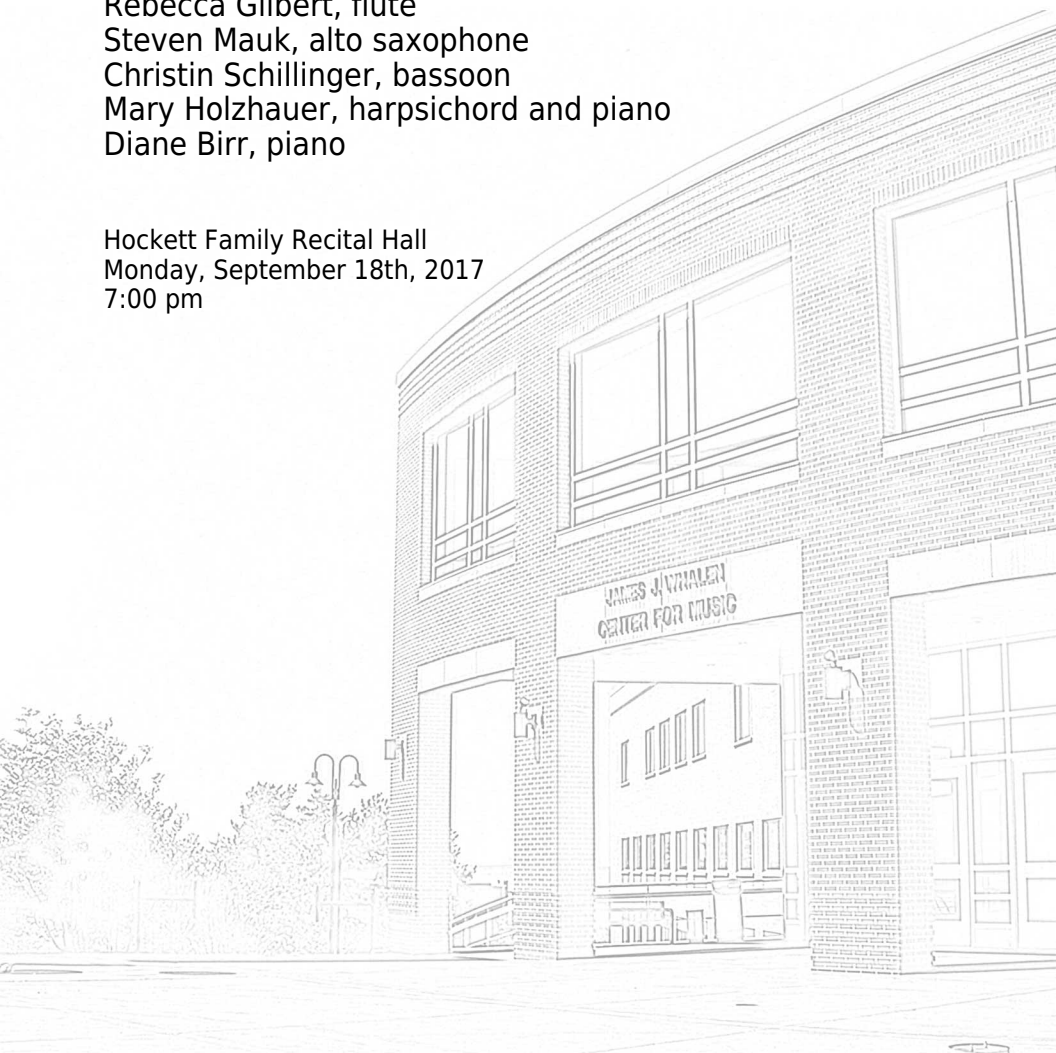


After Dinner Mint *faculty showcase recital series*

Baroque & Blue

Tamara Acosta, soprano
Dann Coakwell, tenor
Rebecca Gilbert, flute
Steven Mauk, alto saxophone
Christin Schillinger, bassoon
Mary Holzhauer, harpsichord and piano
Diane Birr, piano

Hockett Family Recital Hall
Monday, September 18th, 2017
7:00 pm



ITHACA COLLEGE

School of Music

Program

Ciaccona

Bernardo Storace
(fl. 1664)

Mary Holzhauer, harpsichord

"Rosa del ciel"

from *L'Orfeo* (1607)

"Fere selvaggie"

from *Le Nuove Musiche* (1602)

"Nigra sum"

from *Vespro della Beata Virgine* (1610)

Dann Coakwell, tenor

Mary Holzhauer, harpsichord

Claudio Monteverdi
(1567-1643)

Giulio Caccini
(1551-1618)

Claudio Monteverdi
(1567-1643)

"Sposa son disprezzata"

from *Bajazet* (1735)

Christin Schillinger, bassoon

Diane Birr, piano

Antonio Vivaldi
arr. Albie Micklich
(1678-1741)

"Ombra mai fù"

from *Serse* (1737)

Tamara Acosta, soprano

Diane Birr, piano

Georg Friderich Händel
(1685-1759)

Aria (1936)

Eugène Bozza
(1905-1991)

Steven Mauk, alto saxophone
Diane Birr, piano

Suite in A minor
from *Pièces de clavessin* (1687)
I. Preludio
II. Allemande
VI. Gigue
VII. Chaconne

Élisabeth Jacquet de la Guerre
(1665-1729)

Mary Holzhauer, harpsichord

Suite for Flute and Jazz Piano (1973)

I. Baroque & Blue
IV. Fugace
V. Irlandaise
VII. Véloce

Claude Bolling
(b. 1930)

Rebecca Gilbert, flute
Mary Holzhauer, piano

Program Notes

The goal of tonight's program is to explore the different stylistic aspects of what we refer to as "baroque" music. Many of the pieces on the program are compositions from the early-17th century through the early-18th century, the time period we commonly associate with the Baroque Era, although there are a few compositions from the 20th century also included that were heavily influenced by baroque style.

Storace's **Ciaccona** opens the program, an example of dance music and ground bass patterns—two of the largest influences on music of that time period. The influence of dance music can also be found in the movements of the **Suite in A minor** by Élisabeth Jacquet de la Guerre and in Bolling's **Suite for Flute and Jazz Piano** at the end of the program.

One of the most important aspects of baroque music was the development of a vocal style which was both dramatic and lyrical, with the middle portion of the program including some of the earliest examples of Italian monody by Giulio Caccini and Claudio Monteverdi (whose 450th anniversary of birth we celebrate this year), including the famous "**Nigra sum.**" In this music, we hear the first instances of lyrical vocal singing, or what developed into *bel canto* style, paired with the dramatic influence of rhetorical style and the desire to stir heightened emotions in the listener. The idea of expressing extreme ranges of emotion in a musical outlet is also heard in "**Sposa son disprezzata,**" (likely by Geminiano Giacomelli, and not Vivaldi) which delves into the complex combination of pain, suffering, and sadness, while Händel's "**Ombra mai fù,**" explores the serenity of comfort and consolation. In the 20th century, Eugène Bozza followed in the tradition of these passionate but lyrical arias when composing his **Aria**, with its haunting melody supported by a steady, harmonically rich accompaniment.

The last two selections may seem entirely different at first, but have several aspects in common, with the most noticeable similarity being that they both feature lilting, swung rhythms. The **Suite in A minor** is a classic example of French baroque dance music, beginning with an unmeasured prelude and including dances full of graceful *agréments* and lilting *notes inégales*. In Claude Bolling's **Suite for Flute and Jazz Piano**, similar swung rhythms in the spirit of French jazz are found throughout, while the composer also employs baroque techniques of counterpoint, fugal subject entrances, and ground bass patterns.