

PETER & JUDY JACKSON
CHAMBER MUSIC SERIES

presents the inaugural concert

The Allegheny Baroque

performing

Music from the Italian Baroque



Sachi Murasugi, violin • Jeffrey Schoyen, cello
with guest artists Risa Browder, violin,
John Moran, cello, Barbara Hollinshead, mezzo soprano,
and Gwendolyn Toth, harpsichord

Salisbury
UNIVERSITY

Friday, October 21, 2011
7:30 p.m.
Holloway Hall, Great Hall

ALLEGHENY BAROQUE

Music from Italy

Canzona decimasesta, detta la SamminiataGirolamo Frescobaldi
(1583-1643)

John Moran, Jeff Schoyen, Gwendolyn Toth

Sonata quarta “per sonar con due corde”Biagio Marini
(1594-1663)

Sachi Murasugi, Jeff Schoyen, Gwendolyn Toth

Voglio di vita uscirClaudio Monteverdi
(1567-1643)

Barbara Hollinshead, Risa Browder, Sachi Murasugi

John Moran, Jeff Schoyen, Gwendolyn Toth

pause

Sinfonia in d minor for violin, cello, and continuoAlessandro Stradella
(1639-1682)

Sachi Murasugi, Jeff Schoyen, Gwendolyn Toth

From the oratorio La Vergine AddolorataAlessandro Scarlatti
(1660-1725)

Recitative: “E in misero stato- Figlio, a morte tu t’en vai”

Aria: “Figlio, a morte tu t’en vai”

Recitative: “A troppo debil filo”

Aria: Aura lieve di speranze”

Barbara Hollinshead, Risa Browder, Sachi Murasugi

John Moran, Jeff Schoyen, Gwendolyn Toth

Concerto for Violoncello in A MajorLeonardo Leo
(1694-1744)

Andante peacevole. Allegro. Largo e grazioso. Allegro.

John Moran, Risa Browder, Sachi Murasugi,

Jeff Schoyen, Gwendolyn Toth

pause

Sonata in A minor for Cello and continuoGiuseppe Sammartini
(1693-ca.1750)

Andante. Allegro. Minuetto.

John Moran, Jeff Schoyen

Sonata a Tre per due Violini, Violoncello e Basso continuoGiovanni Mazzaferata
(d. 1691)

Allegro. Allegro. Largo.Vivace.

Risa Browder, Sachi Murasugi, John Moran,

Jeff Schoyen, Gwendolyn Toth

Motet op. 20, Iam diu dilecte mi JesuIsabella Leonarda
(1620-1704)

Barbara Hollinshead, Risa Browder, Sachi Murasugi,

John Moran, Jeff Schoyen, Gwendolyn Toth

A reception immediately follows the performance.

Everyone is welcome.

TRANSLATIONS

Voglio di vita uscir - Claudio Monteverdi

Voglio di vita uscir, voglio che cadano
Quest'ossa in polve e queste membra in cenere,
E che i singulti miei tra l'ombre vadano.
Gi che quel pie ch'ingemma l'herbe tenere
Sempre fugge da me, ne lo tratengono
I laci, hoime, del bel fanciul di Venere.
Vo che gl'abissi il mio cordoglio vedano,
E l'aspro mio martir le furie piangano,
E che i dannati al mio tormento cedano.
A Dio crudel, gl'orgogli tuoi rimangono
A incrudelir con gl'altri. A te rinunzio,
Ne vo pi che mie speme in te si frangono.
S'apre la tomba, il mio morir t'annuntio.
Una lacrima spargi, et alfin donami
Di tua tarda pietade un solo nuntio,
E s'amando t'offesi, homai perdonami.

I want to depart this life, I want my bones
to fall into dust, and my limbs into ashes,
and my sobs to disappear among the shadows,
since those feet, which adorn the tender grasses,
are always fleeing from me; nor are they restrained,
alas, by the bonds of the lovely son of Venus.
I want the depths of hell to see my sorrow,
and the Furies to weep for my harsh agony,
and the damned to acknowledge my torment.
Farewell, cruel one, let your pride remain
to torture others; I renounce you!
I no longer want you to dash my hopes to pieces.
The tomb opens: my death is at hand.
Shed but one tear, and at the last give me
a single sign of your pity (now too late);
and if my love has offended you, forgive me now!

Translation by Elizabeth Baber (copyright 2008)

Figlio, a morte tu t'en vai - Alessandro Scarlatti

Figlio, a morte tu t'en vai

Recitative:

E in misero stato,

Figlio, innocente Figlio,

hor ti vegg'io ahi,

ti savviso appena, languido, e sangue,

e di pungenti spine crudelmente trafitto

ahi, misero ed afflitto

ad aspergere il suol tu spargi il sangue

ne regger puoi privo di forze, e dite

il roderoso legno del tuo dorso gentile,

si, troppo grave e duro pondo

ahime che vacillante

sempri estinto cadere ad'ogni istante.

Se non mi frange in mille parti il core

ben sei di duro sasso

in rimirar spettacolo si mesto.

Tu vai, Figlio, a morire, ed io qui resto.

Aria:

Figlio, a morte tu t'en vai,

a morir vengo anch'io

che morir non dei tu sol.

Ed all'or che sirerai

con il tuo lo spirito

mio spirer per tanto duol.

Aura lieve

Recitative:

A troppo debil filo s'attende la mia speranza,

che poco o nulla oggi m'avvanza.

Aria:

Aura lieve di speranza

mi vorrebbe consolar.

Ma il conforto ch' disatante

all'alma dice n, non sperar.

My Son, you go now to die

Recitative:

And in such miserable state,
my Son, my innocent Son,
now I see you thus.

I scarcely recognize you, weak, covered with blood,
cruelly pierced with sharp thorns,
ah! so sad and wretched.

As you used to sweat, now you shed blood.

Deprived of strength and help, you can scarcely bear
the gnarled wood on your noble back,
too heavy and difficult a burden.

Alas, now faltering,
you seem exhausted, ready to fall at any minute.
If my heart did not break into a thousand pieces
then I would be truly made of stone
to see this sad spectacle.

You go to die, my Son, and I stay here.

Aria:

My Son, you go now to die,
and I will come to die with you also
because you should not die alone.

And now that I will expire,
my spirit will expire with yours,
through such immense grief.

Gentle breezes

Recitative:

My hope hangs on such a thin thread
that little - or nothing - sustains me.

Aria:

Gentle breezes of hope
would like to console me.

But comfort remains distant,
telling my soul there is no hope.

Translation by Gwen Toth.

Iam diu dilecte mi Jesu - Isabella Leonarda

Iam diu, dilecte mi Jesu, te concupivi
O blande amor, te suspiravi, et non invenio.
Me miseram, quid faciam? ergo pergamne dare membra sapor?
Ah, non potius circum ubique, nec desistam ni invenero.
O vos milites generosi, quorum gloriae in certamine consurgunt,
si quem diligit anima mea in bello vidistis,
indicate, indicate mihi ubi cubat, ubi quiescet
si eum contendam, si impugnat caput hostili,
nam ad certamen parata sum.
Resonate ergo tube, resonate. Dicite ad arma.
Non paveo. Non timeo. Ad certamen parata sum.
Resonate, ergo, tube. Ad certamen parata sum.
O demens, si credideris in bello, mi Amor pacis frustra amor non plus non plus labores.
Ah potius ad undarum delicias, ad cristalini fontis latebras
Grato limpharum murmure fluctuans pascitur Amor meus.
Ad fontes, ad limphas, ad celeris volo.
Transcendens litora, dilectum colo.
Fluctuantis cordis mei syren suavis es mihi gravis.
Nam mihi nondum venit optatus cantus, O Amor, O Amor tantus.
Quid possunt suspiria, quid labores, o mi dilecte,
si volitans in undis confugis a me?
Sed quid doleo, quid languedo?
Quiesce, cor meum. Ecce in umbrosis sylvis optatus amor,
Iam incolo in amplexus. Hic sisto pedem.
In umbrosis laetis sylvis latet meus amor.
Velox, vero, felix vado. Sponsum quaero meum.
Heu misera, amore fervens frustra circuo sylvas,
frustra vagor per hortos. Ah, non invenio.
Forsan in vertice montis quiescet amor meus.
Iam conscendo colles, iam montes apricos.
O amor meus, optata spes, culpas non reus, nam clemens es.
Te solum quaero. Beata fors, in te nunc spero, nec vincat mors.
Dilecte, quo tendis? Ah plus non iocare, ne diu morare, languentem non pendis.
Consolare me, queso, quia amore languedo.
Veni tandem, veni, O dilecte optime.
Veni, veni, mi amor. Ah toties suspiro te.
Veni, veni, O dilecte optime.
Veni, veni, mi amor. Ah toties suspiro te.

For a long time now, my beloved Jesus, I have desired you.
O alluring Love, I have sighed for you, and I do not find you.
Wretched me, what am I to do? Will I then continue to give members to taste?
Ah, I will not rather wander everywhere, nor will I cease until I have found
what I'm looking for.
O ye noble-minded warriors, whose glories rise up in the struggle,
if you have seen the one whom my soul loves in the strife,
point out, point out to me where he is lying, where he is at rest
if I might hasten to him, if the head is assailing the enemy
For I am prepared for the fight.
Sound, then, trumpets. Sound. Call to arms.
I do not tremble. I am not afraid. I am prepared for the fight.
Sound, then, trumpets. I am prepared for the fight.
Ah rather to the pleasures of the waves, to the hiding-places of the crystalline fountain.
By the pleasant murmur of the waters my Love feeds me.
To the fountains, to the waters, to the rushing [waters] I purpose [to go].
Crossing the shore, I spread a net for my beloved.
The sweet Siren [song] of my wavering heart is dire for me.
For the longed-for song has not yet come to me, O Love, O Love so great.
What can [my] sighs [do], what [can my] labors [do], O my beloved,
if tossed by the waves you withdraw from me?
But why do I sorrow? Why do I languish?
Be at peace, my heart. Behold, in shady woods, [my] longed-for love.
Already I dwell in his caresses. Here I plant my foot.
In shady, joyful woods my love is hidden.
Swift, indeed, [and] happy, I go. I seek my spouse.
O wretched [me], aflame with love I wander through the woods,
in vain I wander through the vineyards. Ah, I do not find [him].
Perhaps my love is at peace at the peak of the mountain.
Now I am climbing the hills, now [I am climbing] the mountains, the open places.
O my love, longed-for hope, . . . , for you are gracious.
You alone am I seeking. Blessed fortune, in you now I hope, and death will not conquer.
Beloved, where are you heading? Ah do not sport with me any longer, do not delay any
longer, you are not considering one who is languishing.
Comfort me, I plead, for I am languishing because of love.
Come at last, come, O best beloved.
Come, come, my love. Ah, so many times I sigh for you.
Come, come, O best beloved.
Come, come, my love. Ah, so many times I sigh for you.

Translation by Father Thomas Williams.

ABOUT THE PERFORMERS

Sachi Murasugi has performed extensively as a professional orchestral and chamber musician. She has been concertmaster of the Sorg Opera Orchestra in Ohio and the Filarmonica del Bajío in Mexico and has performed regularly with the Dayton Philharmonic, Louisiana Philharmonic and Omaha Symphony. On baroque violin she has performed with early music groups around the country, including Magnificat Baroque Orchestra in San Francisco and Bach Cantata Period Instrument Ensemble in New York. She holds performance degrees from Manhattan School of Music, CUNY Queens College and Ohio State University where she received her D.M.A. Additionally, she has studied at the Utrecht Conservatorium in the Netherlands with Wiktor Lieberman. Her teachers on baroque violin include Michael Sand and Nancy Wilson. Currently she is a full-time music faculty member at Salisbury University.

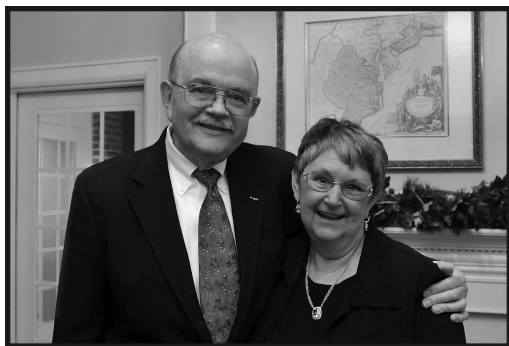
Jeffrey Schoyen is a graduate of New England Conservatory of Music, Carnegie Mellon University and SUNY Stony Brook where he earned his D.M.A. as a student of Timothy Eddy. Awards he has received include a National Endowment for the Arts Chamber Music Rural Residency Grant, Tanglewood Festival's Gustav Golden Award, and a Frank Huntington Beebe Grant to study with William Pleeth in London. Schoyen has extensive orchestral experience and has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and Principal Cellist of the Filarmonica del Bajío in Mexico. An active chamber musician and recitalist, he has given concerts throughout the United States, Germany, Mexico and Spain. Schoyen has studied the baroque cello with Myron Lutske, Phoebi Carrai, and Anthony Pleeth. Currently he is Associate Professor of Music at Salisbury University and conducts the Salisbury Symphony Orchestra.

Recognized as one of America's leading performers on early keyboard instruments, **Gwendolyn Toth** performs with equal ease on the harpsichord, organ, fortepiano and clavichord and has been heard in concert throughout North America, Europe and the Far East, and on radio networks in Holland, Germany, France and America's National Public Radio. She also has an active career as one of only a few American conductors of historical performance ensembles and is currently the director and founder of New York City's virtuoso period instrument ensemble, ARTEK. Under her direction, the ensemble released the first North American recording of Monteverdi's opera *Orfeo* on the Lyrichord label to outstanding critical acclaim. Toth holds a D.M.A. in performance from Yale University and is currently on the faculty of the Mason Gross School of the Arts, Rutgers University in New Jersey.

Risa Browder received her professional training at Oberlin Conservatory, the Royal College of Music in London and the Schola Cantorum in Basel. She began her professional career in Europe performing with groups such as Academy of Ancient Music, English Concert, Les Musiciens du Louvre, Purcell Quartet and London Baroque. Browder's interest in historical performance on violin, viola and viola d'amore, ranging from the 17th century to the Romantic era, has led her to perform as a soloist with the Folger Consort, Washington Bach Consort (concertmaster), Capriole, Boston Bach, Smithsonian Chamber Players and Rebel. Recording credits include Dorian, Chandos, Deutsche Grammophon, Virgin Classics and EMI. She is on the faculty of the Peabody Conservatory where she teaches baroque violin and viola and together with her husband, John Moran, directs the Baltimore Baroque Band.

Barbara Hollinshead is one of the Washington area's finest interpreters of early music. She performs regularly with the Washington Bach Consort, Washington Chamber Symphony, the Violins of Lafayette, and is a member of the New York City-based chamber group ARTEK. Hollinshead has been a guest artist with many early music groups including Chatham Baroque, the Four Nations Ensemble, HESPERUS, The New York Collegium and the Canadian orchestra Tafelmusik. In addition, she has sung under the baton of several eminent conductors, including Christopher Hogwood and Andrew Parrott, and has recorded under the Dorian Recordings and Albany Records labels. Currently, Hollinshead teaches at American University and is a cast member of Bach to School, an educational series of programs presented at Washington's historic Lincoln Theater.

John Moran appears regularly as soloist and chamber musician on baroque and classical cello and viola da gamba on both sides of the Atlantic. He received his professional training at the Oberlin Conservatory and the Schola Cantorum in Switzerland. After a decade in Europe where he appeared regularly with groups such as The Consort of Musicke, English Baroque Soloists and Les Musiciens du Louvre, he returned to America where he has played with the Smithsonian Chamber Players, the New York Collegium and the Boston Early Music Festival, among others. He is artistic director of the Washington, D.C.-based period instrument orchestra Modern Musick and is on the faculty of the Peabody Conservatory in Baltimore. Recording credits include Dorian Recordings, Bridge Records, Virgin Classics, Deutsche Grammophon, ERATO, ATMA Classique, Hänssler Classic, Deutsche Harmonia Mundi and Musica Oscura.



Sponsored by the Peter and Judy Jackson Chamber Music Series, providing opportunities for live chamber music concerts to be heard and enjoyed on the Eastern Shore.

Peter and Judy Jackson Chamber Music Series

The Peter and Judy Jackson Chamber Music Series features skilled musicians from the local community and from throughout the mid-Atlantic. Chamber music, because of its intimate nature, has been described as “the music of friends.” For Peter and Judy Jackson, that seems particularly apt. Friends of the arts in Salisbury, their generosity to the Salisbury Symphony Orchestra is well known. Their \$500,000 charitable remainder unitrust announced in December 2009 as well as an earlier \$100,000 challenge grant that ultimately led to a \$400,000 endowment, has given the symphony a financial stability many orchestras would envy. Through the Peter and Judy Jackson Music Performance Fund, they have underwritten concerts at the Wicomico Public Library and helped bring such groups as the American Spiritual Ensemble to Salisbury. The chamber music series has similar goals. “We’re desirous of seeing that small group ensembles have the opportunity to be heard on Delmarva,” said Peter Jackson. He particularly wants local performers “to be seen, heard and enjoyed on the Eastern Shore.” The next concert in the series is:

**The Baltimore Consort, Sunday, November 13, 2011,
Holloway Hall Auditorium, 7 p.m.**

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