

clarion

Steven Fox, *artistic director*

**MUSIC FROM PANDEMICS PAST:  
PURCELL, BIBER & SCHMELZER**

The Clarion Orchestra  
Cynthia Roberts, *guest director*

clarion

Steven Fox, *artistic director*

THE CLARION ORCHESTRA:  
MUSIC FROM PANDEMICS PAST

**Antonio Vivaldi (1678-1741)**

**Concerto Grosso in D Minor, op. 3, no. 11**

*Allegro-Adagio e spiccato-Allegro*

*Largo e spiccato*

*Allegro*

Concertino Violins: Cynthia Roberts

Edson Scheid

Myron Lutzke, concertino cello

**Heinrich Ignaz Franz Biber (1644-1704)**

**Battalia à 10**

*Presto I*

*Die liederliche Gesellschaft von allerley Humor*

*Presto II*

*Der Mars*

*Presto III*

*Aria*

*Der Schlacht*

*Lamento der Verwundten Musquetirer*

**Johann Heinrich Schmelzer (1623-1680)**

**Sonata à 3 violini**

Violins: Edson Scheid

Jude Ziliak

Francis Liu

USE OF CELL PHONES OR RECORDING DEVICES IS PROHIBITED DURING THIS  
PROGRAM. PLEASE COMPLETELY SWITCH OFF ANY ELECTRONIC DEVICES.  
THANK YOU.

**Henry Purcell (1659-1695)**

**Three Parts Upon a Ground, Z.731**

Violins: Cynthia Roberts  
Theresa Salomon  
Johanna Novom

**Henry Purcell (1659-1695)**

**Suite from The Fairy Queen**

*Overture*  
*First Music: Prelude*  
*Hornpipe*  
*If Love's a Sweet Passion*  
*Chaconne*

**Francesco Geminiani (1687-1762)**

**Concerto Grosso in D Minor, 'La Folia'**

Concertino Violins: Cynthia Roberts  
Edson Scheid  
Myron Lutzke, concertino cello

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### Notes on Tonight's Concert:

Without doubt, one of the most influential music publications of the 18th century was Vivaldi's 1711 collection of concertos entitled *L'estro armonico* (*The Harmonic Inspiration*). Although he had written concertos for years and many such works had already been in circulation in manuscript, great pains were obviously taken to make an impact with this, his third opus, but first publication of concertos. J.S. Bach thought well enough of Vivaldi's concertos to transcribe half of them for keyboard instruments, including tonight's *Concerto XI*. The favor was returned, in a sense, when, largely because of these transcriptions Vivaldi was re-discovered in the early 20<sup>th</sup> century in the wake of Bach scholarship. *Concerto XI* features two violins and a cello as the concertante group.

Biber's *Battalia à 10* is a programmatic work intended for entertainment from a master best known for his monumental *Mystery Sonatas* and a number of larger ensemble works. After a lively introduction, we hear the soldiers singing their songs, all in different keys, resulting in a cacophony rarely heard in baroque music! *Der Mars* (*The March*) evokes a fife and drum duet, wherein the bassist is instructed to place paper underneath the strings to get a particularly snare-like effect. In *Die Schlacht* (*The Battle*), the cellists snap their strings against the fingerboard to imitate gunshots. *Battalia* ends on a decidedly somber note with a *Lament for the Wounded*.

Johann Heinrich Schmelzer has the distinction of being the first German-speaking composer to publish sonatas for the violin and the first non-Italian Kapellmeister in the service of the Holy Roman Emperor. His fame and influence as a violinist and composer in mid-17<sup>th</sup> century Austria and beyond cannot be overstated. His *Sonata à 3* features three violins, each of which is given solo spotlights as well as moments of harmonious ensemble passages. Despite following his patron the Emperor to Prague to avoid the plague, Schmelzer succumbed to that pandemic of the baroque era in 1680.

As a choir boy in the Chapel Royal, Henry Purcell survived both the Great Fire of London and the plague. His *Fantasia, Three Parts Upon a Ground*, aptly describes itself, as three violins spin a fanciful series of variations over a ground bass. This repeated bass line has a superficial resemblance to that found in Pachelbel's *Kanon*, but the sophistication and inventiveness of Purcell's work far exceeds that work, with ever-shifting meters and a rich variety of textures.

*The Fairy Queen*, a semi-opera loosely based on Shakespeare's *A Midsummer Night's Dream*, was first performed in London in 1692, just a few years before the composer's death. Purcell supplied copious amounts of music, including songs, dances, and music for audience entrances and stage changes. Tonight's suite represents a very brief sampling of each of these types of pieces. The aria, *If Love's a Sweet Passion*, although performed without a vocalist, represents one of Purcell's most beautiful melodies.

Francesco Geminiani brought his violin virtuosity and his considerable composition and theoretical knowledge to England in 1714, never returning to his native Italy. As a tribute to his teacher Arcangelo Corelli, he arranged the latter's *La folia*—based on the well-known theme from the Iberian peninsula— and other sonatas from op. 5 in 1729 for string orchestra in the form of a concerto grosso. Geminiani's presence in England helped seal the everlasting popularity and influence of Italian music in northern Europe.

By Allen Whear

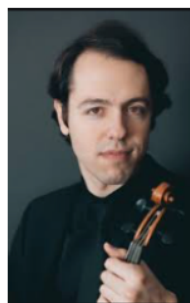


**Cynthia Roberts** is one of America's leading baroque violinists, appearing as soloist, concertmaster, and recitalist throughout the US, Europe, and Asia. She is a faculty member of the Juilliard School and also teaches at the Curtis Institute, University of North Texas, and the Oberlin Baroque Performance Institute.

She has given master classes at the University of Music and Performing Arts Vienna, Indiana University, Eastman School of Music, the Cleveland Institute, Cornell, Rutgers, Minsk Conservatory, Leopold-Mozart-Zentrum Augsburg, Shanghai Conservatory, Vietnam National Academy of Music, and for the Jeune Orchestre Atlantique in France.

In addition to serving as concertmaster for The Clarion Orchestra, Ms. Roberts performs frequently with the Trinity Baroque Orchestra, Smithsonian Chamber Players, Tafelmusik, and the Boston Early Music Festival. She also has performed as concertmaster of Les Arts Florissants and appeared with Bach Collegium Japan, Orchester Wiener Akademie, the London Classical Players, and the Taverner Players.

Ms. Roberts was featured as soloist and concertmaster on the soundtrack of the Touchtone Pictures film *Casanova*. Her recording credits include Sony, CPO, and Deutsche Harmonia Mundi.



**Edson Scheid** has been praised for his “polished playing” (*The Strad*), for being a “virtuoso violinist” (*The Boston Globe*) and a “violin virtuoso extraordinaire” (*Fanfare Magazine*). 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 a violin soloist” (*The New York Times*).

A native of Brazil, Mr. Scheid is based in New York City and plays frequently with The Clarion Orchestra. He performs on both modern and period instruments with many ensembles in the United States, and frequently tours in Europe, Asia, and North and South America with such ensembles as Les Arts Florissants and Il Pomo d'Oro.

Mr. Scheid 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 – the first recording ever of this repertoire on a period violin. *Early Music America* praised Edson Scheid for taking “his time through these works, letting them breathe without losing sight of execution or musicality...”

Mr. Scheid holds degrees from the Universität Mozarteum Salzburg, the Yale School of Music and The Juilliard School, where he was the recipient of a Kovner Fellowship. He is a two-time winner of the Historical Performance Concerto Competition at Juilliard, and a recipient of the Broadus Erle Prize at Yale.



**The Clarion Orchestra** was founded in 1957 by conductor and musicologist Newell Jenkins. Beginning on modern instruments, then switching to period instruments in the 1970s, Clarion became one of the first period ensembles with a concert series in the United States. Shortly after Jenkins's tenure, the series had a nearly ten-year hiatus until its revival in 2006 by the Clarion Board of Directors and Steven Fox. Since its revival, the Orchestra has received critical acclaim, being called 'stellar' and 'polished' by *The New York Times*, and 'legendary' by *The New Yorker*. Many of the ensemble members are acclaimed as solo and chamber musicians and serve on renowned music faculties at The Juilliard School, Bard College, SUNY Purchase, Mannes School of Music and Yale School of Music; other members of the Orchestra are recent graduates of such programs. The Orchestra has played on such prestigious stages as Weill Recital Hall at Carnegie Hall, Alice Tully Hall at Lincoln Center, the Brooklyn Academy of Music (BAM), The Metropolitan Museum of Art and The Frick Collection in repertoire that has ranged from the early Baroque to the early Romantic. In 2009, The Clarion Orchestra was featured in Jonathan Miller's iconic production of Bach's *St. Matthew Passion* at BAM. And in the spring of 2017, the Orchestra, in collaboration with Christodora, produced its first-ever staged opera production, Mozart's *Magic Flute*. The sold-out performances received critical acclaim in *The New York Times*, *Opera News*, *The New York Concert Review* and London's *Opera* magazine, which reported, 'the generously sized period orchestra played superbly.' In recent years, the Orchestra has been a recipient of three Art Works grants from the National Endowment for the Arts.

# THE CLARION ORCHESTRA

## **Violin I**

Cynthia Roberts  
Edson Scheid  
Johanna Novom  
Jude Ziliak

## **Violin II**

Theresa Salomon  
Tatiana Daubek  
Francis Liu

## **Viola**

Alissa Smith  
Daniel McCarthy

## **Cello**

Myron Lutzke  
Katie Rietman  
Allen Whear

## **Double Bass**

Doug Balliett

## **Harpsichord**

Elliot Figg

## **Lutenist**

Adam Cockerham

## UPCOMING - JOIN US!

### **Handel & Hanukkah: Handel's *Judas Maccabaeus* with Anthony Roth Costanzo and Isabel Leonard**

I December 2021, 6:30pm  
Temple Emanu-El  
I East 65<sup>th</sup> Street  
New York, NY

The GRAMMY®-nominated Clarion Choir and Clarion Orchestra, under the direction of Artistic Director Steven Fox, join forces with two of today's most celebrated American opera singers, Isabel Leonard and Anthony Roth Costanzo. The performance will take place at historic Temple Emanu-El and includes a suite from *Judas Maccabaeus* in celebration of Hanukkah. The program will also include arias, duets and choruses from Handel's *Esther*, *Israel in Egypt*, and *Rodelinda*.

This program is offered in memory of Ambassador Carl Spielvogel and generously made possible by the Diamonstein-Spielvogel Foundation.

### **New Year's Concerts: Gretchaninoff *Passion Week***

31 December 2021 & I January 2022, 5pm  
Holy Trinity Greek Orthodox Cathedral  
337 East 74th Street  
New York, NY

The Clarion GRAMMY® nominated Clarion Choir continues its tradition of performing Russian sacred music to usher in the New Year. This year the choir will perform Gretchaninoff's 13-movement *Passion Week*. It was Gretchaninoff's *Passion Week* that helped inspire Maximilian Steinberg's later work of the same name, which Clarion performed and recorded several years ago.

### **Clarion Masked Gala**

21 April 2022, 6.30pm  
The Metropolitan Club  
I East 60th Street  
New York, NY

Clarion's annual Masked Gala is our most important fundraiser, which supports our concert programs, recordings, touring, and educational programs. This year, Clarion honors Christine Stonbely, who has served as our Board President for more than twelve years and has presided over tremendous growth and achievement for the organization.



## SUMMER 2021 EVENTS!

### Josquin Marathon at the Met Cloisters

8 June 2022, 3-7pm  
The Met Cloisters  
99 Margaret Corbin Drive  
New York, NY

Marking the 500th anniversary of the death of Josquin des Prez, the players and singers of The Clarion Choir and The Clarion Orchestra will gather in the Met Cloisters to tell the story of one of the most important artistic figures of the Renaissance. From his most significant early works to his more mature expressions that changed the course of music, Clarion will explore Josquin's music in the different corners of one of New York's most extraordinary museums.

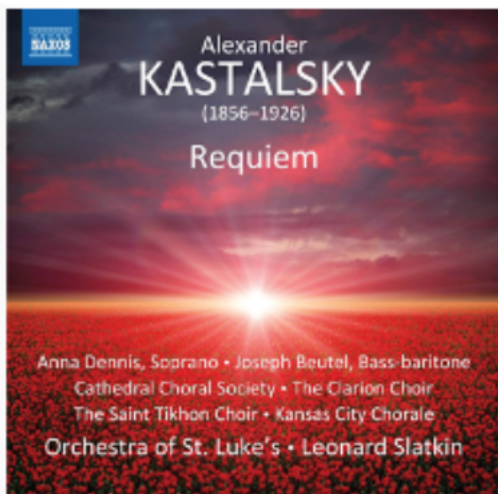
### Clarion Educational Week

31 May - 6 June 2022  
Church of the Resurrection  
119 East 74th Street  
New York, NY

Please join us from May 31 - June 5, 2022, for Clarion's Educational Week. First launched a decade ago as a collaborative project with the New York Collegium, this Educational Week invites world-renowned performers of Early Music to give master classes in the art of Historical Performance, free of charge, to elementary and high school students, as well as young professionals.

*For tickets and further information,  
please visit [clarionsociety.org](http://clarionsociety.org) or call us at 212.580.5700.*

**Clarion's acclaimed recordings are available  
at the back of the church:**



2021 GRAMMY® nomination –  
Best Choral Performance (2021)  
Producer of the Year, Classical

Billboard #1 Traditional Classical  
Album (September 2020)

BBC Music Magazine – Five Stars  
(2020)

International Classical Music  
Awards (ICMA) nomination –  
Choral Music (2021)

Opera News – Critic's Choice  
(January 2021)

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2019 GRAMMY nominee –  
Best Choral Performance

Gramophone – Editor's Choice  
(October 2018)

BBC Music Magazine –  
Five Stars for Performance  
Five Stars for Production  
(November 2018)

MusicWeb International –  
Recording of the Month  
(October 2018)

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2017 GRAMMY nominee –  
Best Choral Performance

BBC Music Magazine Award  
Nominee, 2017

BBC Music Magazine  
Choral and Song Choice, 2016

American Record Guide  
Critic's Choice, 2016



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