



## CELEBRATING THE HOLIDAYS!

### Baroque à Cinq

PREMIERE December 15, 2020 @ 7:30 pm

Available On Demand through 12/31/2020

Recorded 11/22/2020 at St Paul's Lutheran Church in Durham

David Wilson and Janelle Davis – violin

Joey O'Donnell and Suzanne Rousso – viola

Stephanie Vial – cello / Jacqueline Nappi – harpsichord

Special Guest: David Newman – baritone as the “Night Watchman” from afar

Mark Manring – audio/visual technician

**Sonata No. 7 in A Major**  
*from Sacro-Profanus Concentus Musicus*

Johann Heinrich Schmelzer (1620/1623 –1680)

**Sonata No. 2 in G Minor from Armonico Tributo**

Georg Muffat (1653 – 1704)

*Grave – Allegro – Grave – Forte e allegro – Grave – Aria - Grave – Saraband – Grave - Borea*

**Serenade a Cinque “Der Nachtwächter” C. 75**

Heinrich Ignaz Franz von Biber (1644 – 1704)

*Serenada  
Allamanda  
Aria  
Ciacona  
Gavotte  
Retirada*

**Quintet in F Major, TWV 44:11**

Georg Philipp Telemann (1681 – 1767)

*Affettuoso  
Allegro  
Adagio  
Presto*

**Pifa from The Messiah**

G.F. Handel (1685 – 1759)

***This concert is performed in memory of John Hsu***

Thanks to St Paul's Lutheran Church, Durham for the use of their sanctuary

### A note on the performance:

We vowed to be safe - masked and distanced from one another (6 feet), taking frequent breaks and opening doors to the outside when not rehearsing. We chose to play in the round, facing each other because of our extended distance we relied more than we might normally on visual cues which were much easier to see in this configuration. When recording, we played through the program twice to give us options in the editing process, inviting a few folks to sit in (with restrictions) to be our audience. We have found that playing for an empty room does not elicit the same response from the players; having even a small number of people in the audience enhances the experience for all, which we believe is reflected in the virtual performance. We hope you enjoy the concert.



### Notes from Mallarmé's artistic director, Suzanne Rousso:

I had really missed playing Baroque music since the Duke Chapel Bach Cantata series went on COVID hiatus, so have been contemplating some kind of Baroque performance for a recorded holiday program. When violinist David Wilson (who lives in the Bay Area of CA) let me know that he would be spending over a month in North Carolina in the fall and would be available to perform, I knew I had to put something together. My first thought was a program of solo/duo baroque cantatas, but I had concerns about using vocalists during COVID. Finally I settled on this all-string program of some of the yummiest quintets from the early Baroque. Five parts usually means more middle voices and therefore more than one viola. We violists do like having company.

This program, although not specifically holiday music, evokes peace and beauty, all the feelings we typically aspire to in December, and perhaps particularly crave this year. I hope you enjoy it!



### Composer Johann Schmelzer

[https://en.wikipedia.org/wiki/Johann\\_Heinrich\\_Schmelzer](https://en.wikipedia.org/wiki/Johann_Heinrich_Schmelzer), while not the best-known composer of our line-up, wrote sublime, beautiful string music. And he was Biber's teacher. His collection *Sacro-profanus concertus musicus* (sacred and profane concert music) is a skilled illustration of his credo: "Music is a pleasure for the saints and for men; it is an act of devotion, but also a symbol of human virtue." This series contains 13 sonatas for different numbers of players ranging from octet to trio sonata. Sonata No. 7 in A Major, with five instrumental parts is sectioned but is essentially played as one movement.

Much of Schmelzer's sacred music includes multiple violas, most notably his *Missa Dei patris benedicte* for 5 violas and brass. Now, that is a party waiting to happen!

**Georg Muffat** [https://en.wikipedia.org/wiki/Georg\\_Muffat](https://en.wikipedia.org/wiki/Georg_Muffat), a German composer of French/Scottish descent, wrote the five sonatas of *Armonico Tributo* (harmonic tribute) while in Italy observing the master, Arcangelo Corelli. Later published in Salzburg in 1682, they are scored for two violins, two violas and basso continuo. (Check out the brief interview in the virtual performance with our violinist, David Wilson, one of the foremost experts on Muffat. You can also get his book <https://www.amazon.com/Georg-Muffat-Performance-Practice-Florilegium/dp/B01A0CF0Y8>.)

Sonata II in G Minor is a Sonata in the Italian style - dance movements interspersed with short Grave passages of a type common in Corelli's Concerti Grossi. It seems that Handel must have known this sonata; he used the tune and bass of the Aria in a number of works, including *Agrippina*, a recorder sonata and two organ concertos.

The Serenada à 5 "mit dem Nachtwächterlied" (Serenade for Five Instruments, with the Night Watchman's Song) by Bohemian composer **H.I.F. Biber** [https://en.wikipedia.org/wiki/Heinrich\\_Ignaz\\_Franz\\_Biber](https://en.wikipedia.org/wiki/Heinrich_Ignaz_Franz_Biber), was a new work to me, and I was delighted to have stumbled upon it. It seemed perfect for the occasion - not too long, with 5 distinct independent parts (although viola 2 often doubles the bass line) and a lot of variety in tempi, texture and form. This is a typical multi-movement serenade, a form used by later classical composers like Mozart and Beethoven; Biber was definitely ahead of the curve.

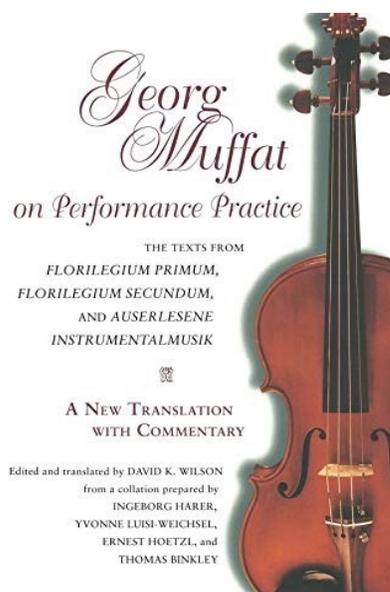
As it turns out, we were able to incorporate a short vocal part into the program in this work. Bass-baritone David Newman joined us from afar (imported virtually from Virginia) as the "Night Watchman" in the chaconne. Midway through this movement, played by lute-like plucked strings, a vocalist materializes out of nowhere, singing the texts of what were apparently actual Salzburg night-watchman calls:

*Lost Ihr Herrn Undt last euch sagn, der Hammer der Hat neyne (Zehne) gschlagen, hüets Feyer hüets wohl, Undt lobet Gott den Herrn, Undt Unser liebe Frau.*

*Listen, good gentleman, and let me announce, the bell has struck nine (ten); guard your fires, guard them well, and praise God the Lord and our dear lady!*

**Georg Philipp Telemann** [https://en.wikipedia.org/wiki/Georg\\_Philipp\\_Telemann](https://en.wikipedia.org/wiki/Georg_Philipp_Telemann) is a well-known name in Baroque music, and one of the most prolific composers ever, but little is known about his quintets for 2 violas, or Sonata à 5. There are several of them assigned to the TWV 44 classification - chamber music for 4 or more players; one in E Minor and the F Major Quintet which is the one we perform here. The music itself is straightforward and not terribly complicated, basic in their form (movements 2 and 4 are both quasi-fugal) but beautiful and sonorous highlighting the violas to their full lusciousness. There was some discussion in our group as we rehearsed whether the music was truly written by Telemann or someone else; we came to no real conclusion, so I'll leave that for you to decide.

**Georg Friderich Handel's** oratorio *Messiah* is no doubt his best-known composition, enjoyed regularly around Christmastime and often at Easter. Written in 1741 and premiered in Dublin in April 1742, it was an immediate hit and was a year later performed in London where it did not enjoy the same acclaim. It was argued that it was too religious for a concert hall, and too secular for a church.



Regardless, and perhaps because of this dichotomy, the *Messiah* has grown to be one of the most beloved of holiday traditions. The *Pifa* stands with the overture as the only non-vocal offering of the entire work. Handel uses the *Pifa* or “pastorale” to give listeners a break from the action to contemplate the miraculous birth of Jesus. The work itself is basically a trio sonata (viola 1 doubles violin 1, viola 2 doubles violin 2) with an A-B-A form; the 6/8 time signature adds to the pastorale feeling that is mirrored in the duo aria “He Shall Feed His Flock” which comes slightly later in the oratorio. [https://en.wikipedia.org/wiki/George Frideric Handel](https://en.wikipedia.org/wiki/George_Frideric_Handel)

## ARTISTS



Baroque violinist **DAVID WILSON** plays regularly with Ensemble Vermillian and Magnificat, and he is a founding member of Archetti, the Galax Quartet, and other ensembles. He has taught baroque violin at Indiana University, where he earned the Doctor of Music degree in Early Music, and he holds degrees in violin from Bowling Green State University in Ohio and The Catholic University of America in Washington, DC. He teaches violin and chamber music and directs the orchestra at the San Francisco Early Music Society’s annual Baroque Workshop. His

interests outside of music include cosmology, zymurgy and science fiction (and he would love to discover a science fiction novel about a homebrewing cosmologist). In recent years, he has performed and recorded classical music of India and the Ottoman Empire with Lux Musica (East Meets West Music and Golden Horn Records), contemporary music with the Galax Quartet (Innova Recordings), and 18th century concerti with Archetti (Centaur Records). He is the author of [Georg Muffat on Performance Practice](#), published by Indiana University Press and of the article on Georg Muffat in the *Cambridge Encyclopedia of Historical Performance in Music*, published in 2018.



Violinist **JANELLE DAVIS** enjoys a varied career as a collaborative chamber musician, orchestral player, and soloist with various North American early-music ensembles and has performed internationally in China, Europe, and the U.K. She has recorded for the IndieBarok label, Cedille records, IU Press, Heartland Baroque and has been heard in programs for PBS and live on Chicago’s WFMT classical radio

A devoted educator, Janelle has been a strings instructor for preschool through adult learners in private and university settings, as well as in the public schools, and as a partner with various non-profits that bring music to the elderly, and to communities underserved by the arts.

Janelle holds a doctoral degree from Indiana University where she specialized in historical violins and music from the 17th and 18th centuries. Janelle’s heroes and music mentors include her violin teachers, Stanley Ritchie, Cynthia Roberts, Julia Bushkova, Peter Isaacson, and Celeste Myall, as well as Mona Wilson and Wendy Gillespie, with whom she studied viola and viola da gamba, respectively.

Besides performing and teaching, Janelle is a writer and worked for many years as a writer, producer and podcast host for the syndicated early music radio program, Harmonia. Janelle is a recent transplant to Charlotte, North Carolina, where she lives with her husband and two children.



**JOEY O'DONNELL** (baroque and modern viola/violin) lives in central North Carolina where he has been performing and teaching for nearly two decades. He regularly performs in North and South Carolina with many groups, including Mallarmé and North Carolina Baroque Orchestra the, and has made a number of appearances at the Berkeley Early Music Festival with groups such as Ensemble Vermillion, the Bertamo Trio, and Heartland Baroque. In the before times, he regularly appeared on Duke

Chapel's Bach Cantata series and various other Chapel concerts. In addition to his work in early music, Joey teaches viola, violin, and music theory from his home on Zoom. Outside of music, Joey is an avid puzzler and origamist. He attended ECU for a BM and MM in viola performance and pedagogy around the turn of the century. In 2020, he has taken many long walks and written an above average number of lines of code.



Violist **SUZANNE ROUSSO** was trained at the Curtis Institute of Music, The Eastman School and the New England Conservatory, earning Bachelor and Master of Music degrees in viola performance. In her early career she held orchestral positions around the country, including with the Chattanooga Symphony and Opera, The Amarillo (TX) Symphony, The New Mexico Symphony, the Spoleto Festival and the Santa Fe Opera. From 1989-2001 Suzanne was principal violist of the Greensboro Symphony and performed regularly with the North Carolina Symphony. Additionally, from 1999-2006 she was a faculty member and performer at the Eastern Music Festival, where she also served as personnel manager.

Ms. Rouso was appointed Director of Education for the North Carolina Symphony in May 1999 where she oversaw all aspects of the Symphony's education program and in late 2006, she was appointed Director of Operations and Education of the Portland (Maine) Symphony. While in Maine she performed as a member of the Vermont Symphony, PortOpera, Opera Boston and the Portland Chamber Orchestra.

Suzanne become the Artistic Director of the Mallarmé Chamber Players in 2008, where she also performs as a violist. In 2009, she received a Regional Artist grant from The United Arts Council of Raleigh and Wake County that assisted her in purchasing a baroque viola and an Emerging Artist Grant from The Durham Arts Council in 2013 for additional Baroque technique studies. She attended the Amherst Early Music Festival in July 2012, where she appeared as a guest artist with the Amherst faculty, as well as Oberlin's Baroque Performance Institute, Tafelmusik's Baroque Winter Institute and is a member of the North Carolina Baroque Orchestra. She serves as the founder and coordinator of the NC HIP (historically - informed performance) Music Festival that is presented every other year in the month of February throughout the Triangle.



**STEPHANIE VIAL** is a widely respected cellist, praised for her technical flair and expressive sense of phrasing. Stephanie performs regularly in early music ensembles throughout the US and has given solo and chamber music concerts, lectures, and master classes at numerous universities and institutions: including The Shrine to Music Museum in Vermillion, South Dakota, The University of Virginia, Duke University, Boston Conservatory, and The Curtis Institute of Music.

Together with Elizabeth Field, she is the co-director of The Vivaldi Project, as well as its educational arm, the Institute for Early Music on Modern Instruments, which offers professional string players the opportunity to study historical performance practices using their own modern instruments. Her book, *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period,"* published by the University of Rochester Press Eastman Studies in Music series in 2008, is praised by Malcolm Bilson as "inspired scholarship" and "essential reading." She has recorded for the Dorian Label, Naxos, Hungaroton, MSR classics, and Centaur Records.

Stephanie received her Bachelor Degree from Northwestern University, followed by a Master's Degree at Indiana University and a D.M.A. in 18th-century performance practice from Cornell University. She has made Durham, NC her home since 1997, where she performs regularly and is a lecturer at the University of North Carolina at Chapel Hill.



Residing in Raleigh Durham, North Carolina, **JACQUELINE NAPPI** is a harpsichordist, pianist, organist, teacher, and avid improviser. She performs regularly with the North Carolina Symphony, the North Carolina Historically Informed Performance (HIP) Music Festival, the Mallarmé Chamber Players, the Duke University's Dance Program, and the University of North Carolina at Chapel Hill's Music Department. Past collaborations include Duke Performances, the Duke Chapel Bach Cantata Series, the Boston Early Music Festival fringe concerts, and piano improvisation for yoga classes at Global Breath Yoga Studio in downtown Durham. Jacqueline holds a Master of Music degree from SUNY Stony Brook, and a Bachelor of Music degree from The Hartt School.

Jacqueline is the Minister of Music at St. Paul's Lutheran Church in Durham, Piano Faculty and Music Coordinator at Durham Academy, and she teaches harpsichord/organ continuo lessons at UNC-Chapel Hill. Jacqueline is also Dean of the Durham-Chapel Hill Chapter of the American Guild of Organists and a member of the Board of Directors for the Mallarmé Chamber Players.



Baritone **DAVID NEWMAN** enjoys an active and varied concert career throughout North America. Hailed as "electrifying" by the Washington Post and noted by The Philadelphia Inquirer for his "eloquent, emotional singing," he has a particular love for Baroque music in general, and Bach in particular. His long association as soloist with the Bach Choir of Bethlehem has included many of Bach's major works, and a recording of Pilate in *St. John Passion* for Analekta. He performs and records regularly with Opera Lafayette, including acclaimed productions of Monsigny's *Le Deserteur* and *Le Roi et Le Fermier*, and *Lalla Roukh* by Felicien David, all released on Naxos. He can also be heard on the Dorian, Philips and K617 labels.

Mr. Newman teaches voice and music theory at James Madison University. He is the founder of Art Song Central, an archive of free public domain sheet music, and maintains a presence on YouTube, where he teaches ear training and a variety of other subjects through original songs.

**Normally we would list Mallarmé donors here but made the decision that your privacy is too important.**

**Please email [Suzanne@mallarmemusic.org](mailto:Suzanne@mallarmemusic.org) with any questions about this policy.**

## Mission Statement

The mission of Mallarmé Chamber Players is to perform *music among friends* that serves to honor the artists and the art of chamber music, to expand cultural awareness, and to build bridges in the community through education and performance.

## About Mallarmé

The Mallarmé Chamber Players, founded in 1984, are a flexible ensemble of professional musicians based in Durham, North Carolina, whose mission is to enrich the lives of the community through outstanding chamber music performance. The ensemble distinguishes itself in the community by its innovative educational programs, its commitment to creative collaboration with other organizations, its creation of significant new work and its dedication to serve a diverse population.

## **PLEASE CONSIDER SUPPORTING US!**

Mallarmé is a 501(c)3 non-profit and relies on your support to keep us in business. **To make concerts profitable we would need to charge \$150 ticket**, which, of course, is not feasible. If you want to see intimate and unique chamber music continue, especially in this time of COVID-19, would you consider making a charitable donation to Mallarmé? For more information, email us at [office@mallarmemusic.org](mailto:office@mallarmemusic.org) or call Suzanne Rousso at 919.413.3120 or donate safely online:

<https://www.mallarmemusic.org/donate/>

You may opt for a one-time donation, or become a sustainer and give monthly

**Thank you!**

Mallarmé plans to continue giving concerts for the 2020-21 season, recorded live and presented virtually until it is safe to go back to live, in-person performances.

For more information go to our website [mallarmemusic.org](http://mallarmemusic.org)

And check us out on social media #mallarmemusic

<https://www.facebook.com/mallarmemusic/>

<https://twitter.com/mallarmemusic>

Please subscribe to our YouTube channel:

<https://www.youtube.com/channel/UCc4WMIImVMa4hCQ8O6pzBs8g>

Mallarmé Chamber Players – 120 Morris Street, Durham, NC 27701  
[Mallarmemusic.org](http://Mallarmemusic.org) office@mallarmemusic.org 919-560-2788 (message only)

**We wish you and yours a happy, healthy and safe holiday season!**

