

Music from London

Bennington Baroque
12 July 2015
Carriage Barn, Park-McCullough House
North Bennington, Vermont

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| Sonata in E Minor, Op. 1 No.1 (c. 1730)
for flute and continuo, H359
<i>Grave</i>
<i>Allegro</i>
<i>Adagio</i>
<i>Allegro</i> | George Frideric Handel
(1687–1759) |
| 3 Pieces from My Ladye Nevells Booke (1591)
<i>A Fancie</i>
<i>The Fifte Pavian</i>
<i>The Galliarde to the same</i> | William Byrd
(1543–1623) |
| "Oh, let me weep"
with flute obbligato,
from <i>The Fairy Queen</i> (1692), Act V | Henry Purcell
(1659–1695) |
| 2 Pieces in D Major
for viola da gamba without bass (c. 1770)
<i>Preludio</i> (WK 205)
<i>Allegro moderato</i> (WK 208) | Carl Friedrich Abel
(1723–1787) |
| "But ere we this Perform"
Duo from <i>Dido and Aeneas</i> , Act II (c. 1689) | Purcell |
| Intermission | |
| Sonata in A major, Op. 5 No. 1 (1746)
for cello and continuo
<i>Andante – Allegro – Andante -- Allegro</i> | Francesco Geminiani
(1687–1762) |
| "Süsser Blumen Ambraflocken," HWV 204
from 9 DEUTSCHE ARIEN (1724–27) | Handel |
| Sonata No. 3 in D Major, TWV 40:120
for flutes, violins or basses de violes
from 6 SONATES EN DUO (Paris, 1738; R/London, 1746) | G.P. Telemann
(1681–1767) |

Spiritoso – Larghetto – Allegro assai

"In den angenehmen Büschen," HWV 209 Handel
from 9 DEUTSCHE ARIEN (1724–27)

Trio in G Major, Op. 16 No. 4 (1783) Abel
originally for two flutes and bass
Allegro – Andante -- Tempo di Minuetto

"Shepherd, shepherd"" Purcell
Duo from *King Arthur* (1691), Act II

Text Translation

Süßer Blumen Ambräpflocken:

Ambrosial petals of sweetness
Your silvery sheen incites me
To glorify Him that made thee.
And as you fall, I will soar
Heavenward and sing praises
To Him who created the world.
Ambrosial petals...

In den angenehmen Büschen:

In the pleasant bushes
where light and shadow mix
seek in silent pleasure
your eye and heart to refresh
Then lift contented feelings
out of your breast
and sing praise
to the Creator's Goodness.

Performer bios.

A performer and scholar, **Mathieu Langlois** holds degrees from Western University (Canada) and the Royal Conservatory of The Hague (The Netherlands), and has held grants from the Canadian Bureau for International Education and the Social Sciences and Humanities Research Council of Canada. A student of Wilbert Hazelzet and Kate Clark, Mathieu has concertized on baroque and renaissance flutes with the Attaignant Consort, the Kitchener-Waterloo Chamber Music Society, the Rotterdam Baroque Ensemble, the Musica Viva Orchestra, the Bach Orchestra of The Netherlands, and the Bennington Baroque. Mathieu is currently completing a Ph.D. in musicology at Cornell University. Mathieu was director of Cornell's performance practice ensemble, Les Petits Violons, from 2010-2012, and was the founding director of Cornell's Renaissance Wind Consort in 2013-2014.

Sandra Mangsen retired to North Bennington in 2011 after teaching musicology and historical performance at the University of Western Ontario for twenty-three years. She holds degrees in musicology (Cornell University) and harpsichord performance (McGill University) and has also taught at McGill, Queen's University (Kingston, Ontario) and Temple University. She founded Bennington Baroque in 2012 in order to present historically informed performances of baroque music and to justify giving her two

harpichords house space. Sandra's book, *Songs without Words: Keyboard Arrangements of Vocal Music in England, 1560 to 1760*, is forthcoming (2016) from the University of Rochester Press (Eastman Studies in Music). Her 1992 recording of French harpsichord music, *Entretiens*, is available from CDBaby.com.

Kerry Ryer-Parke is a performer of many musical styles, from oratorio, opera, early music and new works to folk, jazz and rock. She has been the Director of the Bennington Children's Chorus since 1994 and the Bennington Voice Workshop since 2002. Member of the Core Music Faculty at Bennington College, she is an Artist Associate in Voice at Williams College. As soprano soloist she has appeared with the Foundation for Baroque Music, Adirondack Baroque Players, Bennington Baroque, Cantata Singers, Williams Chamber Players, Berkshire Symphony, Sage City Symphony, Danbury Symphony, Skidmore College Choirs, Williams College Choirs, Williamstown Early Music, The New Opera, Aoede Consort, Battenkill Chorale, Burnt Hills Oratorio Society, Northern Berkshire Chorale, and the Bennington County Choral Society. She is the lead singer and bass player in the Catbird Trio, and the rock band The Prescription.

André Laurent O'Neil performs up and down the East Coast and across the Atlantic. In Albany he plays cello, fortepiano and viola da gamba with Capitol Chamber Artists, who have also premiered his compositions. André has just returned from his fifth visit to Belgrade, Serbia, where he performed several concerts at the Belgrade Early Music Festival under the auspices of New Trinity Baroque, on whose Vivaldi Concertos CD he is a featured soloist. With NTB he was also in residence five times at the Piccolo Spoleto Festival in Charleston, SC, and performs frequently in Atlanta. André also played with the Handel and Haydn Society for two seasons in Boston's Symphony Hall. He studied baroque cello with Jaap ter Linden at the Royal Conservatory in The Hague, Netherlands and has completed workshops with eminent gamba performers Wieland Kuijken, Vittorio Ghielmi, Sarah Cunningham, Juan Manuel Quintana and Paolo Pandolfo. André has collaborated with Bennington Baroque since its inception a few years ago.