

THURSDAY, APRIL 27, 2023 AT 7 PM  
ITALIAN ACADEMY, COLUMBIA UNIVERSITY  
NEW YORK CITY

# *Arcadian Academy*

## ARTEK

Sarah Chalfy, *soprano*  
Laura Heimes, *soprano*  
Christina Kay, *soprano*  
Clara Rottsolk, *soprano*  
Clifton Massey, *countertenor*  
Gregório Taniguchi, *tenor*  
Steven Hrycelak, *bass*

Barbara Hanning, *lecturer*

Enrico Gatti, *concertino violin*  
Cynthia Freivogel, *concertino violin*  
Loretta O'Sullivan, *concertino cello*  
Alyssa Campbell, Peter Kupfer, Jeremy Rhizor, Theresa Salomon, *violins*  
Dan McCarthy, Andrea Andros, *violas*  
Arnie Tanimoto, *cello*  
Motomi Igarashi, *violone*  
Daniel Swenberg, *theorbo & archlute*  
Adam Cockerham, *theorbo & guitar*  
Christa Patton, *harp*  
Gwendolyn Toth, *harpsichord & director*

## PROGRAM

### I.

#### Arcangelo Corelli (1653-1713)

Concerto Grosso op. 6 no. 4 in D major

*Adagio - Allegro*

*Adagio*

*Vivace*

*(Giga) Allegro*

### II.

#### Alessandro Scarlatti (1660-1725)

Madrigal: Sdegno la fiamma estinse

*Ms. Rottsolk, Ms. Chalfy, Mr. Massey, Mr. Taniguchi, Mr. Hrycelak*

Sdegno la fiamma estinse  
E rintuzzò e sciolse  
Il nodo che m'arse,  
Che mi punse  
E che m'avvinse.  
Nè di piaga, nè di legame il core  
Nè d'ardore, paventa,  
Nè cura se baleni;  
Perfida!  
O s'hai quegl'occhi tuoi sereni  
Che lieti fuor dell'amoroso, impaccio,  
Sprezza l'incendio, le quadrelle e'l laccio.

*I loathe the smoldering flame  
and I rebuff the arrow  
and untie the knot  
that burns me, that pierces me,  
and that binds me.  
The heart fears neither the bonds,  
nor the wounds, nor passion,  
nor sudden cures.  
Oh treacherous one!  
If you have those clear eyes  
that are happy without amorous troubles,  
then spurn the fire, quarrels, and snares of love.*

#### Madrigal: Cor mio

*Ms. Kay, Ms. Rottsolk, Ms. Chalfy, Ms. Heimes, Mr. Massey*

Cor mio, deh non languire,  
Che fai teco languir l'anima mia,  
Odi caldi sospiri ate gl'invia  
La pietate e'I desire.  
Mira in questi d'amor languidi lumi  
Come il duol mi consumi.  
Si ti potessi dar morend' aita  
Morrei per dar ti vita,  
Ma vivi, oimè, ch'ingiustamente more  
Chi vivo tien nel l'altrui petto il core.

*Heart of mine, oh do not languish,  
for you make my soul languish with you.  
Listen to the ardent sighs  
that pity and desire send you.  
See in these languishing eyes of love  
how grief consumes me.  
If, by dying, I could help you,  
I would die to give you life;  
but you live, alas, so that he would die unjustly  
whose living heart you hold in your breast.*

## Madrigal: O Morte

*Ms. Heimes, Ms. Rottsolk, Mr. Massey, Mr. Taniguchi, Mr. Hrycelak*

O morte agl'altri fosca a me serena,  
Scaccia con il tuo stral  
lo stral d'amore.  
Spena il tuo ghiaccio l'amoroso ardore,  
Spezzi la falce tua la sua catena.

*O death, gloomy to others but bright to me,  
chase away with your arrow  
the arrow of love,  
dampen with your ice the lover's ardor,  
shatter its chain with your scythe.*

### III.

## **Bernardo Pasquini (1637-1710)**

### Cantata: Applauso musicale

*Apollo: Clara Rottsolk  
Bellezza: Sarah Chalfy  
Pallade: Laura Heimes  
Destino: Gregorio Taniguchi  
Tempo: Steven Hrycelak*

#### Sinfonia

##### *Aria: Tutti*

Di lieto concento  
risuoni ogni riva,  
e replichi il vento  
con eco gioliva:  
Viva, viva Luigia, viva, viva!

*Let every shore  
resound with happy harmony  
and let the wind repeat  
with joyous echo  
long live Luigia! Viva!*

##### *Recitativo: Apollo*

Meraviglia non rechi  
che negl'orror più ciechi  
della superba mole,  
scenda in traccia di luce a terra il sole,  
mentre il fulgor sublime,  
che già tra gigli d'oro ebbe il natale,  
or dall'esperie cime,  
vibra lampi giocondi  
ad illustrar due mondi, e oscura intanto  
de' miei pregi più chiari il primo vanto,  
quando rapir desio  
agl'occhi di Luigia un guardo solo,  
e poi girne fastoso,  
con furto sì vezzoso,  
ad arricchir di nova gioia il sole.

*It is no wonder that,  
in the darkest hours  
of enormous chaos,  
the Sun descends in a shaft of light;  
while the sublime radiance  
that was born among the golden lilies of France  
now, from western heights,  
shines in playful flashes  
to illuminate two worlds, while concealing  
from my brightest hopes my main goal  
of stealing  
a single splendid glance from Luigia's eyes,  
and then proudly returning  
with such a wanton theft  
to enrich the sun with new joy.*

##### *Aria: Apollo*

Ma voi, luci belle,  
ch'in volto sovrano,

*But you, lovely eyes,  
that shine brightly*

brillanti splendete,  
credendovi stelle,  
direte esser strano,  
ch' il sole v' invola  
i raggi che avete.  
Eppur, di vostra luce il bel riflesso,  
per sua gloria sospira Apollo istesso.

*Recitativo: Bellezza*

È dover che t' inchini,  
Nume del quarto giro,  
a quei lumi divini,  
in cui mi specchio ad abbellirmi avvezza,  
io che son la Bellezza.

*Aria: Bellezza*

Mira pur dal Gange al Tago  
Febo atterra quanto sai,  
che del mio volto più vago  
contemprar tu non potrai.

Sovra i margini odorati  
delle labra ho rose e brine,  
e son gl' ebanî filati  
ricchi fregi del mio crine.

*Recitativo: Bellezza*

Le pompe maggiori delle mie gote  
al paragon languiscono,  
e delle mie pupille  
all' ardenti scintille,  
i cori ancor di gel s' inceneriscono.  
Ma se poi mi rivolgo  
alla vaghezza altera  
della Regina Ibera,  
m' avveggo in un istante  
che l' effigie son io del suo sembiante.

*Recitativo: Pallade*

Anche da me si mira  
la maestà che spira  
della Donna real la bella salma,  
ma con stupido ciglio,  
perché Pallade son, contemplo l' alma.

*Aria: Pallade*

Quivi scorgo in Trono eletto  
la ragione  
che dispone  
d' ogni senso e d' ogni affetto.

*in your sovereign face,  
believing yourself to be stars,  
you will say it is strange  
that the sun steals from you  
the rays you have.  
And so Apollo himself, for his own glory,  
sighs for the beautiful reflection of your light.*

*You must bow,  
God of the fourth sphere,\*  
to these divine eyes,  
in which, like a mirror, adorn me,  
I who am Beauty.*

*Though you may look from the Ganges to the Tagus,  
Phoebus, and survey all the lands you know,  
you will not be able to find  
a more beautiful face than mine.*

*Above the fragrant margins of my lips  
I have roses and dewdrops  
and the rich tresses of my hair  
are made of spun ebony.*

*The most magnificent cheeks  
pale in comparison to mine.  
Even hearts of ice are reduced to ash  
when beholding  
the ardent sparks of my eyes.  
But if I then gaze upon  
the heavenly beauty  
of the Iberian queen  
I instantly realize  
that I am but a shadow of her likeness.*

*I too see  
the majesty that emanates  
from the fair body of the regal lady,  
but with an amazed eye,  
because I am Pallas, I contemplate her Soul.*

*There I perceive in the chosen throne  
the mind  
that discerns  
every sense and every emotion.*

*\*Apollo was the fourth "planet" of the Ptolemaic universe*

Veggio poi nel nobil core  
la grandezza  
che s'avvezza  
ad unirsi con l'amore.

*Recitativo: Pallade*

Ed io, che dalla cuna  
godei l'alta fortuna  
di farle ai studi miei possenti inviti,  
sol con gl'esempi aviti  
or nella Regia mente  
in ravvisare ogni lor norma impressa.

*Trio: Apollo, Bellezza, Pallade*

(Apollo) Sì fulgidi rai,  
(Pallade) Virtude si rara,  
(Bellezza) Sì vaga beltà,  
(Tutti) risplendino a gara  
né provino mai  
ingiuria d'età.  
E per propizio fato,  
immobile l'ammiri  
il veglio alato.

*Recitativo: Tempo*

Tacete, omai tacete,  
che se voi pretendete  
la rapidezza mia scorgere immota  
troppo il Tempo offendete.  
Tacete omai, tacete!

*Aria: Tempo*

Con i vanni di lievi momenti,  
volo ognora né temo stancarmi,  
chiamo i regni alla pace, ed all'armi,  
gioie desto e cagiono tormenti.

Benché arrechi trionfi o ruine,  
alle prede son sempre rivolto,  
ora i fiori rapisco ad un volto,  
ora involo i tesori ad un crine.

*Recitativo: Tempo*

Solo con gaudio estremo  
pregi accresco in Luigia, e non gli scemo.  
Anzi, più del costume  
scuoto veloce piume,  
per apportar quel desiato giorno  
in cui d'eroico pondo  
dal battezzato mondo  
dee vagheggiarsi il di lei seno adorno.

*I also see in her noble heart  
the greatness  
accustomed  
to unite itself with love.*

*And I, who have enjoyed  
the good fortune of strongly encouraging her  
from childhood to partake of my wisdom,  
now, given the attributes of her high position,  
I see in her royal mind  
the result of all her learning.*

*Such shining radiance,  
such rare virtue,  
such great beauty,  
may they outdo each other in brilliance,  
nor ever experience  
the ravages of age.  
And through the kindness of fate  
may winged Time  
admire her ever unchanged.*

*Quiet now, be silent,  
because if you claim to perceive  
that my tempo slows down  
you will offend Time too much.  
Quiet, now, be silent!*

*With wings of lightness  
I always fly, nor am I afraid of tiring.  
I call kingdoms to peace and to arms,  
awaken joy and cause torment.*

*Although I may bring triumphs or disasters  
I am always seeking prey,  
sometimes I steal the bloom from a face,  
sometimes I take the crown from a head of hair.*

*Only with great joy  
do I amplify rather than diminish Luigia's virtues.  
Indeed, more quickly than usual  
do I make haste  
to bring about that wished-for day  
when all Christendom will rejoice  
to see her bosom bear  
such a heroic burden.*

E con volo indefesso  
divien sprone a quel tempo il Tempo istesso.

*Recitativo: Destino*

Un insano pensiero in mente annidi,  
o veglio troppo ardito,  
se d'affrettar confidi  
quanto fu dal destin già stabilito.

*Aria: Destino*

Di prole diletta  
letizia perfetta  
l'Isparna regnante sì, sì goderà,  
Ma quando sia giunto  
quel placido punto,  
a nota di stelle prefisso è di già.

Di sorte feconda  
fidanza gioconda,  
intanto nell'alma accolga sì, sì,  
e l'esito attenda,  
che certa la renda,  
se mai del Destino la lingua mentì.

*Recitativo: Bellezza*

Quanto ancor sia lontano  
di sì felice evento,  
il singolar contento  
del benigno Destino a noi rivela.

*Recitativo: Destino*

Ciò tra gl'arcani miei s'aduna e cela.

*Aria: Pallade*

Al volgo de' mortali,  
i registri fatali  
che tu nasconder devi,  
io ben lo so, ma se agl'occhi de' Numi  
di celarli presumi,  
così ardita baldanza io schernirò.

*Recitativo: Pallade*

E il mio saver sovrano  
penetrarlo potrà, se all'etra attende.

*Arioso: Destino*

La cifra del destino già mai s'intende.  
E per unica sorte  
sol ne destingue i sensi, in Elicona  
il fatidico figlio di Latona.

*And with unceasing flight  
may Time quicken the arrival of that time.*

*You entertain a foolish thought,  
O you rash old man,  
if you think you can hasten  
what Destiny has already ordained.*

*A beloved offspring  
and perfect joy  
the Spanish ruler will surely enjoy.  
But when that happy event  
will arrive  
is already written in the stars.*

*In her soul, meanwhile,  
happy trust in a fruitful fate  
will be fostered indeed.  
The awaited outcome  
is sure to happen,  
for Destiny's tongue never lies.*

*How distant may be  
the singular joy  
of this happy event,  
may kind Destiny reveal it to us.*

*That is among the mysteries I keep hidden.*

*I know well that you must hide  
certain information  
from common mortals.  
But if you presume to hide this  
from the eyes of the gods,  
I disdain such bold rashness.*

*And my godly powers  
will be able to discern it in the ether.*

*The mysteries of Destiny are never to be understood.  
And only by special privilege  
may the prophetic son of Latona\*  
decipher their meaning on Mount Helicon.*

\* Apollo's mother

*Aria: Apollo*

Di quel lucidi zaffiri  
leggo, è ver, nel libro eterno  
i decreti più nascosti,  
e distinto vi discerno,  
ch'avran paghi i lor desiri  
dell'Iberia i sommi sposi.

*Recitativo: Apollo, Destino*

(Apollo) Anzi, che in breve...

(Destino) Taci, che il secreto maggiore omai tu sveli!

(Apollo) arridaranno a' miei presagi i cieli.

Ma qual raggio improvviso  
di generosa luce inclita prole,  
folgorandomi in viso  
anche dell'ombre a scorno  
d'un immenso splendor mi rende adorno?  
Ah, che ben lo ravviso,  
degli'occhi di Luigia è vanto altero,  
che s'illumini il sol dal sole Ibero.

*Aria: Apollo*

Delle vostre faville,  
o leggiadre pupille,  
pomposo il Dio di Delo ecco risplende,  
e prima dell'auroa,  
se l'universo indora,  
tutti gl'astri nel ciel d'invidia accende.

Influssi fortunati  
per voi, lumi beati,  
si pregia di goder il dio di Cinto,  
se de' nemici orrori,  
con i vostri fulgori,  
il tenebroso ardir già pende estinto.

*Recitativo: Destino*

Febo, a ragion tu godi  
mentre nel presagir sorte futura  
di presente ventura  
il possesso ottenesti,  
se da quei vaghi giri  
ciò che rapir bramavi in dono avesti.

*Duet: Apollo & Destino*

Riedo al ciel contento a pieno,  
e nel seno  
alimenta sì, sì desio costante,  
che giunga quell'istante,  
in cui devo sperar nuova fortuna  
d'ornar al soglio Ibero eccelsa cuna.

*From those glowing sapphires  
I read in the eternal book, it is true,  
the most hidden decrees,  
and I clearly discern there  
that the noble couple of Iberia  
will have their desires satisfied.*

*Therefore, in brief. . .*

*Silence, lest you unveil the great secret!  
the heavens will smile at my prophesy!  
But what sudden ray,  
what glorious offshoot of beautiful light  
blazing in my face  
putting shadows to flight,  
adorns me with such great splendor?  
Ah, I recognize it well  
as the noble pride of Luigia's eyes  
that the Iberian sun lights up.*

*From the sparks  
of your graceful pupils  
the stately god of Delos shines,  
and before the dawn  
gilds the universe,  
all the stars in heaven burn with envy.*

*The God of Mount Cynthos is pleased to enjoy  
through you, blessed lights,  
happy influences,  
if the shadowy fire  
of horrors and enemies  
is already extinguished by your splendor.*

*Phoebus, rightly do you rejoice  
that while foretelling the future  
you obtained possession  
of present happenings.  
And from those beautiful spheres  
what you longed to capture you received instead as a gift.*

*We return to heaven completely content  
and we nourish in our bosom  
such constant desire  
for the arrival of that moment  
when we might hope that good fortune  
adorns the Iberian throne with an illustrious heir.*

*Recitativo-Aria: Pallade*

Non ritardi il venir quel giorno amato,  
che di sì gran Reina,  
intanto nell'alma  
la placida calma  
le rida nell'alma,  
se lieto l'affida  
il rettore del dì coi detti suoi,  
che in breve diverrà madre d'eroi.

*Let the arrival of that beloved day not be delayed  
when within the soul  
of so great a queen  
the peaceful calm  
will smile at her,  
since the ruler of the day [Apollo]  
happily affirms in his speech  
that soon she will become the mother of heroes.*

*Recitativo: Bellezza*

Per certezza sì cara,  
dalla sposa Reale il gaudio avvolto  
or le sfavilla in volto.

*From such dear certainty  
the joy enveloping the royal bride  
now sparkles on her face.*

*Aria: Bellezza*

Nel bel labro  
di cinabro,  
più vezzoso il brio si mira,  
e s'aggira  
invaghito il Dio d'Amor  
di quegl'occhi al vago ardor,  
che renda ogni beltà di luce priva.

*On her fair  
cinnabar mouth  
a more charming spirit is seen,  
and the God of Love  
imparts  
the lovely ardor to those eyes  
that render every beauty bereft of light.*

*Coro: Tutti*

Viva Luigia, viva.

*Long live Luigia! Viva!*

*Translations by Barbara Hanning & Grant Herreid*

*About the artists*

**ARTEK**, founded by director Gwendolyn Toth in 1986, features America's finest singers and instrumentalists in performances of 17th- and 18th-century repertoire from Italy and Germany. Audiences love ARTEK concerts for their exciting, dramatic performances of baroque music, with compelling musical settings of beautiful poetry and infectious dance rhythms that infuse the performances with vitality and spirit. In addition to acclaimed performances of *I'll Never See the Stars Again*, highlights of past seasons include standing-ovation performances to sell-out crowds at the Regensburg (Germany) Tage Alter Musik Festival (1998 and 2003) and debut performances at the prestigious Boston Early Music Festival (2003) and the Berkeley Early Music Festival (2010). ARTEK toured internationally from 1997 to 2002 with the Mark Morris Dance Group, visiting major venues in the United Kingdom, Italy, and Canada as well as more than 50 of America's premier theaters. ARTEK's recordings of Monteverdi's *Orfeo* and other early Italian repertoire have been widely praised; the ensemble released its most recent recording, Monteverdi's Madrigals, Book VII in fall 2020. ([www.artekearlymusic.org](http://www.artekearlymusic.org))

Soprano **Sarah Chalfy** is an avid recitalist, cabaret performer, and collaborator with living artists in developing new works. Recent premieres include Bruce Odland and Sam Auinger's *Requiem for Fossil Fuels* in a rare live performance at the Galerius Rotunda in Thessaloniki, Greece; the title role in *ADA*, Kim D. Sherman's opera about Ada Lovelace Byron; Nellie Bly in David Friedman/Peter Kellogg's new musical *Stunt Girl*; and many others. She is the recipient of numerous awards, including top prizes in the Lotte Lenya, Rosa Ponselle, Canticum Dominum, and Bach Society of Baltimore competitions, and study grants to the Universität Mozarteum Salzburg and the Académie internationale d'été de Nice. Upcoming projects include the ongoing tour of *Artemisia: Light and Shadow*, solo cabaret shows across the Eastern seaboard, and the release of her solo album, *Love.Sex.Death: A Cabaret*.

Praised for her "sparkle and humor, radiance and magnetism" and hailed for "a voice equally velvety up and down the registers", soprano **Laura Heimes** is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird,



Tempesta di Mare, The King's Noyse, Paul O'Dette, Chatham Baroque, Apollo's Fire, Voices of Music, The New York Collegium, The Publick Musick, Brandywine Baroque, Trinity Consort, and Piffaro – The Renaissance Band, a group with whom she has toured the United States. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim's *A Little Night Music*. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, and Avian records.

Soprano **Christina Kay** enjoys a multi-faceted career as a soloist and ensemble singer. She performs regularly with Grammy-nominated True Concord Voice & Orchestra, and is the newest core member of The Western Wind, a vocal sextet dedicated to the special beauty and variety of a cappella music, as well as her own ensemble, Filigree, with mezzo-soprano Kim Leeds. In 2019, she made her Carnegie Hall debut as soprano soloist in Handel's *Messiah* with Masterwork Chorus and Orchestra. She has premiered opera roles by Timothy Lee Miller and David Chesky; recorded a romantic album of folk-influenced music with Home Port Vocal Trio; and, most memorably, gotten locked in a closet during a performance of Julius Eastman's *Macla* staged in a repurposed coal mine in the Czech Republic.

Soprano **Clara Rottsohl** has been lauded by The New York Times for her "clear, appealing voice and expressive conviction." She has sung with the American Bach Soloists, Tempesta di Mare, Seattle Baroque Orchestra, Les Délices, Pacific MusicWorks, St. Thomas Church Fifth Avenue, Magnificat Baroque, Baltimore Chamber Orchestra, Piffaro, Colorado Bach Ensemble, among many others. She has performed at the Carmel Bach Festival, Indianapolis Early Music Festival, Berkeley Early Music Festival, Philadelphia Bach Festival, Whidbey Island Music Festival, Boston Early Music Festival, and the Festival de Música Barroca de Barichara (Colombia), as well as on myriad concert series across the country. Her recordings are *Myths and Allegories*, French Baroque cantatas with Les Délices, and Scarlatti Cantatas with Tempesta di Mare. She teaches voice at Swarthmore, Haverford, and Bryn Mawr Colleges.

**Clifton Massey**, countertenor, was raised on a steady diet of country & western, bluegrass, and other close-harmony singing in Dallas, TX. He has participated in the Ojai Festival, Tanglewood Music Festival, Oregon Bach Festival, and the early-music festivals of Berkeley, Boston, and Utrecht. As a soloist, he has sung with Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra, and the American Classical Orchestra and is an alumnus of Chanticleer. Highlights of recent seasons include performing with pop icon Madonna at the Met Gala, modern premieres of Bassani's *Giona* and Stradella's *La Susanna* with the Academy of Sacred Music, and performing in the inaugural two month installation of Reich Richter Part at The Shed.

**Gregório Taniguchi** crafts compelling and unstuffy performances that move audiences. His dedication to rhetoric in music draws listeners to hear historical works as a dynamic and living part of our musical culture, illuminating classics for a modern audience. As a soloist, he has appeared as the Evangelist in Bach's *St. John Passion* and *Christmas Oratorio*, Æneas in Cavalli's *La Didone*, and Septimius in Handel's *Theodora*. He has toured Ecuador with the emerging ensemble Las Aves and presented historically-informed 17th-century Italian and Spanish sacred repertoire in the cathedrals of Quito during Holy Week. He enjoys the alchemy of collaborative ensemble singing, especially with Santa Fe Desert Chorale, Clarion Vocal Ensemble, Seraphic Fire, Cantus, Washington Bach Consort, Oregon Bach Festival, and Staunton Music Festival.

**Steven Hrycelak**, bass, has performed new music with Roomful of Teeth and at festivals including Ostrava Days in the Czech Republic, New Music New College, Prototype, and the Bang on a Can Marathon. He is a member of the Choir of Trinity Wall Street, where he has been a frequent soloist on works from Schütz, Bach, and Handel to Stravinsky and Terry Riley. As an early musician, he performs regularly with Blue Heron as well as The English Concert and the Mark Morris Dance Group. He works regularly with Pegasus, NYS Baroque, ARTEK, the Portland Bach Experience, and TENET Vocal Artists/The Green Mountain Project, and will tour the UK with TENET next spring to celebrate the 450th anniversary of the birth of Thomas Tomkins. He is also a vocal coach and accompanist, and has studied six languages beyond his native English.

Violinist **Enrico Gatti** has dedicated himself to the study of 17th- and 18th-century repertoire. He has concertized extensively in Europe, Canada, America, Russia, Japan and Australia, performing with, among others, La Petite Bande, Ensemble 415, Concerto Palatino, Hesperion XX, La Real Cámara, as leader of Les Arts Florissants, Les Talens Lyriques, The Taverner Players, The King's Consort, Ricercar Consort, Bach Collegium Japan, Accordone Ensemble, Accademia W. Hermans, Concerto Köln and ARTEK (New York), as well as with directors such as Gustav Leonhardt and Ton Koopman. He directs the Ensemble Aurora, which he founded in Italy in 1986. He has recorded for Harmonia Mundi (France and Germany), Accent and Ricercar (Belgium), Fonit Cetra, Tactus and Symphonia (Italy), Arcana and Astrée (France), Glossa (Spain) as well as recording for the Italian, French, Swiss, Spanish, Dutch, Belgian, German, Swedish, Finnish, Russian, Canadian, and American radio networks. He was assigned the first prize "Antonio Vivaldi" in 1993 and 1998 and several times the "Diapason d'or." He currently teaches at the Royal Conservatory of The Hague and at the Conservatorio "G.B. Martini" of Bologna.

**Cynthia Miller Freivogel** is the leader and concertmaster of the ARTEK chamber orchestra (New York), the Baroque Chamber Orchestra of Colorado, and Combattimento (the Netherlands) where she is also co-artistic director. As a solo artist, she is known on YouTube as the Vivaldi “Summer” and “Winter” soloist with Voices of Music (Berkeley, California). She also has been heard playing Beethoven’s *Triple Concerto* with Philharmonia Baroque (San Francisco). She is a frequent guest leader and concertmaster for groups all over the world, including Handel and Haydn Society (Boston), Concerto Köln (Germany), Concerto d’Amsterdam (Netherlands), Trupe Barocca (Brazil), Joshua Rifkin’s Bach Ensemble at the Stockholm (Sweden) and Antwerp (Belgium) Early Music Festivals, Collegium Musicum den Haag (Netherlands) and Voices of Music. Ms. Freivogel has played with chamber orchestras from the west coast to the east coast and now in Europe, including with Vox Luminis orchestra, Holland Baroque Society, Amsterdam Baroque Orchestra, American Bach Soloists, Apollo’s Fire, Portland Baroque, Handel and Haydn Society, and Boston Early Music Festival Opera. She currently lives in Amsterdam with her family.

**Loretta O’Sullivan**, cello, has played key roles in chamber ensembles including the Four Nations Ensemble, The Haydn Baryton Trio and the Classical Quartet. Ms. O’Sullivan has given memorable performances of music by Frescobaldi, Caldara, Porpora, Leclair, Handel, Haydn, Schobert, Mozart and Beethoven, performing cello sonatas, concertos, trio sonatas, arias with cello obbligato, string quartets and virtually every form and format in three centuries of well known and rarely heard music. She is principal cellist with Opera Lafayette and principal cellist for the Bach Choir of Bethlehem, one of America’s most venerable musical organizations. Her performances of the complete Geminiani *Sonatas* with the Four Nations Ensemble can be heard on Orchid Classics.

**Alyssa Campbell**, violin, is a recent graduate from The Juilliard School. She has performed at prominent music festivals, including the American Bach Soloists Academy, Chautauqua Music Festival, Oregon Bach Festival, Berwick Academy, and the Tafelmusik Baroque Summer Institute. In 2016 she co-founded the Detroit Chamber Orchestra, an ensemble dedicated to making classical music in the Detroit area accessible and relevant.

**Peter Kupfer**, violin, has performed and recorded with Philharmonia Baroque Orchestra, American Bach Soloists, Apollo’s Fire, Aulos Ensemble, Four Nations, Handel & Haydn Society, Opera Lafayette, Smithsonian Chamber Orchestra, and Tafelmusik. Festival appearances include Berkeley Early Music Festival, Monterey Jazz, Aston Magna, Mostly Mozart, Edinburgh, and the Maggio Musicale festival in Florence.

**Jeremy Rhizor**, violin, is noted for playing “virtuosically but with fluid grace” by the New York Times. He is the founder and director of the Academy of Sacred Drama, with a mission to explore the forgotten cultural treasures of sacred dramatic music. He has led the modern-day and American premieres of Baroque oratorios by Bassani, Draghi (at Yale’s Institute of Sacred Music), Freschi, and Pasquini as well as rarely heard works by Stradella, Scarlatti, and Charpentier.

Violinist **Theresa Salomon** has appeared in many international festivals including the Ostrava Days Festival and Prague Spring Festival in the Czech Republic; the Gulbenkian Festival in Portugal; the Festival Presence in Paris; and the Takemitsu Memorial Festival. As a performer of contemporary chamber music she has worked with the STX Ensemble Xenakis in the USA and S.E.M. Ensemble. She has recorded for Vandenburg and Tzadik Labels.

**Dan McCarthy**’s playing of the violin, viola, viol, and viola d’amore has been described as “virtuosic” by Seen and Heard International. He has toured with Jordi Savall, Masaaki Suzuki, Orchestra of the Age of Enlightenment, Tafelmusik Baroque Orchestra, and American Bach Soloists, and performs on the East Coast with Bach Vespers at Holy Trinity, Washington Bach Consort, REBEL, Teatro Nuovo, Academy of Sacred Drama, and Tempesta Di Mare, and many others.

**Andrea Andros**, viola, performs with the Boston Early Music Festival, Handel and Haydn Society, and the Connecticut Early Music Festival, among others. She is concertmaster at Radio City Music Hall, the NY Gilbert and Sullivan Players, and performs regularly with the NY Grand Opera and Orchestra of St. Luke’s. Her discography includes over 30 recordings and her commercial credits include numerous movie soundtracks, television, and radio spots.

Gold medalist and first-ever American laureate of the 7th International Bach-Abel Competition, **Arnie Tanimoto** has quickly established himself as one of the foremost viol players in the USA. Described by the New York Times as a “fine instrumental soloist” he has performed and recorded in venues across North America and Europe with the likes of Barthold Kuijken, the Boston Early Music Festival Ensemble, and the Smithsonian Consort of Viols.

**Motomi Igarashi**, violone, performs with American Classical Orchestra, Anima, ARTEK, Bach Collegium Japan, BEMF, the Concert Royal, Foundling Orchestra, Handel and Haydn Society, Long Island Baroque, and has appeared as a soloist in the Brandenburg Concerto No. 6 with the New York Philharmonic.

**Daniel Swenberg**, lute and theorbo, has performed regularly throughout North America with many leading ensembles and artists including ARTEK, Rebel, the Metropolitan Opera, the Carmel Bach Festival, Mr. Jones and the Engines of Destruction, Ensemble Viscera, Opera Atelier/Tafelmusik, Catacoustic Ensemble, the Four Nations Ensemble, Apollo's Fire, the Handel and Haydn Society, Skid Rococo, the Newberry Consort, Lizzy & the Theorboys, Music of the Baroque, the Aspen Music Festival and the Orchestra of St. Luke's, and in recital with Renée Fleming and Kathleen Battle at Carnegie Hall. He received awards from the Belgian American Educational Foundation (2000) for a study of 18th-century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany, at the Hochschule für Künste. He is on the early music faculty of the Juilliard School.

**Adam Cockerham** specializes in theorbo, lute, and baroque guitar. He has performed with numerous ensembles – Philharmonia Baroque Orchestra, Trinity Baroque Orchestra, Mostly Mozart Festival, Four Nations Ensemble, ARTEK, New Vintage Baroque, Academy of Sacred Drama and Juilliard415. His discography includes recordings with Jarring Sounds, El Mundo, ARTEK, Trinity Baroque Orchestra, NOVUS NY, Augusta McKay Lodge, Emi Ferguson + Ruckus, and Pacific Guitar Ensemble.

**Christa Patton**, harp, has performed throughout the Americas, Europe, and Japan with many of today's premier early music ensembles including Piffaro, the Renaissance Band, Early Music New York, Boston Camerata, The King's Noyse, Folger Consort, Newberry Consort, Apollo's Fire, Parthenia, ARTEK and Chatham Baroque. Opera credits include New York City Opera, Wolf Trap Opera, Opera Atelier and the Opera Theater of Saint Louis.

**Barbara Russano Hanning**, lecturer, is Professor Emeritus at The City College of New York and the Graduate Center of the City University of New York, where she taught seminars in madrigal, early opera, and Monteverdi. Her work has appeared in *The New Grove Dictionary of Music and Musicians* (1980), *Renaissance Quarterly*, *Journal of the American Musicological Society*, and *Journal of Seventeenth-Century Music*. She was a founding member of the Society for Seventeenth-Century Music, served as its president from 1993-1997, and was made an Honorary Member of the Society in 2012.

Recognized as not only one of America's leading performers on early keyboard instruments but also as a respected conductor and music director, **Gwendolyn Toth** has performed throughout North America and Europe. "Her interpretive skills are sensitive and intelligent, and she clearly has a gift for program conceptualization." – The New York Times. Her numerous CD recordings of Renaissance and baroque music have been recorded on historic Dutch organs in Noordbroek, Zeerijp, Oosthuizen, Eenum, and Krewerd. Ms. Toth has conducted at Sadler's Wells Theater in London, BAM in New York City, Skylight Theater in Milwaukee, National Gallery in Washington DC, Astoria (Oregon) Music Festival, Carmel Bach Festival, and as guest conductor for the Washington Bach Consort at National Presbyterian Cathedral.

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