniguchi and Igor Ferrerira, tenors, Anicet Castel and Gabriel García, basses; chorus and orchestra

Te Deum laudamus: te Dominum confitemur.

Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli; tibi Caeli et universae Potestates;

Tibi Cherubim et Seraphim incessabili voce proclamant:

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt caeli et terra maiestatis gloriae tuae.

Dignare, Domine, die isto sine peccato nos custodire.

Miserere nostri, Domine, miserere nostri.

Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.

In te, Domine, speravi: non confundar in aeternum.

O God, we praise Thee: we acknowledge Thee to be the Lord.

Everlasting Father, all the earth doth worship Thee.

To Thee all the Angels, the Heavens and all the Powers,

All the Cherubim and Seraphim, unceasingly proclaim:

Holy, Holy, Holy, Lord God of Hosts!

Heaven and earth are full of the Majesty of Thy glory.

O Lord, deign to keep us from sin this day.

Have mercy on us, O Lord, have mercy on us.

Let Thy mercy, O Lord, be upon us, for we have hoped in Thee.

O Lord, in Thee I have hoped; let me never be put to shame.

Manuel de Zumaya (1678-1755) "La bella incorrupta" *This piece is performed in memory of Bob & Mae Schmidle, dedicated by Lisa Keller

Coplas: 1. Christina Kay, Augustine Mercante, Gregório Taniguchi, 2. Alicia DePaolo, Sarah Bleasdale, Joseph Klebanoff

3. Nadia Aguilar, Max Rook, Igor Ferrerira 4. Jordan Rose Lee, Mary Verdi, Doug Schmolze

Spanish text

Estríbillo La bella incorrupta, la nave sagrada,
se apresta mortales, hacedle la salva.

Coplas

Alegre respira el mundo,
del diluvio en que naufraga,
al punto que de María
riza las ondas el arca.

Del huracán que soberbio,
al cielo movió borrascas
quebró la furia uno solo
breve amago de su planta.

Suavemente del divino,
sacro aliento preservado,
el espíritu de Dios
anduvo sobre las aguas.

Salva debe el universo,
hacer a la capitana
a cuya conducta todos
libres del riesgo se salvan.

Translation

Refrain The uncorrupted beauty, the sacred ship,
is ready for mortals to salute her.

Couplets

The world breathes happily,
from the flood in which it is sinking,
as it sees Mary's ark
making ripples in the waves.

From the mighty hurricane,
she moved storms through the sky
she, the only one, broke the fury
of this brief threat from below.

Gently, from the divine,
sacred breath preserved,
the spirit of god
walked on the waters.

The universe must salute her,
make her the captain,
as under her direction
all are saved from any perils.

Antonio Vivaldi (1678-1741) "Gloria Patri, et Filio, et Spiritui Sancto"

from *Domine ad adjuvandum me* (RV 593) for soprano and orchestra

Christina Kay, soprano

Latin text

Gloria Patri, et Filio, et Spiritui Sancto.

Translation

Glory (be) to the Father, and to the Son, and to the Holy Spirit.

Georg Philipp Telemann (1681-1767) "Ein Feste Burg" TWV 8:7
motet for chorus and instruments ad libitum

German text

Ein feste Burg ist unser Gott,
ein gute Wehr und Waffen.
Er hilft uns frei aus aller Not,
die uns jetzt hat betroffen.
Der alte böse Feind
mit Ernst er's jetzt meint,
gross Macht und viel List
sein grausam Rüstung ist,
auf Erd ist nicht seins gleichen.

Mit unsrer Macht ist nichts getan,
Wir sind gar bald verloren.
Es streit't für uns der rechte Mann,
Den Gott hat selbst erkoren.
Fragst du, wer der ist?
Er heisst Jesus Christ,
Der Herr Zebaoth,
Und ist kein ander Gott.
Das Feld muss er behalten.

Preis, Ehr' und Lob dem Höchsten Gott,
dem Vater aller Gnaden,
der uns aus Lieb' gegeben hat
sein' Sohn für unsern Schaden,
den Tröster, heiligen Geist,
von Sünd' er uns reisst,
zum Reich er uns heisst,
den Weg zum Himmel weist,
der hilft uns fröhlich. Amen.

Translation

A mighty fortress is our God,
a trusty shield and weapon;
He helps us free from every need
that hath us now overtaken.
The ancient evil foe
now means us deadly woe;
deep guile and his great might
Are his dread arms in fight;
on Earth is not his equal.

With might of ours can naught be done,
soon were our loss effected;
But for us fights the Valiant One,
whom God Himself elected.
Ask ye now, who is this?
Lord Jesus Christ it is.
He is of Sabbath Lord;
There is none other God;
He holds the field forever.

Praise and laud to the Most High God,
the Father of all Graces,
who has given us out of love
his Son for our harm,
the Comforter, Holy Spirit,
from sin he tears us
to the kingdom He calls us,
the way to heaven He shows us,
which helps us cheerfully. Amen.

[paraphrase of Psalm 46]

Johann Sebastian Bach (1685-1750) "Betörte Welt" from Cantata BWV 94 for alto, traverso, and basso continuo
Augustine Mercante, countertenor, Rodrigo Tarraza, traverso

German text

Betörte Welt, betörte Welt!
Auch dein Reichthum, Gut und Geld
Ist Betrug und falscher Schein.
Du magst den eitlen Mammon zählen,
Ich will davor mir Jesum wählen;
Jesus, Jesus soll allein
Meiner Seele Reichthum sein.
Betörte Welt, betörte Welt!

Translation

Deluded world, deluded world!
Even your riches, wealth and gold
are deception and false appearance.
You may count on vain Mammon,
I instead will choose Jesus;
Jesus, Jesus alone
will be the wealth of my soul.
Deluded world, deluded world!

Domenico Zipoli (1688 – 1726) "Domine ad adjuvandum me" – from Vísperas de San Ignacio for chorus and strings

Latin text

Deus, in adiutorium meum intende.
Domine, ad adjuvandum me festina.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen. Alleluia.

Translation

O Lord, make speed to save me:
O Lord, make haste to help me.
Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now and ever shall be,
World without end, Amen. Alleluia.

Felicem diem – Happy Birthday (Renaissance Polyphony by Christine Gevert)

Latin text

Felicem diem natalem, caro Crescendo!

Translation

Happy birthday, dear Crescendo!

Johann Sebastian Bach *Gloria in excelsis Deo* BWV 191/I for chorus and orchestra

**This piece is performed in memory of Albert R. Raymond, Northfield Mount Hermon School, dedicated by Brian Farrell, and Susan Francisco*

Latin text

Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.

Translation

Glory be to God in the highest.
And on earth peace to men of good will.

- Intermission -

**Jean-Philippe Rameau (1683-1764) Excerpts from *Hippolyte et Aricie*
Act 2: Ballo (Danse des Champs Elysées)**

Act 1: Ensemble: "Princesse" Phèdre – Christina Kay, soprano, *Aricie* – Alicia DePaolo, mezzo soprano, *Hippolyte* – Gregório Taniguchi, tenor, and *Chœur de Prêtresses* – Jordan Rose Lee, Donna Castaner, Sarah Bleasdale / **Aria "Périssse la vaine puissance"**
Phèdre – Christina Kay, soprano / **"Dieux vengeurs" La Grande-Prêtresse** – Christina Kay, soprano, and chorus / **"Bruit de tonnerre"**

French text

Phèdre Princesse, ce grand jour par les nœuds éternels
va vous unir aux Immortels.
Aricie Je crains que le ciel ne condamne l'hommage que j'apporte
aux pieds des saints autels. Quel cœur viens-je offrir à Diane!
Phèdre Quel discours!
Aricie Sans remords, comment puis-je en ces lieux
Offrir un cœur que l'on opprime?
Chœur de Prêtresses Non, non, un cœur forcé n'est pas digne des
Dieux; Le sacrifice est un crime.
Phèdre Quoi? L'on ose braver le suprême pouvoir!
Chœur Obéissez aux Dieux ; c'est le premier devoir.
Phèdre, à Hippolyte. Prince, vous souffrez qu'on outrage,
Et votre père, ey votre Roi!
Hippolyte Vous savez quel respect à Diane m'engage;
Dès mes plus tendres ans je lui donnai ma foi.
Phèdre Dieux ! Thésée en son fils trouve un sujet rebelle!
Hippolyte Je sais tout ce que je lui dois
Mais, ne puis-je pour lui faire éclater mon zèle,
Qu'en outrageant une Immortelle ?
Phèdre Laissez ces détours superflus ;
La vertu quelquefois sert de prétexte au crime.
Hippolyte Quel crime!
Phèdre Je ne sais qui vous touche le plus, De l'autel, ou de la victime.
Hippolyte Du moins, par d'injustes rigueurs,
Je ne sais point forcer les cœurs.
Phèdre Périssse la vaine puissance
Qui s'élève contre les Rois: Tremblez; redoutez ma vengeance,
Et le Temple & l'Autel vont tomber à ma voix.
Tremblez, j'ai su prévoir la désobéissance ;
Périssse la vaine puissance, qui s'élève contre les Rois.
...Bruits de trompette. (Des guerriers entrent, & vont briser l'autel.)
La Grande-Prêtresse, Chœur Dieux vengeurs, lancez le tonnerre:
Périssent les mortels qui vous livrent la guerre.
...Bruit de tonnerre. (Diane paraît dans une gloire.)

Translation

Phaedra Princess, this great day through the eternal knots
will unite you with the Immortals.
Aricie I fear that the heaven will condemn the homage that I bring
at the feet of the holy altars. What heart have I come to offer to Diane!
Phaedra What a speech!
Aricie Without remorse, how can I in these places
Offer a heart that is oppressed?
Choir of Priestesses No, no, a forced heart is not worthy of the Gods;
Sacrifice is a crime.
Phaedra What? We dare to defy the supreme power!
Choir of Priestesses Obey the Gods; this is the first duty.
Phaedra, to Hippolyte. Prince, you suffer from being insulted,
And your father, and your King!
Hippolyte You know what respect I have for Diane;
From my earliest years I gave him my faith.
Phaedra Gods! Theseus finds a rebellious subject in his son!
Hippolyte I know everything I owe him
But, can't I show him my zeal,
Than by insulting an Immortal?
Phaedrus Leave these superfluous detours; Virtue sometimes serves as a pretext
for crime. *Hippolyte* What a crime!
Phaedra I don't know who touches you the most,
From the altar, or from the victim.
Hippolyte At least, through unjust rigors,
I don't know how to force hearts.
Phaedra Perish the vain power who rises against the Kings:
Tremble; fear my vengeance,
And the Temple & the Altar will fall at my voice.
Tremble, I knew how to foresee disobedience;
Perish vain power, who rises against the Kings.
...Sounds of trumpets. (Warriors enter, and go to break the altar.)
The High Priestess, Choir Vengeful gods, thunder:
Perish mortals who wage war against you.
...Sound of thunder. (Diana appears in glory.)

Act 3: "Prélude pour le frémissment des flots" / "Mais de couroux" Thésée – Anicte Castel, baritone / **Annonce / Recitativo "On vient demon retour rendre grace à Neptune" Thésée** / **"Marche des Matelots" / "Que ce rivage retentisse"** Chorus of sailors

French text

[Prélude pour le frémissment des flots (La mer s'agite.)]
Thésée Mais de couroux l'onde s'agite
Tremble; tu vas périr, trop coupable Hippolyte.
Le sang a beau crier, je n'entends plus sa voix.
Tout s'apprête à punir une offense mortelle;
Neptune me sera fidèle,
C'est aux Dieux à venger les Rois.
On vient de mon retour rendre grâce à Neptune,
Je voudrais encore être dans les Enfers:
Fuyons une foule importune;
Ne puis-je disparaître aux yeux de l'univers!
Thésée, Peoples, et Matelots (Chœur) Que ce rivage retentisse
De la gloire du dieu des flots:
Qu'à ses bienfaits tout applaudisse,
Il rend à l'univers le plus grand des héros.
Que ce rivage retentisse..

Translation

[Prelude for the quivering of the waves (The sea is agitated.)]
Theseus But the wave of anger stirs,
Trembles; you are going to perish, too guilty Hippolyte.
The blood may scream, but I no longer hear its voice.
Everything is prepared to punish a mortal offense;
Neptune will be faithful to me,
It is up to the Gods to avenge the Kings.
We have just returned to give thanks to Neptune,
I would still like to be in Hell:
Let us flee from an unwelcome crowd;
Can't I disappear from the eyes of the universe!
Theseus, Peoples, and Sailors (Chorus) Let this shore resound
Of the glory of the god of the waves:
May all applaud his benefits,
He returns to the universe the greatest of heroes.
Let this shore resound...

Tomás de Torrejón y Velasco (1644-1728) Excerpts from *La Púrpura de la Rosa*

“Loa a la púrpura de la Rosa”

Calíope – Christina Kay, *Terpsichore* – Alicia DePaolo, *Euterpe* – Sarah Bleasdale, *Erato* – Donna Castaner, *Urania* – Nadia Aguilar, *Clio* – Jordan Rose Lee, *El Tiempo* – Anicet Castel, *España* – Margie O’Brien, chorus and orchestra

Spanish text

Coro ¡Ah del coro de las nueve ninfas, cuya dulce voz es al oído y al gusto armónica suspensión!: los velos corred al templo de Apolo; veréis la atención con que Urania consagra a su culto cuanto al compás y a la esfera debió.

Calíope Ya del monte en que habita dejando el esplendor, del templo a los umbrales Calíope su influjo destinó.

Terpsichore Ya de la cumbre sacra, pináculo del sol, la altiva cumbre deja Terpsichore, al impulso de tu voz. *Coro* ¡Ah del coro de las nueve ninfas...

Calíope y Euterpe Pues al descender al templo sacra víctima formó de los aromas de oriente nuestra humilde adoración.

Coro De la esfera luciente del fuego, los rayos dorados anuncios del sol, sin incendios que abrasan, alumbran el día que nace el planeta mayor.

Erato y Euterpe ¡Ah del sagrado templo! cuyo retiro halló Urania tan propicio que la sombra reduce a resplandor.

Coro El quinto planeta, Marte, de dos mundos superior, se digna de que tu vista admire su perfección.

Urania ¿Quién hace a mis inquietudes la injuria de que yo divierta la tarea que, peregrina, imprime mi atención?

Coro ¡Ah del coro de las nueve ninfas... De la esfera luciente del fuego...

Clio ¡Oh tú, apacible lisonja del aire, que enigmas persuade a mi confusión, deja libre el sentido a mis dudas, o deja sin alma el concepto y la voz!

Coro El quinto planeta, Marte...

El Tiempo Ya el Tiempo a tu duda ofrece clara luz que incierta vio antes que fuese una vida término a su esplendor.

Coro De la esfera luciente del fuego...

España La siempre invencible España la corona le ofreció, porque a su obediencia diese quilates su obligación.

Coro ¡Viva Filipo, viva! ¡Viva el sucesor del imperio que, puesto a sus plantas, seguro afianza su eterno blasón!

Calíope y Euterpe Todo el coro de las musas su influencia dedicó a dar asunto a la fama con la pluma y con la voz.

Coro ¡Viva Filipo, viva! ¡Viva el sucesor...

¡Viva Filipo y su nombre aclame el clarín de la fama veloz por invencible, por justo y benigno, desde el oriente de su formación!

Translation

Chorus Oh the choir of the nine nymphs, whose sweet voice is a harmonious suspension to the ear and taste!: draw the veils to the temple of Apollo; You will see the attention with which Urania devotes to her cult everything to the compass and the sphere. *Calliope* Already from the mountain where she lives leaving the splendor, from the temple to the thresholds Calliope destined her influence.

Terpsichore Already from the sacred summit, pinnacle of the sun, the haughty summit leaves Terpsichore, to the impulse of your voice.

Chorus Oh from the chorus...

Calliope and Euterpe For when descending to the temple, the sacred victim formed our humble adoration from the aromas of the East.

Chorus From the luminous sphere of fire, the golden rays of the sun, without fires that burn, illuminate the day the major planet is born.

Erato and Euterpe Ah from the sacred temple! whose retirement Urania found so propitious that the shadow reduces to brilliance.

Chorus The fifth planet, Mars, of two superior worlds, deigns to let your eyes admire its perfection.

Urania Who does the insult to my concerns that I amuse the task that, in pilgrimage, impresses my attention?

Chorus Ah from the chorus of the nine nymphs... From the shining sphere of fire...

Clio Oh you, peaceful flattery of the air, who enigmas persuade my confusion, leaves meaning free to my doubts, or leaves concept and voice soulless!

Chorus The fifth planet, Mars...

Time Now Time to your doubt offers clear light that uncertain saw before it was a life ended in its splendor.

Chorus Of the shining sphere of fire...

Spain The always invincible Spain offered him the crown, because he would give carats to his obedience. *Chorus* Long live Philip, may he live long! Long live the successor of the empire that, placed at its feet, will surely strengthen its eternal emblem!

Calliope and Euterpe The entire choir of the muses dedicated their influence to giving cause to fame with the pen and with the voice.

Chorus Long live Filipo, may he live long! Long live the successor...

Long live Philip and his name hail the clarion call of swift fame for being invincible, for being just and benign, from the east of his formation!

“No puede amor”

Venus – Nadia Aguilar, mezzo soprano, *Adonis* – Christina Kay, soprano, Anicet Castel, baritone, and chorus

Spanish text

Trio No puede Amor, hacer mi dicha mayor. *Chorus* Si puede Amor hacer mi dicha mayor. *Trio*: No puede Amor, ni mi deseo pasar del bien que poseo, porque crecer el empleo de tan divino favor no puede Amor. *Coro* Si puede Amor (*Todos*) hacer mi dicha mayor.

Adonis La dicha no merecida se posee desairada, que mal puede estar hallada sin achaques de perdida, y mi vida más quisiera merecer, que poseer, luego si Amor puede dar dicha que es más singular cuanto hay de mérito a error.

Coro Bien puede Amor hacer mi dicha mayor. *Venus* Dicha que a ser dicha crece, aun antes que sea esperanza, es dicha del que la alcanza, mas no del que la merece, y si se ofrece, tanta ventura llegando a ver la dicha sin merecerla, dando cuanto puede en ella de mérito y de valor. *Trio* No puede Amor hacer mi dicha mayor. *Adonis* El que sin propio interés logró dichos semejantes haberlas logrado antes podrá mercedes pues, luego si es suya en la segunda acción la estimación, que hacer de su dicha puede en ella Amor le concede que pueda quedar mejor. *Coro* Bien puede Amor hacer mi dicha mayor, mi dicha mayor.

Venus Servir el favorecido no es en ley es del cuidado mérito de enamorado que es deuda de agradecido, y el más rendido podrá agradecer y amar, mas no aumentar los grados a la fineza, que es ser nieve cuando empieza, y cuando fallece ardor. *Trio* No puede Amor hacer mi dicha mayor.

Adonis No hace poco el que agradece, *Venus* El que agradece ¿qué hace?

Adonis Por lo menos satisface. *Venus* Satisface y no merece. *Adonis* En fin, ofrece lo que puede su ventura, *Venus* Es locura, si ofrece y no sacrifica.

Adonis ¿Eso no implica? *Venus* No implica, que una vez mío el favor.

Trio No puede Amor hacer mi dicha mayor. *Coro* Si puede Amor (*Todos*) hacer mi dicha mayor.

Translation

Trio Love cannot make my happiness greater. *Chorus* Yes, Love can make my happiness greater. *Trio* Neither Love nor my desires surpass the good that I possess, because the use of such divine favor cannot grow. *Chorus* Yes, Love can (*All*) make my happiness greater. *Adonis* Undeserved happiness is possessed snubbed, which can hardly be found without symptoms of loss, and my life would rather deserve than possess, then if Love can give happiness that is more singular than there is merit to error. *Chorus* Very well Love makes my happiness greater.

Venus Bliss, which grows to be blessed, even before it becomes hope, is the happiness of the one who achieves it, but not of the one who deserves it, and if it is offered, so much luck coming to see the happiness without deserving it, giving as much merit and value as possible to it. *Trio* Love cannot make my happiness greater. *Adonis* He who without his own interest achieved such similar things having achieved them before will be able to do so, then if the estimation is his in the second action, what to do with his happiness? Love grants him to become better. *Chorus* Very well Love makes my greatest joy, my greatest joy.

Venus Serving the favored is not in law, it is the careful merit of a lover, which is the debt of a grateful person, and the most devoted will be able to thank and love, but not increase the degrees to finesse, which is to be snow when it begins, and when it dies, ardor. *Trio* Love cannot make my happiness greater.

Adonis He who is grateful does not do little, *Venus* He who is grateful, what does he do? *Adonis* At least satisfies. *Venus* ...satisfies and does not deserve. *Adonis* In short, he offers what his fortune can, *Venus* It is madness, if he offers and does not sacrifice. *Adonis* Doesn't that imply? *Venus* Does not imply, that once the favor is mine. *Trio* Love cannot make my happiness greater. *Chorus* Yes, Love (*All*) can make my happiness greater.

Christoph W. Gluck (1714-1787) Excerpts from *Orfeo ed Euridice* Wq.30 (1762 version)

Act I: Aria “Gli sguardi tratienni” *Amore* – Christina Kay, soprano

Italian text

Gli sguardi trattieni, affrena gli accenti,
rammenta che peni, che pochi momenti
hai tu da penar.
Sai pur che talora confusi, tremanti,
con chi gl'innamora,
son ciechi gli amanti, non sanno parlar.

Translation

You, hold back your gazes, restrain the accents,
remember that sadness, those few moments
that you have to suffer.
You know that sometimes confused, trembling,
with whom he falls in love,
Lovers are blind, they can not speak.

Act II: **Ballo Maestoso** / “Chi mai dell’ Erebo” Chorus (*Furies*) / **Ballo Presto** / “Deh placatemi” *Orfeo* and *Furies* /
“Misero giovane” *Furies* / “Mile pene” *Orfeo*
Orfeo (*Euridice's husband*) – Augustine Mercante, countertenor, the chorus of the *Furies* of the Underworld

Italian text

[Ballo *Maestoso*
Coro Chi mai dell' Erebo fra le caligini,
sull'orme d'Ercole e di Piritoo conduce il piè? [Ballo *Presto*]
Coro Chi mai dell' Erebo...
D'orror l'ingombrino le fiere Eumenidi,
e lo spaventino gli urli di Cerbero, se un Dio non è!
[Ballo *Maestoso*] (*gli Spettri ripigliano le danze, girando intorno
ad Orfeo per spaventarlo*)
Orfeo Deh! placatevi con me.
Furie, Larve, Ombre sdegnose... *Coro* No! No! No!...
Orfeo Vi renda almen pietose il mio barbaro dolor.
Coro (*raddolcito e con espressione di qualche compatimento*)
Misero giovane! Che vuoi, che mediti?
Altro non abita che lutto e gemito
in queste orribili soglie funeste.

Translation

[Ballet *Maestoso*
Chorus Who is this who draws near to us
through the gloom of *Erebus* in the footsteps of *Hercules* and of *Pirithous*?
[Ballet *Presto*]
Chorus Who is this who draws near...
May the savage *Eumenides* overwhelm him with horror,
and the howls of *Cerberus* terrify him if he is not a god!
Ballet *Maestoso*] (*They dance, whirling round Orpheus, to frighten him.*)
Orpheus Oh, be merciful to me, ye
Furies, ye spectres, ye angry shades! *Chorus* No! No! No!...
Orpheus May my cruel grief at least earn your pity!
Chorus (*softened and with an expression of some sympathy*)
Wretched youth, what seek you? What is your purpose?
Here dwell naught but grief and lamenting
in these fearful, mournful regions!

Henry Purcell (1659-1695) Excerpts from *The Tempest, Or The Enchanted Isle* Z.631

"Full fathom five" Act 3/10: Air

Ariel – Christina Kay, soprano, and chorus

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! now I hear them, Ding-dong, ding-dong, bell.

“No stars again shall hurt you” Act 6: Duet *This piece is performed in memory of Anne Marie Leuchs Makuc – Elisabeth Enoch

Amphitrite – Christina Kay, soprano, *Neptune* – Anicet Castel, baritone, and chorus

Duet No stars again shall hurt you from above,
But all your days shall pass in peace and love.

Chorus No stars again shall hurt you from above,
But all your days shall pass in peace and lov

Excerpts from *The Fairy Queen* Z. 629

Prelude “Entry of Phoebus”

“When a cruel long winter” Air *Phoebus* – Gregório Taniguchi, tenor, and “Hail, great parent” chorus

Phoebus When a cruel long winter has frozen the earth,
And nature imprison'd seeks in vain to be free;
I dart forth my beams, to give all things a birth,
Making spring for the plants, every flower, and each tree.
'Tis I who give life, warmth, and vigour to all,
Even love who rules all things in earth, air, and sea;
Would languish, and fade, and to nothing would fall,
The world to its chaos would return, but for me.

Chorus Hail! Great parent of us all,
Light and comfort of the earth;
Before your shrine the seasons fall,
Thou who givest all nature birth.

The Performers

Vocal Soloists

Christina Kay	Soprano
Alicia DePaolo	Mezzo Soprano
Augustine Mercante	Countertenor
Gregório Taniguchi	Tenor
Anicet Castel	Bass-Baritone

Crescendo Period Instrument Orchestra

Robinson Pyle, Christopher Belluscio and Brian Kanner	Trumpet
Ben Harms	Timpani & Percussion
Rodrigo Tarraza and Mili Chang	Traverso
Alison Gangler and Owen Watkins	Oboe
Rachel Begley	Bassoon
Edson Scheid, Robert Eisenstein, Jeremy Rhizor and Job Salazar Fonseca	Violin
Nicole Divall and Emily Hale	Viola
David Bakamjian and Clara Abel	Violoncello
Julianne Russell	Bass
Hideki Yamaya	Theorbo
Phoebe Durand-McDonnell	Harp
Vivian Montgomery	Organ

Section Leaders of Crescendo Chorus (*also solo)

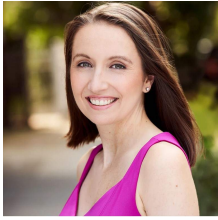
Jordan Rose Lee*, Nadia Aguilar*, Donna Castaner*, Margie O'Brien*	Soprano
Sarah Bleasdale*, Max Rook*	Alto
Doug Schmolze*, Joseph Klebanoff*, Igor Ferreira*, Matthew Kreta, Peter Perkins	Tenor
John-Arthur Miller, Gabriel García*	Bass

Crescendo Chorus

Gaile Binzen, Louise Brown, Kathy Drake, Emily Elliot, Kathy Friend, Peggy Heck, Roberta Roll, Elaine Russell, Barbara Wolkowitz, Joy Wyatt	Soprano
Maureen Bateman, Pat Barton, Traudi Chiaravalotti, Elisabeth Enoch, Lisa Keller, Deborah Mark, Martha Nesbitt, Lauren Paul, Susan Pettee, Mary Verdi*	Alto
Gordon Gustafson, Susan Hooker, Mary Priestman	Tenor
Brian Farrell, Andy Kettler, Tom Schindler, Bruce Weinstein, Michael Wise	Bass

Roberta Roll and Lauren Paul, Body Work
Anicet Castel, French Pronunciation Coach

About the Performers



Soprano **Christina Kay** enjoys a multi-faceted career singing everything from opera, oratorio, and musical theater, to early, contemporary, and folk music. This season is her second as a member of The Western Wind, an internationally acclaimed vocal sextet devoted to the special beauty and variety of a cappella music. In October 2023, the group premiered *Cultivars* by Kamala Sankaram in the Brooklyn Botanical Gardens, where a bee made a surprise appearance up one of Christina's pant legs during the performance (this is the last time she will ever wear wide-legged pants when singing in a garden). In addition to crooning with bees, Christina has appeared as soprano soloist in Handel's *Messiah* with MasterWork Chorus and Orchestra at Carnegie Hall, and has been seen on the opera stage in premieres by David Chesky (Daphne, *La Farranucci*) and Timothy Lee Miller (Annabelle, *The Bird Lady*). She made her European debut at the 2018 New Opera Days Ostrava Festiva, where she was accidentally locked in the closet of a renovated coal mine during a show and had to climb through the ceiling via a ladder to escape. Against her better judgment, she returned to the Czech Republic later that year to reprise the role of Lead Singer in Petr Kotik's *Master-Pieces* (where she was very fortunately not locked in a closet again). Christina regularly appears with ARTEK Early Music and recently co-founded her own group, Filigree, an ensemble that enriches modern historical performance by pushing the boundaries of improvised ornamentation, rhetorical drama, and creative programming to reshape the modern concert experience.



Alicia DePaolo, soprano, has received critical acclaim for her "perfect combination of clarity and warmth" (Harmonia Early Music). A specialist in historical performance, she has a versatile career as a soloist, chamber musician, and ensemble singer. She has appeared with Tafelmusik, American Bach Soloists, Amherst Early Music, Ensemble Musica Humana, Crescendo Baroque Orchestra, Gotham Early Music Scene, Washington Bach Consort, and the choir of the National Cathedral. Also active in oratorio and early opera, she has played the roles of "The Israelite Man" in Handel's *Judas Maccabeus*, "Fatime" in Rameau's *Les Indes Galantes*, "Castitas" in Hildegard von Bingen's *Ordo Virtutum*, "La Nymphe des Tuileries" in Lully's *Alceste*, and the title role in Lidarti's *Esther*. As the co-founder and director of MIRYAM, Ms. DePaolo is dedicated to bringing Jewish baroque music to new audiences. She has been featured in *Times of Israel* and *Washington Jewish Week* for her work, and in 2019 she produced the East Coast premiere of Lidarti's *Esther*, a recently-rediscovered Hebrew-language oratorio. Ms. DePaolo holds a master's degree in Early Music Vocal Performance from Indiana University, a master's degree in Jewish Education and Jewish Studies from Hebrew College, and a bachelor's degree from Smith College. She is currently a rabbinical student at Reconstructionist Rabbinical College in Philadelphia.



Nadia Aguilar is a soprano born in Torreon, Mexico. Ms. Aguilar started her voice studies at the School of Music and Dance in Monterrey, Mexico. She has a bachelor's degree in music from The Hartt School and a master's degree from Uconn. Her operatic roles include Euridice in Gluck's *Orfeo ed Euridice*, Mrs. Fiorentino in Kurt Weill's *Street Scene*, The Queen of the Night in Mozart's *The Magic Flute*, Rosina in Rossini's *Il Barbiere di Siviglia*, Gretel in Humperdinck's *Hansel and Gretel*, and Musetta in Puccini's *La Boheme*. Nadia has a broad oratorio repertoire, including Handel's *Messiah*, Faure's *Requiem*, and Vivaldi's *Gloria and Magnificat*. Nadia is a current DMA student at the University of Connecticut, where she holds a Teaching Assistantship. She is currently an adjunct professor at University of Hartford's Hartt School, where she teaches English, Italian, and French IPA & diction. She also oversees the Opera Studio at the University of Connecticut.



Praised for his "lyrical intensity and the way he polishes each word with lapidarian ecstasy", countertenor **Augustine Mercante** enjoys an active career performing repertoire from the Baroque to the newly-created, performing regularly with organizations throughout Delaware and Philadelphia including Opera Philadelphia, Tempesta di Mare, Brandywine Baroque, the Serafin Ensemble, Delaware Choral Arts, the Serafin Ensemble, Delaware Choral Society, and the Southern Delaware Chorale. He has appeared at festivals both locally and abroad including the Tanglewood Music Festival, Salzburg Festival, and the International Gluck Festival and has toured internationally and in the US. Gus completed his Artist Diploma in Germany studying with soprano Edith Wiens and performing at the Prinzregententheater in Munich and with Nurnberg Opera. He holds degrees from the University of North Texas and the University of Delaware. He has twice been awarded fellowships from the Delaware Division of the Arts and was a winner of the Austrian American Foundation's competition which earned him a scholarship to The Mozarteum in Salzburg. Gus can be heard on clarinetist Christopher Nichols' recording *Almost All-American* on the Albany label and is a featured soloist on cellist Ovidiu Marinescu's Parma Recordings album to be released in 2024. He has performed live on Philadelphia's WRTI and his performance of George Benjamin's *Written on Skin* from the 2013 Tanglewood Festival, for which The New York Times called him a "glowing countertenor", was heard on New York Public Radio, WQXR.



Gregório Taniguchi, tenor, crafts compelling performances of historical and new works alike for a modern audience. He has empowered narratives with an intuitive sense for storytelling as the Evangelist in Bach's *St. John Passion* and Miles Zegner in Missy Mazzoli's *Proving Up*, as well as a Peter Sellars-staged production of Schütz's *Musikalische Exequien* with Los Angeles Master Chorale. He has worked with pioneers and the next generation scholar-interpreters of early music, such as John Butt, Maria Guinand, Dana Marsh, Jane Glover, and Matthew Halls. Gregório enjoys the alchemy of collaborative ensemble singing, especially with Clarion Vocal Ensemble, TENET, Tesserae, Bach Collegium San Diego, and Washington Bach Consort. Gregório is passionate about being an active part of the community of artists, coaching language and teaching. He also prioritizes being part of his ecological community, germinating seeds and raising native wildflowers of the places he calls home.



Anicet Castel, bass-baritone, began his musical studies at the age of three, consecutively practicing keyboards, clarinet, violin, and harp. He achieved a master of classical literature and philology at La Sorbonne, concurrently pursuing his musical practice, singing at Orléans Music Academy. He specialized in early repertoire, graduating in baroque singing at Centre de Musique Baroque de Versailles in 2010, and in ancient music studies at Paris Conservatoire in 2015. In France and over Europe, Anicet Castel performs regularly as a choir member and a soloist, with famous baroque ensembles such as les Arts Florissants, le Concert d'Astrée, le Poème Harmonique, Accentus, Namur chamber choir, Sagittarius, les Cris de Paris. His collaboration with recognized conductors such as William Christie, Emmanuelle Haïm, Vincent Dumestre, Rinaldo Alessandrini, Laurence Equilbey, Christophe Rousset, and others has taken him to renowned halls (opéra Garnier, Théâtre des Champs Elysées, Brooklyn Academy of Music, Alice Tully Hall at Lincoln Center, Royal Albert Hall, Barbican Center, Amsterdam Concertgebouw, Palau de la Musica Catalana).

Anicet has been participating in over thirty CD and DVD recordings in the past five years, as a choir member and as a soloist. His passion for theater leads him to the stage equally as an actor (Midas in *Pantrance Royer*, le Pouvoir de l'Amour – Mufti in Molière, *Le Bourgeois Gentilhomme* – Le Carnaval in Campra, Les fêtes vénitienes – Thésée in Rameau, *Hippolyte et Aricie*), and as a stage director, specialized in historical performances (Les Plaisirs de Versailles 2010 – Les Doux Tourments 2012).



Robinson Pyle, trumpet, performs extensively on both modern and historic instruments. He is currently principal trumpet with the Plymouth Philharmonic. Formerly, Mr. Pyle had been a principal with Boston Baroque, Apollo's Fire, and The Lyra Concert. He has appeared with the Purcell Society of Boston, Portland Symphony Orchestra, Studio de musique ancienne de Montréal, Albany Symphony, Boston Cecilia, Handel and Haydn Society, Ensemble Caprice, Washington Bach Consort, and has performed as a guest artist with Les Bostonades, Aston Magna, and at the Blue Hill Bach Festival. As a jazz performer, Mr. Pyle has played in bands with such legends as saxophonist Joe Henderson, trombonist J. J. Johnson, and trumpeter Donald Byrd, and has appeared at the House of Blues. He has recorded for the Linn, Telarc, Eclectra, Interscope, OJE, and A2Z labels, and has been featured in radio broadcasts on WGBH, WCRB, WCLV, WKSU, National Public Radio, the Canadian Broadcasting Corporation, and European Community Radio. Mr. Pyle currently teaches in the Historic Performance Department at Boston University and is a faculty member in the Wellesley Public Schools. He has been a guest lecturer in Historical Performance at Harvard University and the University of Massachusetts. He holds a degree in Trumpet Performance from the Oberlin College Conservatory of Music.



Early brass instrument specialist **Chris Belluscio's** insatiable passion for original instruments has led to performances on Baroque trumpet, keyed trumpet, keyed bugle, English slide trumpet, demilune, early orchestral valve trumpets and an ever-expanding array of wild and wonderful things. He has worked with a wide variety of ensembles including Teatro Nuovo, The Handel and Haydn Society, Boston Baroque, The Boston Camerata, The Arcadia Players, Emmanuel Music, The Coates Brass Band and the Newbury Cornet Band. He has given demos, lectures and masterclasses on modern and historical brass performance throughout the country including the Museum of Fine Arts in Boston, The Metropolitan Museum in New York, The Sigal Music Museum and numerous colleges and institutions. Christopher holds degrees from Boston University, The Hartt School, and the University of Cincinnati College-Conservatory of Music.



Brian Kanner, trumpet, specializes in historic performance of music from the Baroque era, studying natural trumpet with Barry Bauguess and Kris Kwapis. Brian has performed with such early music groups as REBEL, Yale Schola Cantorum, Grand Harmonie, Bourbon Baroque, members of Julliard415 and the U.S. Army Old Guard's Baroque Trumpet Ensemble, as well as the Westchester Oratorio Society, Crescendo, Burlington Choral Society and Kentucky State Opera. He has also performed at Oberlin College's Baroque Performance Institute, the Maryland Early Brass Festival and the Historic Brass Society. Brian also performs music from the Civil War and Victorian eras on 1860s cornets with The Coates Brass Band, Federal City Brass Band, 26th North Carolina Regimental Band and Newberry's Victorian Cornet Band. He has performed at the Smithsonian Museum of American History, Ford's Theater, The Kennedy Center, the National Archives, Arlington House, the Vintage Brass Festival and Gettysburg. Brian is past President of the National Association for Civil War Brass Music. Brian graduated from the University of Buffalo.



Ben Harms, timpani and percussion, has played in dance bands and symphony orchestras as well as in chamber and percussion ensembles. He was a founding member of the Naumburg-Award winning CALLIOPE Renaissance Band, an ensemble in which he also performed on wind and string instruments. He has been a decades-long member of the Metropolitan Opera Orchestra. Ben holds degrees from Cincinnati Conservatory of Music, Curtis Institute, and City University of New York. He was also a Fulbright scholar to Germany. He makes historical percussion instruments at his workshop in New Marlborough, Massachusetts.



Rodrigo Tarraza, traverso, studied baroque flute with Barthold Kuijken at the Royal Conservatory in The Hague, Netherlands. He has toured widely as a soloist and chamber musician in Europe and both North and South America. He has also recorded and toured with La Petite Bande, Les Inégales and other prominent period-instrument groups. Currently he is a member of the Folgers Consort (Washington, DC) and performs frequently with the Crescendo Orchestra, CT and the Washington Bach Consort. He is also a member of the North Carolina Baroque Orchestra (NCBO).



Mili Chang, whose **traverso** playing in the Credo's Benedictus was fluid, elegant, and well, just lovely" (Boston Musical Intelligencer) in her performance with Ton Koopman, the director of the Amsterdam Baroque Orchestra, has performed with many Baroque music ensembles and with Grammy Award recipient and nominee Monica Huggett, tenor Aaron Sheehan, keyboardist Richard Egarr. She plays with the Philharmonia Baroque Orchestra, Chorale Taipei, the Sebastians, Sheboygan Symphony Orchestra, and St. Peter's Lutheran Church Baroque Orchestra. She has been featured on WQXR, West Side Radio, and has performed at venues including Lincoln Center, Yale University, Columbia University, The National Center for Performing Arts in India, the Banff Center in Canada, and National Concert Hall in Taiwan. Currently she performs in New York and teaches at the New Jersey Performing Arts Center.



Alison Gangler, oboe, has been able to enjoy a career in Europe and the United States, performing and recording with many well-known ensembles of Historical Performance, as well as now playing actively in the New England region and beyond. Praised for her sensitive playing, she is an avid and sought-after chamber musician. She began her specialized studies of baroque oboe at the Schola Cantorum Basiliensis, Switzerland, concentrating on shawms, baroque and classical oboe, and historical performance practice under Michel Piguet. She has performed and recorded with groups such as Musica Antiqua Köln, Concerto Köln, Accademia Bizantina (Ravenna, Italy), Freiburg Baroque Orchestra, Akademie für alte Musik Berlin, Concentus Musicus (Vienna), Anima Eterna (Brugge, Belgium), Les Arts Florissant (Paris, France), L'Arpa Festante, and Stuttgart Baroque Orchestra. Since returning to live in the U.S. she has concentrated on performing and teaching from her home location in New Hampshire. She plays regularly with Boston Baroque and Newton Baroque. Alison has recorded for the labels Deutsche Grammophon Archiv, Harmonia Mundi, Teldec, Capriccio, Jaro, and Channel Classics.



Owen Watkins, oboe, performs on baroque oboe, recorder and early clarinets with many period instrument ensembles in the United States including the Handel and Haydn Society, Boston Baroque, Boston Camerata, Opera Lafayette, Washington Bach Consort, Ars Lyrica Houston, Arcadia Players and the Four Nations Ensemble. He is also a founding member of the Australian Brandenburg Orchestra and the Orchestra of the Antipodes in Australia. As a clarinetist Owen performs in the Cambini Quintet a wind quintet dedicated to playing wind quintet repertoire from the early 19th century. A graduate of the Sydney Conservatorium of Music on clarinet and recorder, Owen also studied at Sweelinck Conservatorium in the Netherlands with Walter van Hauwe on recorder and in the United States at Longy School of Music and Boston University where he graduated with a Masters of Music in baroque oboe. Owen works at Von Huene Workshop making recorders.



Rachel Begley, bassoon, performs as a soloist and with ensembles across North America, and has been hailed for her virtuosic and sensitive playing on both recorders and historical bassoons. Based in the New York area, she has performed in almost all the city's major performance venues for classical music, in addition to appearances with groups throughout the tri-state area and beyond. Her recent engagements include The Metropolitan Opera, Apollo's Fire, Newberry Consort, Tempesta di Mare, Bach Vespers, The Clarion Society, Trinity Baroque Orchestra, Play of Daniel at The Cloisters, American Classical Orchestra, Boston Early Music Festival, and Early Music New York. In addition to her work in early music, she has also premiered solo works for recorder by such luminaries as Leonard Bernstein and Joan Tower. Her recording credits include both recorder and dulcian, on recordings of renaissance and baroque music as well as soundtracks including Disney's "Casanova", the Warner Brothers documentary, "The Mystery of Dante", a modern adaptation of "Macbeth", and the Showtime series "The Twelfth Victim".



Edson Scheid, violin, concert master, has been praised for his "polished playing" (*The Strad*) and for being a "virtuoso violinist" (*The Boston Globe*). His performance of Strauss's song *Morgen* at Carnegie Hall alongside Joyce DiDonato and Il Pomo d'Oro was described as follows: "The concertmaster, Edson Scheid, proved a worthy foil as violin soloist" (*The New York Times*). A native of Brazil, Edson Scheid is based in New York City. He performs with many ensembles in the United States, and frequently tours in Europe, Asia, North and South America with such ensembles as Les Arts Florissants and Il Pomo d'Oro. His two recent album releases, "Paganini 24 Caprices" (Naxos) and "On Paganini's Trail... H. W. Ernst and more" (Centaur), have been critically acclaimed. He holds degrees from the Universität Mozarteum Salzburg, the Yale School of Music (recipient of the Broadus Erle Prize) and the Juilliard School (recipient of a Kovner Fellowship).



Robert Eisenstein, violin, is a founding member and program director of the Folger Consort in Washington, D.C., with which he has toured nationally, recorded extensively, and lectured frequently on its wide ranging repertoire from the middle ages to the baroque. He was the director of the Five College Early Music Program in western Massachusetts, where he taught music history, performs regularly on viola da gamba, violin, and medieval fiddle, and coordinated and directed student performances of medieval, Renaissance, and Baroque music. Robert recently served as Music Director for the Five College Opera Project production of the first opera by a woman composer, Francesca Caccini's *La Liberazione di Ruggiero*. He has performed with many ensembles including the Washington Bach Consort, the Newberry Consort, the National Symphony, Western Wind, and recently at Tanglewood, Amherst Early Music, and other summer festivals. He studied viola da gamba with Judith Davidoff and Richard Taruskin.



Jeremy Rhizor plays the baroque **violin** and founded the Academy of Sacred Drama, an organization inspired by Baroque academies that champions the performance and research of sacred drama. Noted for playing "virtuosically but with fluid grace" by *The New York Times*, Jeremy performs with early music organizations throughout North America such as Aureas Voces in Nova Scotia, Alchymy Viols in Indiana, Ensemble VIII in Texas, Mountainside Baroque in Maryland, the Washington Bach Consort in Washington, DC, Crescendo in Connecticut, and Bach Vespers, Brooklyn Baroque, and the American Classical Orchestra in New York. He is currently exploring the relationship between music and prayer and is learning about user interface design. Jeremy lives in North Salem, NY.

Job Salazar, violin. “Every single one of the works was performed with virtuosity and passion.” ... CONARTE, Mexico

Former violinist in the Orquesta Sinfónica de Nuevo León (OSUANL) and Ópera Nuevo Leon, and previous Violin Faculty at the Music Department of the Universidad Autónoma de Nuevo León (UANL). He was showcased in the Chamber Music Festival of Nuevo León, Festival Internacional de Música Mexicana, CONARTE, KBYU Radio, and Radio Nuevo León. Salazar-Fonseca currently performs with Crescendo, American Baroque Orchestra, Portland Bach Experience, The Unitas Ensemble, Harvard Baroque Chamber Orchestra, The Oriana Consort and The Halfmoon. He is on the faculty at The Powers Music School and has been a guest artist at Tufts University with the Early Music Ensemble. He holds degrees from BYU-Idaho, The Boston Conservatory at Berklee and The Longy School of Music of Bard College. He studied with Emma Rubinstein, Markus Placchi, Saúl Bitran, Marc Dèstrube, Dana Maiben and Rachel Podger. He’s a member of Early Music America and was part of the EPLC (Emerging Professional Artist Council) and the IDEA Task Force from 2020-2023. He is also a member of the VDGSA (Viola da Gamba Society of America), and The American Federation of Musicians.



NICOLE DIVALL, viola, was a core member of the Australian Chamber Orchestra from 2005 to 2020. She has held the position of Principal Viola with the Ohio Chamber Orchestra, Cleveland Chamber Symphony, Cleveland-San Jose Ballet, Cleveland Opera, and Sydney Philharmonia. Nicole is currently a core member of the Four Nations Ensemble and has appeared as Guest Principal with the Sydney Symphony Orchestra, Australian Chamber Orchestra, and more recently, Handel & Haydn Society, Orchestra of St Luke’s, Atlanta Baroque, Arts on Alexander Ensemble, and Albany Symphony. Since her return from Australia in 2021 Nicole has appeared as soloist with NYBI, and at the BW Bach Festival. The summer of 2023 included appearances at Mayfest-Cornell, the Lincoln Crossroads Festival, and a visit to Australia for a national tour with the Australian Chamber Orchestra. She was Principal Viola of Apollo’s Fire from 1998-2004 and very happily resumed her tenure in that position in 2021.



Emily Hale, viola. Audiences have described her performances as animated, intuitive and elegant. Fueled by a sense of curiosity and discovery, Emily performs baroque and classical repertoire on period instruments and creates interactive performance experiences. Her credits include recording with the London-based Early Opera Company for a BBC Channel 4 series about life in the 18th century. She has played chamber music and opera repertoire at the Valletta International Baroque Music Festival in Malta and at the London Handel Festival. In New York, she has appeared with the Four Nations Ensemble and The Sebastians, and in Boston with Marsh Chapel Collegium and Emmanuel Music. As founder and curator of the period ensemble The Halfmoon, Emily programs multi-disciplinary concert experiences that connect early music and culture with our lives today. The Halfmoon’s latest is PrintWorks: Making Music is a multi-century, multi-sensory, interactive event featuring an art installation by visual artist Alex Jaehyun Kim, printmaking workshop and musical performance.



Emily holds a master’s degree in Historical Performance, with Distinction, from the Royal College of Music in London.

Cellist David Bakamjian performs regularly as recitalist, ensemble player, and recording artist. In addition to appearances in New York’s premiere concert halls, he has appeared on NPR and WQXR and was a winner or finalist in four international chamber music competitions. He has performed as soloist and served as principal cellist for numerous orchestras, including the Miss Saigon orchestra on Broadway. Dr. Bakamjian is a founding member of the Simon String Quartet; Brooklyn Baroque (flute, cello, and harpsichord), whose CDs were deemed a “must buy” by the American Record Guide; the New York Classical Quartet; and the Casa Verde Trio, which completed six critically acclaimed national tours and a tour of China. David performs on period instruments as a member of the American Classical Orchestra, Opera Lafayette, and the Long Island Baroque Ensemble, among many others. His CD of sonatas by Boismortier, performed on Baroque cello, was released to critical acclaim. Dr. Bakamjian also serves as chamber music coach and director of the Play Week Chamber Music workshops for adult amateurs. He is a faculty member at Manhattan College. He earned his B.A. from Yale and his Master’s and Doctorate degrees at SUNY Stony Brook



Born into a family of musicians, **cellist Clara Abel** studied music at a young age. Her love of chamber music led her to study at Juilliard with the legendary cellist of the Juilliard String Quartet, Joel Krosnick. She was recently praised in Danish newspaper Nordjyske for chamber music performances in Thy: “cellist Clara Abel distinguished herself with her gorgeous tone and fine solo playing”. Clara was one of three finalists in Juilliard’s 2019-2020 Concerto Competition, playing Shostakovich’s Cello Concerto No. 2. She appeared as a soloist in Alice Tully Hall, performing with Juilliard’s period instrument ensemble, 415, under the direction of Masaaki Suzuki. Clara made her New York concerto debut in 2015, and recently performed both Haydn Cello Concertos with the Arts at All Saints Orchestra. As a young artist competition winner she has performed concertos of Elgar, Lalo, Tchaikovsky, Goltermann and Vivaldi with orchestras throughout the midwest. She is a substitute cellist with the St. Paul Chamber Orchestra and New York Classical Players, and is a member of New York-based chamber music collectives Vista Lirica and Cosmopolitan Chamber Players. She is currently pursuing a second Master’s Degree in Baroque Cello as part of Juilliard’s Historical Performance program.



Originally from Bar Harbor, Maine, **Phoebe Durand-McDonnell, Harp,** is a current MA Musicology student in her second year at Dalhousie University in Halifax, Nova Scotia. She began studying harp at age 10 with Liza Rey Butler, and later attended the New England Conservatory Preparatory School and the Boston University Tanglewood Institute, where she studied with Franziska Huhn and Ann Hobson-Pilot. Phoebe earned a Bachelor of Music from Oberlin Conservatory in 2019, with a major in classical harp performance with acclaimed soloist Yolanda Kondonassis and a minor in music history with Dr. Stephen Plank. In 2019, Phoebe was named a Fulbright Research grantee and ESKAS recipient, to study historical harp performance and early music with Dr. Maria Christina Cleary at the Haute école de musique de Genève in Geneva, Switzerland. Phoebe received her first MA in interprétation spécialisée, pratique des instruments historiques in 2021, with intensive study on medieval and renaissance single- and double-rowed harps, Spanish arpa de dos ordenes, baroque arpa doppia, and the harpe organisée. At Dalhousie, Phoebe’s research is on the role of women in the history of the harp.





Vivian Montgomery, organ, DMA, is an award-winning early keyboardist on the Historical Performance Faculty of the Longy School of Music. A former UK Fulbright Senior Research Scholar and NEA Soloist Fellow, she served as faculty for harpsichord and baroque performance at the University of Cincinnati College-Conservatory of Music 2003-2013. Vivian has ardently explored the musical lives and output of women from earliest times through the nineteenth century, as a Resident Scholar at the Brandeis University Women's Studies Research Center, and through three decades of cross-disciplinary work with her ensemble, Cecilia's Circle. Many of her performing and research projects center around domestic music of Georgian England and Antebellum America. As a conductor, Vivian has led many Baroque opera, orchestra, and choral performances, most recently as co-director of the Boston-based ensemble Eudaimonia, A Purposeful Period Band. She is also an accordionist and a widely published writer of creative nonfiction and boundary-pushing research articles.



Christine Gevert, conductor, holds a master's degree in organ and early music performance from the Hochschule für Musik und Theater, Hamburg, Germany. After earning a bachelor's degree in music theory from the Conservatorio Nacional de Chile, she studied choral and orchestral conducting in Berlin and harpsichord in London. She has taught at the Berliner Kirchen-musikschule, the Universidad de Chile, and the Pontificia Universidad Católica in Santiago, Chile. While conducting and performing in Europe and South America, she also recorded for Carpe Diem and Alerce. She has led master classes and workshops in early music, harpsichord, and baroque vocal technique at music festivals in Germany, Chile and the U.S., and has taught historic keyboards at the Berlin Church Music School in Germany, and locally at Bard College at Simon's Rock. Ms. Gevert has appeared at the Washington Early Music Festival, the Berkshire Choral Festival, the Fringe concerts of the Boston Early Music Festival, and the Amherst Early Music Festival. In recent years she has given solo harpsichord recitals at the Early Music Festival in Narol, Poland, at the historic Auditorium Wanda Landowska near Paris, at the Metropolitan Museum of Art, and the Brooklyn Beat Festival. She performed at the International Festival of American Renaissance & Baroque Music at the Chiquitan Missions in Santa Cruz, Bolivia. She has authored and published more than eighty historical basso continuo realizations with the Swiss music publisher, Amadeus Verlag. The founder and artistic director of Crescendo and her own baroque ensemble Les Inégales, Christine is currently music director at Trinity Episcopal Church, Lime Rock, CT.

Crescendo and its programming

Crescendo is a national-award-winning music performance organization. Now in its 20th season, Crescendo has presented concerts year-round in northwestern Connecticut, the Berkshires, and the mid-Hudson Valley of New York. The organization is based at Trinity Church Lime Rock in Lakeville, CT.

Founder and Artistic Director, Christine Gevert, is celebrated for her innovative approach to programming and performance. Crescendo's audiences are often rewarded with programs of rarely-heard and newly discovered works. Often Ms. Gevert uses original manuscripts to make her own performing editions for chorus, soloists and orchestra because there are no existing published editions. Frequently our programs feature early and contemporary music works alongside each other, creating a contrast for the listener. Eight new works have been commissioned for our chorus and vocal ensemble. Crescendo has presented ten U.S. premieres.

Crescendo's innovative programming relies on a local base of dedicated and talented auditioned amateurs and professionals who make up the Crescendo Chorus and Crescendo Vocal Ensemble. Crescendo has its own Period Instrument Orchestra and Andean Ensemble, comprised of professionals from New York, Boston, Philadelphia, Washington DC and Hartford. These instrumentalists and the internationally recognized soloists who regularly collaborate with Crescendo bring the performances to a level comparable to the best ensembles in the country. Instrumental music ensembles and concerts with vocal soloists have been part of Crescendo's programs since the beginning. Some of the performers have been: Julianne Baird (Philadelphia) soprano, Nicholas Tamagna (Oldenburg, Germany) countertenor, Peter Sykes (Boston) and Władysław Kłosiewicz (Warsaw, Poland), harpsichord, Chris Bellsucio (Boston), natural trumpet, Tricia van Oers, recorder, *I Fagiolini* Renaissance Vocal Ensemble (London, UK), L'Orchestre de Chambre Francaise (Paris, France), Peter Lekx (Montreal) baroque violin, Duo Alturas (Hartford) charango, viola and guitar, and Duo Les Inégales, traverso and harpsichord.

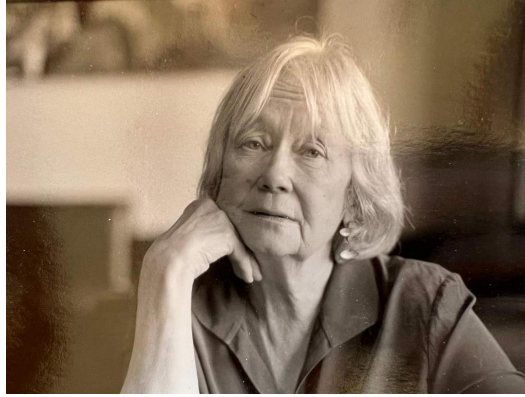
We are strongly committed to educational outreach—to our own singers, our audiences and local students. Talented local high school singers and young musicians are coached by Ms. Gevert as part of our "Young Artist Program", and often play a part in our performances. She and members of the chorus visit local schools to work with students.

Artistic Director Christine Gevert is celebrated for her innovative approach to programming and performance: In 2014 Crescendo won the prestigious Chorus America / ASCAP Alice Parker Award. Today's programming reflects some of the diversity and scope of music that Crescendo is known for.



Crescendo performing at Saint James Place, Great Barrington, MA

In Memoriam of Juliet Mattila



Juliet was a writer and photographer who lived in Santa Fe, New Mexico. A former resident of Salisbury, Juliet sang in the Crescendo soprano section and was a member of the Crescendo Board for several years. Juliet offered pre-concert talks, and was passionate about sharing the background and the context of the music we performed. In 2019, Juliet wrote a poem that was set to music for one of our choral performances.

She held degrees from the University of California, Berkeley, the University of Chicago, and the Iowa Writers Workshop, and taught at several Universities. Her poems appeared in *The Paris Review*, *The Iowa Review*, and many other periodicals.

In Wildness by Juliet Mattila (2019, for Crescendo)

When I cry for grace
I love that Nature listens
to my voice.

When Death found me
at the heart of Nature,
I cried to her for life,
I cried to her for mercy
from my darkness.

Nature spoke to me
in the voice
of a thousand leaves.
Nature sang to me
the songs of clouds.
In her heart
oceans came and went.
In her heart
the stars turned.

How shall I thank Nature
for hearing me
when I was nothing?

I will write her name
in the light of thunder.
I will sing her name
in the eye of the hurricane.
I will praise her name
in the wild fire.

My soul will serve Nature
as a breaking bud serves
a wilderness of trees.