2-1-1991

Capriole

Department of Music, University of Richmond

Follow this and additional works at: https://scholarship.richmond.edu/all-music-programs

Part of the Music Performance Commons

Recommended Citation

Department of Music, University of Richmond, "Capriole" (1991). Music Department Concert Programs. 856.
https://scholarship.richmond.edu/all-music-programs/856

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.
Capriole
Ensemble in Residence at the College of William and Mary

The Origins of Bel Canto

Friday February 1, University of Richmond
North Court Recital Hall, 8:15 p.m.
Saturday February 2, Williamsburg Regional Library
Arts Center Theatre, 8:15 p.m.
Sunday February 3, Chrysler Museum Theatre,
Norfolk, 3:00 p.m.
I. *Musiche a una, due e tre voci*, 1615
   Mie speranze lusinghiere
   Io vidi in terra
   Valli profonde

II. *What if I never speede*, 1603
   Can she excuse my wrongs with vertues cloake, 1597
   Sorrow stay, lend true repentant teares, 1600
   His goulden locks time hath to silver turned, 1597
   Sir John Langton His Pavan for lute
   Fantasie from *Varietie of Lute Lessons*, 1610
   It was a time when silly bees could speake, 1603
   In darkness let me dwell

III. *Arie Musicali*, 1630
   Non vi partite
   Aria de Romanesca: Dunque dovro
   Aria di Passacaglia: Cosi mi disprezzate
   Eri gia tutta mia

   Intermission

IV. *Jubilate Domino*

V. *Dialogue: Ich leide billig*

VI. *Partita XI*
   Preluda (1645-1700)
   Al lemanda
   Corrente
   Sarabanda
   Giga

VII. *Dalla guerra amorosa*

VIII. *Lungi da me, pensier tiranno*

IX. *Voi che cercate amore, Duelli e terzetti*, 1705

---

*Capriole*

Derek Lee Ragin, countertenor
James Weaver, bass-baritone
Wayne Moss, viola da gamba
Howard Bass, lute and archlute
Gayle Johnson, harpsichord, director
Program Notes

Secular songs for the solo voice first began to be an important art form in the last twenty years of the sixteenth century. As professional singers began to find an appreciative secular audience in the court of Northern Italy, they were eager to show off their technical virtuosity and the music written for approximately 1580-1600 was extremely florid and highly ornamented. In his Nuove Musiche published in 1600 Giulio Caccini heralded a new, less ornamented style that subjected vocal virtuosity to the over-dramatic and emotive content of the poem. Ornamentation became more expressive than technical, with trills expressing exultation and joy while dissonances emphasized the sweetness of the resolution. Caccini was the first to describe subtle dynamic ornamentation that crescendo and decrescendo on a long note to emphasize important words. Light dance-like songs such as Mie speranze lusinghieri, however, are less concerned with expressing the emotions of the text and could use fast stepwise ornaments that tickle the ear and are simply virtuosity for its own sake. Marco da Gagliano, published in 1615 is an excellent example of this monodic style of which as maestro di capella to the Medici for thirty five years, was a leading proponent. In both Io vidi in terra a Valli profonde the character of each poem is clearly evoked, serenity in the first and despair in the second. The singer can show off his prowess in the ornamentation at specific words which add to the poetic imagery such as the fast motion on aer (air) depicting winds; the jagged melodic line and rhythms at precipitante (hurled rocks); and the twisting, writhing sixteenth-note line on serpenti (snakes).

The Arie Musicali of Girolamo Frescobaldi were published in 1630 during a six year sojourn in Florence; the rest of his life was spent in Rome. The duets are strophic canzonettes which repeat the same melody and bass for all three verses based on dance-like rhythms, like Gagliano’s Mie speranze lusinghieri. Aria di Romanesca and the Aria di Passacaglia are both based on stock bass patterns. The Aria di Romanesca is a strophic song whose melody is carefully crafted to express the emotional contents of the text of a verse and is thus a tribute to the Florentine style led by Caccini & Gagliano. The Aria di Passacaglia, on the other hand, reflects the early cantatas being written by Frescobaldi’s Roman contemporaries at that time both in the sectional alternation of aria and recitative and in the flowing lyricism of the melody.

It was soon after this, in 1640, that the term Bel Canto was first used in an Italian treatise on the art of singing and it was probably referring to this new lyrical Roman style which, while emphasizing the beauty of the voice, still offered plenty of opportunity for the singer to show off his technical skill through effortless delivery of florid ornamentation. It is this combination of a naturally beautiful voice, technical and mastery of emotive communication that were to continue as the style of Italian singing that became known as Bel Canto.

Elizabethan England was particularly taken with Italian ideals and, in response to them, developed the genre of the English lute song, beginning in 1597 with the publication of John Dowland’s First Booke of Songs or Ayres. The English show an equal sensitivity to expressing high quality poetic texts yet lyricism prevails over the more self-conscious manipulations of the Italians via word painting or ornamentation. There is often a play on words, such as in “It was a time when silly bees could speake” where time and thyme are both implied. The lute pieces were published by Dowland’s son, Robert Dowland, in 1610.

The Germans were particularly fond of the Italian style and many went to Italy to study, bringing home music and ideas. Andreas Hammerschmidt’s Dialogue between Jesus and the repentant thief crucified with Him hearkens back to the sacred duets of Heinrich Schutz who studied with Monteverde in Venice. Dietrich Buxtehude’s Jubilate Domino unites technical virtuosity which expresses the joy of the text with Italianate word painting such as melismas at cantate and psallite (let’s sing) or the arpeggiated serpenti evoque trumpet battle cries at in buccinis et vocae tubae (with the sound of cornettes & trumpets).

George Frideric Handel studied in Italy from 1705-1710, during which time he wrote many cantatas such as Lungi da me and Dalla guerra amorosa. He undoubtedly heard the music of Antonio maestro di capella in Venice at the time. Lotti’s Duetti e Terzetti were published in 1705 and may well have been the model for Handel’s Italian chamber duets. The works of both composers show the maturation of the cantata and the establishment of fixed forms based on the experiments from the seventeenth-century clearly separate and alternate recitative and aria and use the Da Capo form where the first half of the form is repeated, creating a tri-partite form. Both require a virtuoso command of brilliant figurations to evoke affective communication to express the text, thus synthesizing the seemingly opposing focuses of the sixteenth and early seventeenth centuries of virtuoso ornamentation vs. emotive rendering of the text.

- Gayle Johnson
<table>
<thead>
<tr>
<th>Italian Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mie speranze lusinghiere</td>
<td>My hopes that were so promising,</td>
</tr>
<tr>
<td>Mie speranze lusinghiere</td>
<td>Vainly wished for pleasures,</td>
</tr>
<tr>
<td>Desiato in van piacere</td>
<td>Deceitful glances, although so late</td>
</tr>
<tr>
<td>Falsi sguardi, Ben che tardi</td>
<td>I am finally freed from you;</td>
</tr>
<tr>
<td>Da voi sciolto pur mi volto</td>
<td>So now I turn toward the path of liberty</td>
</tr>
<tr>
<td>Al sentier di libertade</td>
<td>And love-free is my heart</td>
</tr>
<tr>
<td>E d'Amore sgombro 'l core</td>
<td>That was languishing without pity.</td>
</tr>
<tr>
<td>Che languis senza pietade</td>
<td></td>
</tr>
<tr>
<td>Bacco amico a desir miei,</td>
<td>Bacchus, friend of my desires</td>
</tr>
<tr>
<td>Fugator de' pensier rei</td>
<td>Ouster of bad thoughts</td>
</tr>
<tr>
<td>Sol m'arrida Meco arrida</td>
<td>He alone will favor me with a true welcome</td>
</tr>
<tr>
<td>Festeggiante, Fiammegiante</td>
<td>Celebrating and beaming</td>
</tr>
<tr>
<td>Tra le tazze rubinose</td>
<td>Among the ruby wine-cups;</td>
</tr>
<tr>
<td>E m'inviti Co'suo inviti</td>
<td>And may he entice me with his lure</td>
</tr>
<tr>
<td>Cinto il crin d'Edera e rose.</td>
<td>his head crowned with ivy and roses.</td>
</tr>
<tr>
<td>Chi d'amor mal fortunato</td>
<td>Whoever is unfortunate in love</td>
</tr>
<tr>
<td>Porta 'l core arso, e piagato</td>
<td>His heart is seared and wounded.</td>
</tr>
<tr>
<td>I suoi duoli, Riconsoli</td>
<td>May his sorrows be consoled</td>
</tr>
<tr>
<td>Co' i possenti Lenimenti</td>
<td>By the powerful sensations</td>
</tr>
<tr>
<td>Di che Bacco sana l'alme</td>
<td>With which Bacchus cures all souls.</td>
</tr>
<tr>
<td>Bacco pio, Bacco Dio</td>
<td>Pius Bacchus, Godlike Bacchus</td>
</tr>
<tr>
<td>Io vidi in terra</td>
<td>I have seen on earth angelic habits and celestial beauties unique in this world</td>
</tr>
<tr>
<td>Io vidi in terra angelici costumi</td>
<td>Which gladden and pain my memory so much</td>
</tr>
<tr>
<td>E celesti belleze al modo sole</td>
<td>That all else I look at seems like dreams, shadows and vapor,</td>
</tr>
<tr>
<td>Tal che di rimembrar mi giova e dole</td>
<td>And I have seen tears from those two beautiful eyes</td>
</tr>
<tr>
<td>Che quanto io miro par sogni, ombre, e fumi;</td>
<td>That have made the sun envious a thousand times.</td>
</tr>
<tr>
<td>E vidi lagrimar que'duo bei lumi</td>
<td>And I have heard sighing words that were so moving</td>
</tr>
<tr>
<td>C'han fatto mille volte invidia al Sole</td>
<td>That they would displace mountains and hold back floods.</td>
</tr>
<tr>
<td>Et udi sospirando dir parole</td>
<td>Love, Wisdom, Courage, Pity and Pain</td>
</tr>
<tr>
<td>Che farian gir i monti e star i fiumi.</td>
<td>Joined, weeping in a sweeter concert</td>
</tr>
<tr>
<td>Amor, Senno, Valor, Pietate e Doglia</td>
<td>Than any that has been heard in the world,</td>
</tr>
<tr>
<td>Facean piangendo un piu dolce concento</td>
<td>And heaven was so intent upon this harmony</td>
</tr>
<tr>
<td>D'ogni altro che nel mondo udir si soglia</td>
<td>That not a leaf could be seen moving in the branches</td>
</tr>
<tr>
<td>Ed era il Ciel a l'armonia si intento</td>
<td>So full of sweetness was the air and the breeze.</td>
</tr>
<tr>
<td>Che non se vede' in ramo mover foglia</td>
<td></td>
</tr>
<tr>
<td>Tanta dolcezza havea pien l'aere e l'vento.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Italian Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valli profonde</td>
<td>Deep valleys, enemies of the Sun,</td>
</tr>
<tr>
<td>Valli profonde al Sol nemiche Rupi</td>
<td>Proud cliffs menacing the sky,</td>
</tr>
<tr>
<td>Che'l ciel superbe minacciate grotte</td>
<td>Grottos which silence &amp; darkness never leave,</td>
</tr>
<tr>
<td>Onde non parte mai silentio e notte</td>
<td>Winds that cover the sky with black clouds,</td>
</tr>
<tr>
<td>Aer che d'altra nube il Ciel occupi</td>
<td>Rocks hurled down from high cliffs,</td>
</tr>
<tr>
<td>Precipitanti sassi alte de rupi</td>
<td>Unburied bones, walls overgrown with weeds</td>
</tr>
<tr>
<td>Ossa insepolte herbose mura e rotte</td>
<td>Once the abode of men, but now reduced todens</td>
</tr>
<tr>
<td>D'huomini albergo gia hor pur condotte</td>
<td>Where even wolves and serpents fear to go;</td>
</tr>
<tr>
<td>Che temon gir tra voi serpente e lupi</td>
<td>Lonely fields, uninhabited shores</td>
</tr>
<tr>
<td>Erme campagne inhabitatati lidi</td>
<td></td>
</tr>
</tbody>
</table>
Ove voce d'huom mai l'aer non fiede
Ombra son io dannata al pianto eterno
Che tra voi vengo a deplorar mia fede
E spero al suon de lacrimosi stridi
Se non si piega al Ciel mover l'inferno.

III. Non vi partite
Non vi partite, Se voi m'amate,
Non me lasciate, luci gradite, no,
Non vi partite, non mi lasciate Ch'io mi morro.

Fermate il piede, Dolce mia vita
Porgete aita a tanta fede, si,
Fermate il piede, Porgete aita Ch'io mi morro.

Fermate il volo, Belta celeste,
Mie voci meste, Udite, e'l duolo, su
Fermate il volo, Mie voci meste non state piu.

Aria di Romanesca
Dunque dovro del puro servir mio
Crudel, or riportar tormenti e pene.

O tradite speranze, o van desio,
Che sepolta nel duol l'alma mi tiene.

Te, amor, te solo ora incolpar degg'io,
Che m'involi, tiranno, ogni mio bene.

Te, incolpar degg'io, che prendi a gioco
Che m'arda il cor di crudeltade il foco.

Aria di passacaglia
Cosi mi disprezzate?
Cosi voi mi burlate?
Tempo verra, ch'Amore
Fara di vostro core
Quel che fate del mio,
Non piu parole, addio.

Datemi pur martiri;
Burlate i miei sospiri
Negatemi mercede.
Otraggiate mia fede
Ch'in voi vedrete poi
Quel che mi fate voi.

Belta sempre non regna,
E s'ella pur v'insegnna
A disprezar mia fe
Credete pur a me
Che s'oggi m'ancidete
Doman vi pentirete.
Non nego gia ch'in voi
Amor ha i pregi suoi
Ma so che'l tempo cassa
Belta che fugge e passa
Se non volete amare,
Io non voglio penare.

Il vostro biondo crine, Le guance purpurine,
Veloce piu che maggio Tosto faran passaggio.
Prezzategli pur voi, Ch'io ridero ben poi.

Eri gia tutta mia
Eri gia tutta mia,
Mia quel l'alma e quel core,
Or da me ti disvia Nuovo affetto d'amore.
O bellezza, o valore,
O mirabil bellezze, ove sei tu?
Eri gia tutta mia, or non sei piu.
Ah, che mia non se piu!

Sol per me gli occhi belli,
Rivolgevi ridenti.
Per me d'oro i capelli,
Si sciolgivano a' venti.
O fugaci contenti,
O dolcezza, o belta, dove sei tu?
Eri gia tutta mia ...

Ah, che piu tu non miri,
Il gioir del mio viso
Il mio canto, il mio riso
e converso in martiri.
O dispersi sospiri,
O sparita pieta dove sei tu?
Eri gia ...

Paraphrase of Psalm 150
Jubilate Domino omnis terra
Cantate et exsultate et psallite
Psallite Domino cithara et voce psalmi
in buccinis et voce tubae
Jubilate in conspectu regis Domini.

XVIII Dialogue a 2.
"Ich leide billig nach meinem verdienten Lohn;
Du aber, O Herr Jesu,
hast nichts ungeschickts gehandelt
O Herr, gedenke mein, gedenke mein,
wenne du in dein Reich kommest."
"Wahrlich, wahrlich, ich sage dir
heute wirst du mit mir im Paradies sein."

I don't deny that
Love has its prize in you.
But even so, Time destroys
Beauty which flees and passes.
If you do not wish to love,
I do not wish to suffer.

Your blond hair, your rosy cheeks
Will pass quicker than May.
Rest assured that I will laugh well then.

Eri gia tutta mia
You used to be all mine
Mine, this heart and soul
Now a new love tears you from me.
O beauty, o merit,
O wonder of beauties, where are you?
You used to be all mine; now you are no longer. Ah, you are no longer mine!

Only for me the beautiful eyes
used to turn to me smiling.
For me the golden hair
was released to the wind.
O fleeting pleasures,
O sweetness, o beauty, where are you?
You used to be all mine ...

Ah, that you no longer see
joy in my face.
My song, my smile
is turned into agony.
O despairing sighs,
O vanished pity, where are you?
You used to be all mine ...

Jubilate Domino
Praise the Lord, all ye lands
Sing and rejoice and play,
Play to the Lord on the lute and with sounds
of cornettes and trumpets
Let us be joyful in the sight of the kingdom
of the Lord.

Andreas Hammerschmidt
Ich leide billig
"I am receiving the due reward of my deeds;
But you, Lord Jesus
have done nothing wrong.
Remember me, Lord, when you
come into your kingdom."
"Truly I say unto you,
this day shalt thou be with me in Paradise."
Cantata: Dalla guerra amorosa

Recitative
Dalla guerra amorosa or che ragion mi chiama
o miei pensieri, fuggite, pur fuggite.
Vergognosa non e in amor la fuga
che sol fuggendo un’alma del crudo amor
puo riportar la palma.

Aria
Non v’alletti un occhio nero
Con suoi sguardi lusinghiero
Che da voi chieda pietà.
Che per far le sue vendette
e con arco e con saette
ivi amor nascoso sta.
Non v’alletti...

Recitative
Fuggite, si fuggite! Ah! di quanto veleno,
amore asperge i suoi piaceri.
Ah! quanto ministra duol, e pianto,
a chi le seque, e le sue leggi adora!
Se un volto v’innamora, sappiate o pensieri miei,
Che cio che piace in brev’ ora svanisce
e poi dispiace.

Aria
La bellezza e com’ un fiore
sul mattin di primavera vivace e bella,
Che la sera langue e more
si scolora e non par quella.

Recitative & Aria
Fuggite, si fuggite!
A chi servo d’amor vive in catena
E dubbioso il gioir, certa la pena.

Cantata: Lungi da me

Recitative
Lungi da me, pensier tiranno!
Tu mi vorresti rendere infelice
col farmi credere Tirsi un traditore.
Ah! sento ch’il mio core mi dice,
che non puo l’alma si bella esser a me rubella.
Dunque da questo sen fugga l’affanno!
Lungi da me, pensier tiranno!

Aria
Pensier crudele, se vuoi ch’io creda
ch’il mio bel Tirsi sia ingannator!
Fia ch’il mio amore meco l’unisca,
poi lo bandisca da questo cor.
Pensier crudele...

Recitative
Ma se amor cio contrasta c’l cor ripugna
la sua virtu mel vieta
e la sincerita del suo bel genio
non vogliono ch’io creda che sia Tirsi ingrato.
Lungi, dunque da me, pensier spietato!

Dalla guerra amorosa

Recitative
Now that Reason calls me, flee from the am',
war, o my thoughts!
Fleeing from love is not shameful,
for only in fleeing can a soul receive the pal
of victory from cruel Love.

Aria
So be not enticed by beautiful black eyes
with their deceiving looks
which ask you for mercy.
In order to take their revenge
they make love grow by means of

the bow and arrows of Cupid.
So be not enticed...

Recitative
Flee, yes flee! Ah! Love sprinkles its pleasur
with so much poison.
Ah! how much he administers sorrow and te
to those that follow him and adore his laws!
If you once fall in love, know, o my thought
that peace vanishes in that brief hour
and then you will regret it.

Aria
Beauty is like a flower,
lively and beautiful in the spring morning,
but in the evening it languishes
and dies discolored.

Recitative & Aria
Flee, yes flee!
Those who serve love lie in chains
The joy is doubtful but certain the pain.

Lungi da me, pensier tiranno!

Recitative
Away, tyrannous thought!
You want to make me unhappy
by making me believe that Tirsi is a traitor.
Ah! I hear my heart say to me
that such a beautiful soul could not betray
Thus, flee from this breast, anxiety!
Away, tyrannous thought!

Aria
Cruel thought that wants me to believe
that my fine Tirsi is a deceiver!
If my love were to unite him with me,
then I would banish this thought from my h
Cruel thought...

Recitative
But if love resists it and the heart is reluctan
his merit prevents me
and the sincerity of his genius

do not let me believe that Tirsi is a deceiver.
Far away from me, pitiless thought!
Aria
Fuggi da questo sen, o barbaro pensier!
Lasciami in pace!
Sebben m'aduli amor,
per te consente il cor perch'è ti piace.
Fuggi da questo sen...
Recitative
Non sa il mio cor sincero
credet'error capace un'alma grande.
Dunque torna, o pensiero,
coi segni a funestar la mente oppressa
e lascia a me la libertade intiera
di cedere Tirsi mio d'alma sincera.
Aria
Tirsi amato, adorato mio Nume!
Vieni, o caro, ritornami in sen
Farfalletta son io, che le piume ardo al lume
del caro mio ben.

Duetto: Voi che cercate amore
Voi che cercate Amore, poveri amanti,
io vi dirò dov'è.
Nelle guance d'Eurilla, il traditore,
qual serpe infra le rose
gia si nascose, ed essa il ricovera.
Credete, amanti, a me
che per tormento mio, purtroppo, il so
purtroppo, il vedo, e tardi
lo conosco all'lace, all'arco, ai dardi.

Aria
Flee from this breast, barbarous thought!
Leave me in peace!
Though you cajole me, love,
my heart yields to you because it pleases you.
Flee from this breast...
Recitative
My sincere heart does not know how to
believe a great man capable of error.
Thus go back, terrible thought,
with your tokens to distress the oppressed mind
and leave me the freedom to believe my Tirsi sincere.
Aria
Beloved Tirsi, my adored god!
Come, beloved, return to my arms.
I am like a butterfly whose wings burn in
in the light of my beloved.

Gala Performance and Reception
The legendary artist from Holland
Max van Egmond
performs with Capriole
Tuesday, February 26, Ewell Recital Hall
College of William and Mary, 8:00 p.m.
His only concert in Virginia!
Reservations suggested due to limited seating; call 220-1248
Tickets available at Box Office $25.00

Last Concert of Capriole Series
Odes to Joy & Sorrow
Music of Henry Purcell & John Blow
featuring Steven Rickards & James Weaver
Friday, April 26, University of Richmond North Court Recital Hall, 8:15 p.m.
Saturday, April 27, Chrysler Museum Theatre, Norfolk, 8:15 p.m.
Sunday, April 28, Williamsburg Regional Library Arts Center Theatre, 3:00 p.m.
The Artists

Countertenor Derek Lee Ragin is in great demand throughout Europe and the United States, particularly for baroque opera. A native of Newark, Mr. Ragin is constantly on the move and since his last performance with Capriole last February has performed in Washington D.C., New York, Cologne, Munich, Salzburg, and London. Some of his most exciting recent performances include Gluck's Orfeo at the London Philharmonia, with John Elliot Gardiner, in New York City and in his Salzburg debut. He will be recording it in May for the Phillips label. He particularly enjoys the music of Handel and since his Metropolitan Opera debut he has sung Handel's Giulio Cesare at the Early Music Festival in Utrecht, Holland, Terschelling, directed by Nicholas McGegan, recorded in Hungary last June; the role of Guido in Flauto Montone Carlo and Caen, France, directed by Rene Jacobs and recorded on the Harmonia Mundi label; a recording of Handel cantatas on the CCRS label; and Tamerlano on the Erato label. Other recent recordings include a set of Vivaldi cantatas on the Etcetera label and Pergolesi's Stabat Mater. Mr. Ragin received his B.M. at the Oberlin Conservatory where he and Ms. Johnson first performed together in Collegium Musicum. He then studied with Max van Egmond at the Sweelinck Conservatory in Holland.

Bass-baritone James Weaver is best known as an oratorio soloist and has appeared throughout the United States including Chicago, Houston, San Francisco, Washington D.C., Baltimore, the Bach Festival in Philadelphia, and the Berkeley Early Music Festival in California. His most recent appearances include Handel's Joshua with Basically Baroque in Chicago; a series of Bach cantatas with the American Baroque Soloists in Marin County, California; Monteverdi's 1610 Vespres directed by Philip Brett at the Berkeley Early Music Festival; Bach's St. John Passion with the San Francisco Bach Choir; Bach's Christmas Oratorio and St. John Passion with the Smithsonian Chamber Orchestra and Chorus, the latter recorded on the Smithsonian label; and "Bawdy Ballads", a program of seventeenth-century English music with the Baltimore Consort which is soon to be released on the Dorian label. He was recently heard in two national broadcasts on National Public Radio: one of J.S. Bach's Christmas Oratorio with the Smithsonian Chamber Orchestra and Chorus on Christmas Eve and one of Bach cantata 80 performed by the American Baroque Soloists on Performance Today in January. A native of Detroit, Michigan, he studied at the University of Michigan and then received a performance degree from the Sweelinck Conservatory in Amsterdam where he studied with Max van Egmond.

Howard Bass has performed throughout the United States in solo, lute song and ensemble programs. He is a member of La Rondinella and the Baltimore Consort and has performed with the San Fe Opera, the Smithsonian Chamber Players, the Theater Chamber Players of the Kennedy Center, the Folger Consort, and many other Washington-area ensembles. He has recorded with La Rondinella, the Smithsonian Chamber Players, the Folger Consort, the Baltimore Consort, the Choral Arts Society of Washington and the New England Consort of Viols. As a soloist he gives recitals across the country, the Smithsonian National Associates Program. Mr. Bass is a program coordinator in the Department of Public Programs at the Smithsonian National Museum of American History.

Wayne Moss, a native of Virginia, is a graduate of the Oberlin Conservatory of Music where he studied with Catherina Meints & Auguste Wenzinger. He has appeared extensively in the southern and southwestern United States and in Europe both as soloist and as member of various ensembles. He is an associate faculty for viola da gamba and performance practice at North Texas State University, South Methodist University, University of Texas at Austin, and Rice University as well as coaching at the American Institute of Musical Studies in Graz, Austria. He has performed and recorded with Colonial Williamsburg Foundation.

Gayle Johnson, Artistic Director of Capriole, is a scholar-performer who specializes in seventeenth-century Italian music. She has conducted cross-disciplinary studies of Renaissance and Baroque dance, Italian poetry, and the relationship between music and the graphic arts. A native of Richmond, Virginia, Johnson studied harpsichord with Margaret Irwin-Brandon and John Gibbons and holds degrees from the Oberlin College and Conservatory.
AMICI ($25-99)
Mrs. Millie Andrews
Mr. Edwin Agnese
Mr. & Mrs. Donald Ball
Mr. & Mrs. Bob Bland
Mrs. Doreen Bannister
Mr. & Mrs. Robert Burgess
Mrs. Doris Capstaff
Mr. & Mrs. Thomas Chamberlin
Mr. & Mrs. Charles Cooper
Mr. & Mrs. Kenneth Crumbly
Mr. Deane Doolen
Mr. & Mrs. Morton Eckhause
Mr. & Mrs. A.Z. Freeman
Mr. & Mrs. Alan Fuchs
Mr. & Mrs. Chester Grosch
In memoriam: Katherine Harris
Mrs. Evelyn Huffman
In memoriam: Martita Cabrie Johnson
In memoriam: Edith D. Kratz
Mr. & Mrs. Ray C. Kromer
Mr. Frank Macdonald
Mr. & Mrs. Cary McMurrnan
Mr. Tim Morton
Dr. U. K. Motekat
Mr. & Mrs. Fraser Neiman
Ms. Karen Rose
Mrs. Eleanor Sandford
Mr. & Mrs. Emilio Santini
Mr. & Mrs. Harry Smith
Mr. Ray Southworth
Dr. Lee Tepley
Mr. & Mrs. William Tims
Mr. Bob Tomlin
Mr. Robert Welsh

PATRONI ($100-249)
Mr. & Mrs. Ray Adams
Mr. & Mrs. Cook
Mrs. Richard France
Mr. & Mrs. Bruce Grant
Mr. & Mrs. Michael McGiffert
Mr. & Mrs. Joe Phillips
Mr. & Mrs. George Rublein
Mrs. Margaret Stevenson
Mr. & Mrs. Paul Stockmeyer
Junior Women's Club
Mr. & Mrs. Bob Wind

COMPAGNI ($250-499)
Drs. P.L. & N.G. Wilds

ANGELI ($500 & above)
Mr. & Mrs. Woodrow Reasor
Norfolk Commission for the Arts & Humanities
York County Commission for the Arts

ARCHANGELI ($1000 & above)
College of William & Mary
Mr. & Mrs. Mason W. Johnson
In memoriam: Edith D. Kratz
Dr. & Mrs. W.E. Newby
Philip Morris - York Engineering
Mr. & Mrs. Robert Rumer
Williamsburg Commission for the Arts
Virginia Commission for the Arts

BUSINESS CONSORTIUM FOR ARTS SUPPORT
Burroughs and Watson, Inc.
The Camp Foundations
The Colonial Auto Group
Crestar Bank
First Hospital Corporation
Foundation (anonymous)
The Norfolk Foundation
Norfolk Shipbuilding & Drydock Corp.
Norfolk Southern Foundation
Old Dominion Tobacco Company/
Hoffman Beverage
Scott & Stringfellow Investment Corp.
Signet Bank
Sovran Financial Corporation
Union Camp Corporation
Virginia Natural Gas, Inc
The Virginian-Pilot/Ledger Star
Willcox & Savage, P.C.

IN KIND CONTRIBUTIONS
College of William and Mary
Days Inn Downtown
Junior Women's Club
Mr. Charles Parris
Ms. Suzanne Rublein
Mr. Herbert Watson
University of Richmond
US Air
Waters Advertising

These concerts are made possible in part by grants from the Virginia Commission for the Arts, the National Endowment for the Arts, the Business Consortium for Arts Support in Norfolk, and the City of Norfolk & Norfolk Commission for the Arts and Humanities.