

21.
World Class Music
Crescendo
Winner of Chorus America/ASCAP Alice Parker Award
Christine Gevert, Founding Artistic Director
Season



Concertos for Violin, Flute, and Two Mandolins

Saturday, October 5, 2024 at 6:00 pm • Trinity Church, Lakeville, CT
Sunday, October 6, 2024 at 4:00 pm • Saint James Place, Great Barrington, MA

Support for the concerts has been provided to Crescendo by the Connecticut State Department of Economic and Community Development/Connecticut Office of the Arts (COA) from the Connecticut State Legislature, and the NBT Bank.



Program

Antonio Vivaldi (1678-1741)

- ☞ **Flute Concerto "La Notte" (The Night)** in G minor, RV 439, Op. 10/2
Largo / Fantasmî (Phantoms) - Presto / Largo / Presto / Il Sonno (Sleep) – Largo / Allegro
- ☞ **Violin Concerto "La Tempesta di Mare" (The Storm at Sea)** in E flat major, RV 253, Op. 8/ 5
Presto / Largo / Presto
- ☞ **Flute Concerto "Il Gardellino"** in D major, RV 428 - Op.10/3
Allegro / Larghetto cantabile / Allegro

☞ Intermission ☞

- ☞ **Violin Concerto in D Major**, dedicated to Anna Maria, RV 229
Allegro / Andante / Allegro
- ☞ **Concerto for Two Mandolins** in G major, RV 532 (performed on Andean instruments)
Allegro / Largo / Allegro

The performance of this concerto is in memory of Jaime Soto León, Chilean composer and founder of Barroco Andino.



Jaime Soto León, directing Barroco Andino. Credit: Chile Cultura



Performers

Period Instruments

Edson Scheid, solo violin, concertmaster
Rodrigo Tarraza, traverso
Jude Ziliak, Theresa Salomon, violin
Jessica Troy, viola
Serafim Smigelskiy, violoncello
Heather Miller Lardin, bass
Christine Gevert, harpsichord and direction

Andean Instruments

Carlos Boltes and Scott Hill, charango
Gonzalo Cortés and Rodrigo Tarraza, quenenas



Probable portrait of Vivaldi, c. 1723

About the Composer, and the Andean Instruments

Antonio Lucio Vivaldi was an Italian Baroque composer, virtuoso violinist, teacher and cleric. Born in Venice, he was recognized as one of the greatest Baroque composers, and his influence during his lifetime was widespread across Europe. He is known mainly for composing many instrumental concertos, for the violin and a variety of other instruments, as well as sacred choral works and over forty operas. His best-known work is a series of violin concertos known as *The Four Seasons*. Many of his compositions were written for the female music ensemble of the Ospedale della Pietà, a home for abandoned children where Vivaldi (who had been ordained as a Catholic priest) was employed from 1703 to 1715 and from 1723 to 1740. Vivaldi also had some success with expensive stagings of his operas in Venice, Mantua and Vienna. After meeting the Emperor Charles VI, Vivaldi moved to Vienna, hoping for preferment. However, the Emperor died soon after Vivaldi's arrival, and Vivaldi himself died less than a year later in poverty. After his death, Vivaldi's music slid into obscurity until a vigorous revival in the 20th century. Today, he ranks among the most popular and widely recorded of Baroque composers, second perhaps only to Johann Sebastian Bach, who himself was deeply influenced by Vivaldi's work. Wikipedia article: Antonio Vivaldi

The **charango** is a small Andean stringed instrument of the lute family, from the Quechua and Aymara populations in the territory of the Altiplano in post-Colonial times, after European stringed instruments were introduced by the Spanish during colonization. The instrument is widespread throughout the Andean regions of Bolivia, Peru, Ecuador, northern Chile and northwestern Argentina, where it is a popular musical instrument that exists in many variant forms. About 26 inches long, the charango was traditionally made with the shell from the back of an armadillo, but it can also be made of wood, which some believe to be a better resonator. Wood is more commonly used in modern instruments. Many contemporary charangos are now made with different types of wood. It typically has ten strings in five courses of two strings each, but many other variations exist. Wikipedia article: Charango



Bolivian Charango

“The Inca inherited many of their musical artifacts and practices from pre-Inca peoples, such as the Moche, Chimú, and Nazca. As was the case for Mesoamerica, in the Andean region instrumental music seems to have predominated, with large ensembles performing on flutes and panpipes, accompanied by drums, including the characteristic small, double-headed tinya of the Inca. The end-notched vertical flute known in Quechua as **the quena** was held sacred. Early examples had four finger holes, but many later flutes had five or six; some scholars have drawn conclusions about scale possibilities from the number and placement of finger holes.” BRITANNICA - “Latin American music” by Gerard Béhague

The Performers



Edson Scheid 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, where he performs on both modern and period instruments with some of the city's leading ensembles. He also frequently tours in Europe, Asia, North and South America with such ensembles as Les Arts Florissants and Il Pomo d'Oro.

As concertmaster, Edson has led performances with Seraphic Fire, Washington Bach Consort, Il Pomo d'Oro, Music Sacra New York, Juilliard415, The Clarion Orchestra, and Teatro Nuovo, in venues such as Carnegie Hall, Concertgebouw Amsterdam, Elbphilharmonie Hamburg, Sala São Paulo, Harris Hall in Chicago, Rose Theater at Jazz at Lincoln Center, and Alice Tully Hall at Lincoln Center.

Edson has been featured live in-studio on *In Tune* from BBC Radio 3, and his recording of Paganini's *24 Caprices* on the baroque violin for the Naxos label has been critically acclaimed: "Far from being mere virtuoso stunts, Scheid's Caprices abound in the beauty and revolutionary spirit of these works" (*Fanfare Magazine*). His most recent solo album, "On Paganini's Trail... H. W. Ernst and more", has been released under the Centaur label. *Early Music America* praised Edson Scheid for taking "his time through these works, letting them breathe without losing sight of execution or musicality..." Edson 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). He is a two-time winner of the Historical Performance Concerto Competition at Juilliard. www.edsonscheid.com

Rodrigo Tarraza started playing the quena (ancient flute of the Southamerican Andes) at the age of ten. As a young teenager he was mentored by the Chilean composer and conductor Jaime Soto León, and became an ensemble member of the *Barroquito Andino* (youth ensemble of the internationally renowned *Barroco Andino*). During those years he completed his formal music studies of modern flute at the Conservatorio Nacional de Chile. By the end of his studies he became very interested in the baroque flute after hearing a recording by Barthold Kuijken. He then studied baroque flute (or traverso) with Barthold Kuijken at the Royal Conservatory in The Hague, Netherlands. While also learning the Bansuri (early Indian flute).

Rodrigo 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* (solo CD with suites by Jacques-Martin Hotteterre, *Carpe Diem*), and other prominent period-instrument groups. As a self-taught saxophone and EWI (Electronic Wind Controller) player, Rodrigo also has toured the world with Jazz-Fusion ensembles.

Rodrigo taught flute at the Escuela Moderna de Música y Danza (Santiago, Chile), and chamber music at the Catholic University of Santiago, Chile, and was a member of their professional Early Music Ensemble *EstudioMusica Antigua*. With this ensemble he toured and recorded Baroque solo flute repertoire, and Medieval music.

Currently he is a member of the Folgers Consort (Washington, DC) and performs frequently with the Crescendo Period Orchestra, and the Washington Bach Consort. He is also a member of the North Carolina Baroque Orchestra (NCBO).



Carlos Boltes was born in Santiago de Chile, where started learning the charango from his brother Giovanni Vaccani. Later he joined the Chilean group Barroco Andino with which he made numerous tours of Chile and South America. He has a Bachelor's degree from the Universidad Católica de Chile and a Master's degree from Carnegie Mellon University in viola performance. His main teachers have been: Enrique López, Atar Arad and Larry Dutton (Emerson String Quartet). He was the principal violist of the Santiago Municipal Theater Chamber Orchestra, and the Virtuosi Chamber Orchestra of Connecticut, and has recorded for Naxos, Briosio and CBS Records. In 2000 he formed the *Duo Alturas* together with Canadian guitarist Scott Hill. They have premiered more than 50 works written for the Duo and other ensembles. Among them is the *Elqui Trio* where they join forces with the Flute player and expert in Andean wind instruments, Gonzalo Cortés. Mr. Boltes has been awarded an Individual Artist Scholarship from the Boston Fund and a Performance Scholarship from the Andes Foundation and also received the Connecticut "Latino de Oro" award in 2010. With the Duo Alturas he has won numerous awards: First Prize at the 2006 New England International Chamber Music Competition to the 2010 CMA / ASCAP Award for Innovative Music Programs. They recently won the Jury Award at the "World Folk Vision 2020" as the "Best Latin Band" and they were the winners among 3950 participants from 115 countries. Mr. Boltes has taught charango, viola and violin at the Community Division of the University of Hartford, Intake Academy Stamford, and at numerous festivals in Latin America. He has also taught numerous master classes in the United States, Central and South America, and Europe.

Scott Hill who according to the Washington Post plays with "...marvelous Virtuosity..." has performed with orchestras, choirs, instrumentalists, and vocalists throughout Canada, United States, Europe, Central and South America as a soloist and chamber musician at venues such as Carnegie Hall, Merkin Hall, Symphony Space, The Smithsonian, Le Maison de Mai in Paris, Le Petit Trianon theater and the Historic Asolo Theater. Scott has premiered more than seventy-five pieces of new music including works by Leo Brouwer, David MacBride, Javier Farias, Sergio Berchenko and Richard Harvey in addition to his own compositions. He has won the Chamber Music America/ASCAP Adventurous Programming Award, numerous commissioning grants, is a laureate winner of the World Folk Vision Awards, and is a Canada Arts Council recipient. He has collaborated with a wide range of instrumentalists and ensembles including; bandoneon player Daniel Binelli, Cuarteto Latinoamericano, Callisto Quartet, flutist Melanie Chirignan, the East Coast Contemporary Ballet, the Fairfax Symphony Orchestra, and the Voce Choir of Hartford. He has also been a Play USA, Carnegie Hall Lead Teaching Artist and is a Suzuki qualified guitar instructor. Scott earned an Honors Bachelor of Arts degree in music from Lakehead University and a Master of Music in guitar performance and a Graduate Professional Diploma in chamber performance from the Hartt School of Music.



Jude Ziliak is known to audiences across North America as a charismatic and scholarly exponent of the baroque violin. First violinist of Sonnambula, frequent leader or soloist with American Bach Soloists, and a core member of Clarion and the Blue Hill Bach Festival, he has also appeared with Les Arts Florissants, The English Concert, and Philharmonia Baroque Orchestra, among others, and often appears in recital with noted collaborators including David Schulenberg, Nicola Canzano, and Elliot Figg. A dedicated teacher, Jude has served on the faculty of New York's Special Music School since 2015 and directs the Clarion Collegium Week workshop each June. He studied baroque violin at Juilliard and modern violin at Rice and Boston University. When not performing or teaching music, he is a JD candidate at the Syracuse University College of Law.



Violinist **Theresa Salomon** has had her interpretations praised by The New York Times as “sizzling,” the Washington Post as “virtuosic,” and the Frankfurter Allgemeine as “on the highest level”. Playing baroque and modern violin, as well as viola, Theresa has a versatile musical career spanning many styles and configurations. She performs with many of the finest early music ensembles and festivals in North America. As an enthusiast of contemporary music she has premiered numerous works and appeared at festivals in Paris, Lisbon, Prague and Ostrava. Theresa is a member of the Orchestra of St Luke’s and has recorded music from Rosenmüller to Xenakis, as well as sound tracks to movies. She serves on the adjunct faculty of Montclair State University’s John J. Cali School of Music.



Jessica Troy wears many freelance hats. Ensembles she is a member of or performs regularly with include: Philharmonia Baroque, Trinity Wall Street, the Sebastians, the Orchestra of St. Luke's, NYC Opera, Festival Orchestra of Lincoln Center (formerly Mostly Mozart). She can be heard on the Marlboro Festival's 50th anniversary CD in György Kurtág's *Microludes*, which she prepared with the composer. She has played in numerous Broadway pits (ranging from *Porgy & Bess* to *Tootsie*) and on many film scores (most recently *Joker* and *Little Women*). She has recorded quartet tracks for Lou Reed and Ani DiFranco, performed on TV with Renée Fleming and Whitney Houston, and on film with David Byrne.



Praised for his versatility and soulful expressive style, **Serafim Smigelskiy** actively performs on both baroque and modern cellos. Serafim has toured four continents as a soloist and chamber musician, appearing with Jupiter Chamber Players, TENET, Trinity Baroque, Sebastians, El Mundo, Frisson, NYBI and Argento among others.

A passionate advocate of new music, Serafim has given numerous world premiere performances guided by composers such as Arvo Pärt, Chaya Czernowin, Georg Friedrich Haas, Mathias Pintscher, Magnus Lindberg, and many others. His love of early music and fascination with historical performance practice led him to study baroque cello with Phoebe Carrai at the Juilliard Historical Performance Department and to perform alongside Robert Mealy, Monica Huggett, William Christie and Nicholas McGegan. This season's highlights include performances with Trinity Baroque, Helicon, TACO, Opera Lafayette, among other engagements.

Serafim also composes electronic music as *Faremis Sound* and produces audio books with his wife, Sierra Prasada, as *HiSierrafim* Audio.





Heather Miller Lardin is principal bassist of the Handel + Haydn Society, directs the Temple University Early Music Ensemble, and co-directs the Philadelphia-based Classical period instrument ensemble Night Music. She performs regularly for the Staunton Music Festival, Bach Choir of Bethlehem, and Brandywine Baroque. Heather's self-paced online Baroque Double Bass course is available on discoverdoublebass.com. She makes her home in her native Philadelphia suburbs, where she started playing double bass in 6th-grade orchestra.



A native of Chile, **Gonzalo Cortés** was formerly principal flutist of the Classical Orchestra of Santiago, Chile. He studied flute at the Catholic University of Chile, and earned an Artist Diploma from Duquesne University. He has toured South America and the United States with ensembles such as the Simon Bolivar Orchestra, Orquesta Sinfonica of Chile, Classical Orchestra of Santiago, Hartford Symphony Orchestra, Farmington Valley Chorale, Chorus Angelicus & Gaudeamus, and Hartford Pops Band. Mr. Cortés is a proponent of World Music, specializing in flutes. In this capacity he recorded with the internationally acclaimed Chilean folk group Inti-Illimani. In 2006 he released his CD "Valle", featuring a collection of original music composed and performed by him. Gonzalo teaches flute at Miss Porter's School, and Trinity College in Connecticut. He is founder and Artistic Director of the *Atacama Ensemble*, *Duo Del Sur*, and member of the *Elqui Trio*.



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 Kirchenmusikschule, 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 21st 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. The most notable among these is John Myers' "The West Lake Cycle", central work of the program that was awarded the Chorus America/ASCAP Alice Parker Award in 2014. Crescendo has presented ten U.S. premieres. Visual and other arts are part of Crescendo's programs also. Dancers, actors and graphic artists collaborate with Crescendo in multimedia performances that range from visually portraying polyphony in Monteverdi's works by contemporary dancers, to projected animations of European ancient Dance of Death murals, and modern paintings, such as works by Norman Rockwell.

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, and raise the performances to a level beyond what would be expected of a community organization. Instrumental ensembles, and specialized vocal soloists have been part of Crescendo's programs since the beginning. Some of these performers are: Julianne Baird, soprano, Nicholas Tamagna, countertenor, Pablo Bustos, tenor, Douglas Williams, baritone Peter Sykes (Boston) and Władysław Kłosiewicz, harpsichord, Christopher Belluscio, natural trumpet, Tricia van Oers, recorder, *I Fagiolini* Renaissance Vocal Ensemble, L'Orchestre de Chambre Française, Edson Scheid, Judson Griffin, Jörg-Michael Schwarz, Peter Lekx, baroque violin, Rodrigo Tarraza, traverso, and *Duo Alturas*, ensemble of Andean instruments.

Crescendo is committed to educational, and community outreach—to our own singers, our audiences and local students. Talented local high school singers and young music students 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. And over the years Crescendo Chorus and instrumentalists have also performed in some unusual settings: perhaps this fall and winter you will find the group performing Renaissance motets and traditional holiday music for cows, donkeys or horses at a barn or animal sanctuary in the tri-state area.

We gratefully acknowledge Crescendo's Donors

If we have inadvertently failed to list your contribution (October 2023 to October 2024), please let us know.



LEADING SUSTAINERS \$5,000 and above

Anonymous
Robert & Jane Keiter
Robin Magowan
Bruce McEver
Thomas C. Ragan
Joy and Graham Wyatt

BENEFACTORS \$2,000–\$4,999

Maureen and Frank Bateman
Connecticut Humanities
Donald Freedman and Susan Rothschild
Judith and Raymond McGuire
NBT Bank
Martha and Michael Nesbitt
Robert and Debra Palmer
Grace Schalkwyk and Edwin Yowell

DIRECTORS \$1,000–\$1,999

Marian and David Beers
Brian Farrell
Sally Anne Haver
Susan Hooker
Stephen and Belinda Kaye
Terence and Montie Meehan
Stewart C. Myers
Janet Offensend
Paul and Maria Elena Rooney
Tom and Susanna Schindler
Dr. Kerala J. Snyder
State of Connecticut, Economic & Community
Development Office of the Arts
Peter Turco and Rosemarie Verderame
Arete Warren
Michael Wise and Susan Pettee

SUPPORTERS \$500–\$999

Anonymous
Mike Abram and Vivian Garfein Abram
Donald and Susan Brant
Elisabeth Enoch and Mari Enoch
M. E. Freeman
Keith Johnson
Harold Kuplesky and Sok Nam
Roxana Laughlin
Roger and Florence Liddell
Reeva and Ezra Mager
Deborah Mark
Henry Putzel III and Anne Putzel
Roberta Roll
Barry and Helena Schuman
Peter Schuyten
Emily Soell
Gay Tucker

ADVOCATES \$250–\$499

Barry & Marilyn Anderson
 Amy Branch & Ken Mason
 Susan Crofut & Benjamin Luxon
 Ellen Chinn Curtis
 Nancy E. King
 Barbara Maltby
 Richard & Mary Lanier
 Jane Laning & Erik Payne Butler
 Haig Nargesian
 Phyllis Nauts
 Margie O'Brien & Michael Chamberlin
 Renata Podolec
 Carol & Larry Rand
 Catherine Scott & Jamie Resor
 Jules Seltzer
 Jennifer Sims
 William Spalding
 Mary Sullivan
 Richard Vreeland II & Susan Vreeland

SPONSORS \$100–\$249

Janet Andre Block
 Stephen & Jana Bailey
 Skip & Judy Barber
 David & Nancy Bayersdorfer
 Ward Belcher
 Gaile L. Binzen
 Eleanor & Matthew Boyse
 John & Anne Coffin
 Lee & Barbara Collins
 James Conzo
 Nancy Cushing Evans
 Edmund & Susan Dana
 Paul De Angelis & Elisabeth Kaestner
 Francene Ann Demonstranti
 Kathy Drake & Stephen Potter
 Dan Dwyer & James Montanari
 Kathleen Friend
 Frank Garretson
 Victor Germack & Lori Shephard
 Christine Gevert & Gordon Gustafson
 Lionel Goldfrank III & Dotty Smith
 William & Stella Goulet
 Marilyn Gross & Kim Hausner
 Dana Guiliano
 David Hagerty
 Arlene Hajinlian
 Titi Halle & Peter Felske
 John Hartje & Carol Camper
 Peggy Hayes
 Margaret & Dave Heck
 Drs. Joshua Jaffe & Katherine Holden
 John James & Katherine Ness
 Amy Jedlicka
 Martha Katz & Jason Peck
 Andy Kettler & Susan Yung-Kettler
 Christopher Kohan
 Catherine & Neal Konstantin
 Rosalind Leech
 Linda & John Lloyd
 Roger H. Lourie
 Deborah Macheski
 Jean Porter McMillen
 Kathleen Metz
 Rene Milo & Cynthia Walsh
 Gene Murrow & Anne Lowenthal
 Christopher & Jean Nye
 Eleanor Owens

SPONSORS cont.

Lauren Paul
 Mary Priestman & Alan Turner
 Anne Richardson & Howard Aller
 John Robertson
 Helen & Donald Ross
 Paul & Phyllis Schlesinger
 Olga Schwede
 Harriet Spencer & Martin Baltus
 Delanne Stageman
 Heidi Truax
 Mary & Thomas Verdi
 Lawrence Walsh & Gael Doar
 Henry Westmoreland & Charles Milligan
 George Warren Whitaker
 Serena Whitbridge
 Allen & Lindley Young
 Jeremy Yudkin

FRIENDS \$5–\$99

Elaine Abbott
 Karla Alfano
 Peter Andrighetti
 Mieke Armstrong
 Michael Auerbach
 Jim Barrett
 Gordon & Timi Bates
 Stuyvesant Bearsns
 Virginia & Earl Brecher
 Daniel & Nancy Briggs
 Marcia E. Brolli
 Malcolm & Louise Brown
 Sarah Bullitt
 Mary Bush
 Karen Byers & Lillie Mikesell
 Vance & Carrie Cannon
 Jane & Mark Capecelatro
 Joanne Carlisle & Addison Stone
 Theresa Cerezola
 Jean Chapin
 Heather Chapman
 Traudi Chiaravalloti
 Hope Childs
 Catherine Clark
 John Colpitts
 Diane & Jay Crawford-Kelly
 Peter & Pamela D'Ambrosio
 Estelina Dallett
 Franck-Alsid de Chambeau
 Mark & Maggie Docktor
 Emily Elliot
 Priscilla Ellsworth
 Eileen Epperson
 Chris Fay
 Dan Feld
 Kevin & Celia Ferro
 Frances FitzGerald
 Susan Francisco
 Gerald Freedman
 Barry Friedberg
 Elaine Friedman
 Emily Fuller
 Ellen Birger, MD
 Deborah Goldberg
 Carol & James Goodfriend
 Judy Grinnell
 Laury Gutierrez
 Robert Haiko
 DeeAnne Hunstein

FRIENDS cont.

Steven & Violet Hvasta
 Barbara Janoff
 Dennis Jasmine
 Andrew Kelly
 Roger & Holly Ketron
 Matthew Kreta
 Evelyn & John Kreta
 Maria Mackavey
 Carol Magowan
 Susan & Ronald Match
 Thomas & Susan Mann
 Lee McClelland
 Robert McKeever
 Robert Mercurio
 Jean & Allen Miller
 Lynden Miller
 Mark Montesi
 George & Istar Mudge
 John Myers III & Alice Myers
 John Nelson
 Kathryn Perkins
 Gisela Piccolo
 Donald Pickering & Marjory Slobetz
 Thomas Powell
 Tim Prentice
 Sandra Roberts
 Paul & Eileen Rosenblum
 Jean Rousseau
 Elliot Schwartz
 James & Jill Sheffield
 Fr. David Sellery
 Mona Staaf-Gunther
 Corinne Stevens
 Elspeth Strang-Edery
 Patrick Sullivan
 Shereen Taylor-Berger
 John Thier
 Peter Trapp
 Libby & John Wade
 Laurie & Jan Werner
 Barbara Wiggins
 Amy Wynn & Eli Horowitz
 Martha & Murray Zimiles

As you contemplate your

LEGACY,

please consider Crescendo.

When you leave us a portion

of your estate, you create a

lasting legacy.

Thank you!

Crescendo Board of Directors

Maureen S. Bateman, Lakeville, CT • *President*
Henry (Pete) Putzel III, Sharon, CT • *Vice President*
Grace Schalkwyk Yowell, Sharon, CT • *Treasurer*
Brian Farrell, South Egremont, MA • *Secretary*
Thomas Schindler, Lakeville, CT • *Communications*

Kathy Drake, Millerton, NY
Sarah Melcher, Torrington, CT
Michael Nesbitt, Lakeville, CT
Ex-Officio Christine Gevert, *Founding Artistic Director*

Box Office and Data Management: Susan Francisco

Advisers to Crescendo's Board

Gaile Binzen, Geoffrey Brown, John Cheney, Donald Freedman, Marilyn Gross, Catherine Hancock, Sally & Fred Harris, Sally Haver, John Katz, Lisa Keller, Lynden Miller, Sarah Morrison, Martha Nesbitt, Randy Orzano, Stephen Potter, Roberta Roll, Dr. Kerala Snyder, Mary C. Sullivan, Mary Verdi, Susan Vreeland, Janet Walker, Larry Wallach, Trudy Weaver Miller, Allen Young

Special Support for this concert has been received from:

Trinity Episcopal Church in Lime Rock, CT—our home base, which generously hosts our rehearsals, meetings, workshops, and our concerts. The Rev. Heidi Truax, Senior Warden Linda Lloyd. trinitylimerock.org

Saint James Place in Great Barrington, MA—our concert venue. Fred and Sally Harris. saintjamesplace.net

The Lakeville Journal, The Berkshire Edge, Berkshire Eagle, Chronogram, BerkshireStyle, Litchfield Magazine, WMNR Classical Music Radio, WSBS Radio, The Millbrook Independent, Rural Intelligence, Berkshire Magazine, Berkshire Home & Style, Register Citizen, Republican-American, Elyse Harney, The Register Citizen, Shopper's Guide, The Tri-State Chamber of Commerce, The Southern Berkshire Chamber of Commerce, New England Early Music Calendar, Liana Toscanini-Nonprofit Center of the Berkshires, The Northwest Connecticut Arts Council



Event Management: Linda Lloyd • *Box Office and Data Management:* Susan Francisco

- *Stage Set Up:* Gordon Gustafson (manager), Andy Kettler, Richard Dawson, and members and friends of Crescendo
 - *Greeters and Ushers:* Members of Crescendo Chorus and Friends
- *Hosts, Food, Driving:* Mary Priestman (coordinator) & Alan Turner, Joy Martorell & Bob Green (Greenworks at White Hollow), Andrea Salvatore & James Burns, Gordon Gustafson & Christine Gevert, Marilyn Gross & Kim Hausman, Mary Sullivan
 - *Program Editing and Design:* Christine Gevert
- *Artwork and Images:* Google Images (Public Domain, Creative Commons 2.0, 3.0 and 4.0 Licenses)
 - *Photos:* Stephen Potter
- *Recording:* Leszek Wojcik • *Film:* Charlette Media Productions

Find our concert recordings/videos on YouTube: subscribe to our channel **CrescendoCTMANY**

THANK YOU to our many volunteers who make our productions possible!
Without their help we could not present this program!

If you are interested in helping us to further Crescendo's mission by joining our Board of Directors, or one of Crescendo's committees, or to volunteer, please write to: crescendo@crescendomusic.org

Upcoming Concerts of the 2024-25 Season



Sat., December 28, 2024 at 4 pm Trinity Church, Lakeville, CT

Sun., December 29, 2024 at 4 pm Saint James Place, Great Barrington, MA

Johann Sebastian Bach's fifth cantata "Ehre sei dir, Gott, gesungen" (Let honor be sung to you, O God) of his *Christmas Oratorio* is at the center of this Baroque Holiday program.

The other composers in Bach's circle include his mentor Dietrich Buxtehude, who wrote innovative and rhapsodic music. His New Year's and Johann Schelle's Advent cantatas lead into some of the most festive Baroque Christmas cantatas for chorus, soloists and orchestra by Johann Rosenmüller (his *Magnificat*), Jeremias du Grain, and Philip Erlebach. In contrast to this stand intimate unaccompanied choral works by the contemporary female composers Emily Drum, and MaryAnne Muglia (U.S.), and Christine Donkin (Canada).

Crescendo Chorus, and soloists, with Paulina Francisco, soprano, Nicholas Tamagna, countertenor, Douglas Williams, bass, and Crescendo Period Instrument Orchestra, led by Christine Gevert



Sat., March 1, 2025 at 4 pm Trinity Church, Lakeville, CT

Sun., March 2, 2025 at 4 pm Saint James Place, Great Barrington, MA

This program features motets by the Portuguese composer Vicente Lusitano, one of the earliest known mixed-race composers of African descent, whose works were published in his lifetime. Lusitano's style resembles Josquin des Prez', and is highly complex and of extraordinary beauty. We still know very little about female composers of those times, as it was stigmatized for women to perform in public, or be known as composers. We present sacred and secular vocal and instrumental works by Maddalena Casulana (*Madrigali* 1570), Raffaella Aleotti (*Sacrae cantiones*, Venice 1593), Claudia Sessa (*Canti sacri*), and Claudia Francesca Rusca (*Sacri Concerti*), an Italian nun composer, singer, and organist.

Crescendo Vocal Ensemble is joined by Christa Patton, harp and recorder, and is led by Christine Gevert from the organ



Sat., May 10, 2025 at 6 pm Trinity Church, Lakeville, CT

Sun., May 11, 2025 at 4 pm Saint James Place, Great Barrington, MA

Roman composer Emilio de' Cavalieri wrote and premiered his groundbreaking work *Rappresentazione di anima e di corpo* with great success in 1600. The question remains, whether this work is considered an opera or an oratorio (sacred drama)!

The subject, an allegorical drama, is a lively debate over worldly vanities versus a spiritual life. It features six allegorical figures: *Anima*, the Soul (soprano), *Corpo*, the Body (baritone), Good Counsel (bass), Intellect (tenor), Time (bass), Pleasure (mezzo-soprano), and a chorus that comments on the action, accompanied by a chamber orchestra. Arias, recitativos, ensemble pieces and dance alternate to create a varied and dramatic and entertaining representation of the plot. This is something that we take for granted now, as we are so used to this format in opera, cantata, oratorio, and also the popular contemporary musicals.

Crescendo Chorus, Soloists and Period Instrument Orchestra, led by Christine Gevert



*Crescendo Chorus and Period Instrument Orchestra at Saint James Place, Great Barrington, MA.
Photo by Steve Potter*

CRESCENDO – WINNER OF CHORUS AMERICA/ASCAP ALICE PARKER AWARD

Crescendo is dedicated to the performance of music with cultural significance that is of high quality, is emotionally alive and personally meaningful for its audiences and musicians.

Our innovative programming and historically-informed performance practices distinguish us from many music organizations, and we are dedicated to educational outreach—to amateur and professional singers, audiences and students.

Member of:



www.crescendomusic.org

Copyright © Crescendo 2024