

2011-12 CONCERT SERIES

ALL CONCERTS ARE HELD ON SATURDAYS AT 8 PM AT
THE HISTORY PLACE WITH THE EXCEPTION OF THE
DECEMBER 10th CONCERT WHICH WILL TAKE PLACE IN
THE CARTERET COUNTY LIBRARY IN BEAUFORT.

The History Place
1008 Arendell Street
Morehead City

Carteret County Library
1702 Live Oak Street
Beaufort

The American Music Festival Concert Series gratefully acknowledges
THE HISTORY PLACE staff and volunteers for their support

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americanmusicfestival.org

P.O. BOX 1099
BEAUFORT, NC 28516
252.728.6152

Please remember the American Music Festival in your will.

The American Music Festival is supported by
the Arts Council of Carteret County, Public Radio East,
the NC Arts Council and the National Endowment for the Arts.



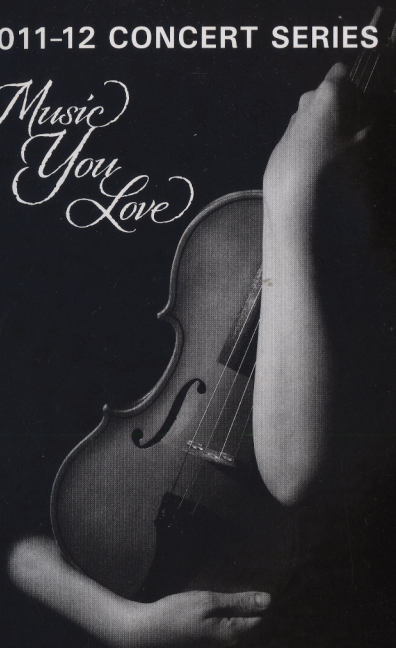
THIS PROJECT RECEIVED SUPPORT
FROM THE NORTH CAROLINA ARTS
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THE STATE OF NORTH CAROLINA AND
THE NATIONAL ENDOWMENT OF THE
ARTS, WHICH BELIEVES THAT A GREAT
NATION DESERVES GREAT ART.



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*Music
You
Love*



**THE AMERICAN
MUSIC FESTIVAL**

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americanmusicfestival.org



PROGRAM

- Ciaccone in C major*
from *Suite no. 5* Johann PACHELBEL (1653-1706)
- Sonata sopra la Monica* Biago MARINI (1587-1663)
- Toccatà for solo lute* Alessandro PICCININI (1566-1638)
- Noels for solo harpsichord*
Noel Etranger
La Musete
Quand Jesu Naquit a Noel Louis-Claude DAQUIN (1694-1772)
Jean-François DANDRIEU (1682-1738)
Claude-Bénigne BALBASTRE (1727-1799)

- Sonata in G major, Op.3, No. 6* Arcangelo CORELLI (1653-1713)
Vivace - Grave- Allegro - No.6
- Sonata in G minor Op. 2 No. 6* Georg Friederich HANDEL (1685-1759)
Andante
Allegro
Arioso
Allegro

INTERMISSION

- Sonata in E minor, Op. 1, No. 2* Antonio VIVALDI (1678-1741)
Grave - Corrente Allegro
Giga Allegro - Gavotta Allegro

- Sonata for Violoncello in D major* Georg Philipp TELEMANN (1681-1767)
Lento
Allegro
Largo
Allegro

- Noels sur les instruments* Marc-Antoine CHARPENTIER (1643-1704)
Les bourgeois de Châtre
Joseph et bien marié
Vous qui désirez sans fin

- Lilliburlero* Henry PURCELL (1659-1695)

- Fancy Minuet* Pierre Landrin DUPORT (1762-1841)

- Suonate da Camera a tre, Opera Prima* Antonio VIVALDI
Folia XII

The VIVALDI PROJECT provides unusual and creative performances which address not just the interpretation of 17th- and 18th-century music, but the very nature of its presentation and reception. All programs are thoughtfully constructed so as to become meaningful live performances. The motto for VP is that music is an "event" and not a "product"; event being defined as a live performance, and product being defined as a recording. It is the belief of Director Elizabeth Field that recordings have had a particularly detrimental effect upon baroque and classical repertoire. Recordings present artificial and highly edited versions of compositions, which would likely be virtually unrecognizable to their originators. Such works were written at a time when their very existence was dependent on the personal and spontaneous expressions and interpretations of live performers for live audiences. Music from the 17th and 18th century is highly rhetorical in nature. Its composers, theorists, pedagogues, and even critics viewed instrumental music as a language in its own right, just as capable of communicating ideas and emotions, only through melody and harmony rather than words. It is interaction with the audience which renders each performance unique. In a VP concert, therefore, the audience is addressed before and/or during each concert, and "included" in the performance. BIOS

Violinist Allison EDBERG, is one of the preeminent performers on baroque and modern violin, Allison Guest Edberg has been praised by *The Chicago Sun Times* as "impeccable, with unerring intonation and an austere beauty." Currently the concertmaster of the Indianapolis Baroque Orchestra, a founding member of the early music ensemble Olde Friends, and the education director for the Lafayette Symphony Orchestra, she has performed throughout North America with Apollo's Fire, Chatham Baroque, Ensemble Gallie, the founding Baroque Orchestra, La Monica, the Washington Bach Consort, and the Vivaldi Project. Frequently featured at the Bloomington Early Music Festival and the Indianapolis Early Music Festival, Edberg has served on the faculty of the Interlochen Arts Camp as well as those of DePauw University, Indiana State University, Lawrence University, and Ohio State University. A student of Stanley Ritchie at the Indiana University Early Music Institute, Edberg received a bachelor of music degree from the Peabody Institute of the Johns Hopkins University and a master of music degree from the University of Michigan, where she studied with Camilla Wicks.

Elaine FUNARO is the Artistic Director of Alléora, a non-profit organization that sponsors a worldwide competition for new harpsichord music as well as a frequent performer at international early music festivals. Funaro has premiered compositions on five continents, performing in Amsterdam, Rome, Manchester, Berkeley, Boston and Tokyo. In addition to her numerous solo recitals, including concerts at the Smithsonian Institution and the Library of Congress, Funaro continues to play with numerous symphonies and chamber music ensembles. She has recorded for the Centaur, Gasparo, Wildboor and the Classic Concert labels. She graduated from Oberlin College and attended the New England Conservatory of Music, Il Conservatorio Cherubini in Florence, Italy, and the Sweelinck Conservatory in Amsterdam. Her teachers have included Gustav Leonhardt, Ton Koopman, John Gibbons and Lisa Crawford.

William SIMMS, an active performer of early music, appears regularly on theorbo and baroque guitar with Apollo's Fire, the Bach Sinfonia, the Baroque Chamber Orchestra of Colorado, the Folger Consort, and Harmonious Blacksmith. He has been heard with the American Opera Theatre, the Baltimore Consort, the Cleveland Opera, Opera Lafayette, the Washington Bach Consort, and Washington National Opera at the Barns at Wolf Trap, the Corcoran Gallery of Art, the Kennedy Center, the Library of Congress, and Washington National Cathedral. Simms received a bachelor of music degree from the College of Wooster and a master of music degree from the Peabody Institute. Formerly on the faculty at the Interlochen Arts Camp, he currently teaches at Mount St. Mary's University and Hood College, where he founded and directs the Hood Early Music Ensemble. He has recorded for the Centaur, Dorian, and Electra labels.

Stephanie VIAL, cellist, is a sought-after lecturer, soloist, and continuo player. She has performed throughout North America with such groups as the Atlanta Baroque Orchestra, Apollo Ensemble, and Les Violons du Roy, and has recorded for Dorian, Naxos, Centaur Records, and Hungaroton. Fanfare Magazine, in a review of the Naxos recording of Quantz flute sonatas, gives "a particular bow to Stephanie Vial, who manages to make each cello intervention a delight to the ear." She is the co-director of The Vivaldi Project and The Modern Early Music Institute, which offers professional string players the opportunity to study historical performance practices using their own modern instruments. Ms. Vial received her training on the modern cello at Northwestern University, followed by a Master's Degree at Indiana University. She holds a D.P.M.A. in 18th-century performance practice from Cornell University. Her book *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical Period* was published by the University of Rochester Press Eastman Studies in Music series. Malcolm Bilson praises her book as "inspired scholarship" and "essential reading." Ms. Vial has taught at Duke University and is on the faculty at the University of North Carolina at Chapel Hill. This year she has also been teaching at the Curtis Institute.

Annie LOUD, violinist and violist, is the principal violist with the Washington Bach Consort, and performs with the Virginia Symphony, Portland Baroque Orchestra, The Violins of Lafayette, Chatham Baroque, Baroque Arts Project, and at the Wolf Trap and the Bloomington Early Music Festival. She currently teaches at the Washington Conservatory of Music, and was previously Artist-in-Residence at Chowan College, where she was founder-director of the Meherin Chamber and Youth Orchestras, taught strings, music history, and music appreciation. She has studied with Jaap Schroeder and Stanley Ritchie. She holds a Bachelor of Music degree from Converse College.