

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](mailto: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.

**CAPRIOLE**  
**The Origins of Bel Canto**

I. *Musiche a una, due e tre voci*, 1615

Mie speranze lusinghiere  
Io vidi in terra  
Valli profonde

Marco da Gagliano  
(1582-1643)

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

John Dowland  
(1562-1626)

III. *Arie Musicali*, 1630

Non vi partite  
Aria de Romanesca: Dunque dovro  
Aria di Passacaglia: Così mi disprezzate  
Eri già tutta mia

Girolamo Frescobaldi  
(1583-1643)

Intermission

IV. Jubilate Domino

Dietrich Buxtehude  
(c. 1637-1707)

V. Dialogue: Ich leide billig

Andreas Hammerschmidt  
(1612-1675)

VI. Partita XI

Preluda (1645-1700)  
Allemanda  
Corrente  
Sarabanda  
Giga

Auguste Kuhnel  
(1645-1700)

VII. Dalla guerra amorosa

George Frideric Handel  
(1685-1759)

VIII. Lungi da me, pensier tiranno

G.F. Handel

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

Antonio Lotti  
(1667-1740)

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 courts of Northern Italy, they were eager to show off their technical virtuosity and the music written for them 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 overall dramatic and emotive content of the poem. Ornamentation became more expressive than technical, with trills expressing exultation and joy while dissonances emphasize the sweetness of the resolution to consonance on words such as love or kindness. 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 lusinghiere*, however, are less concerned with expressing the emotions of the text and instead use fast stepwise ornaments that tickle the ear and are simply virtuosity for its own sake. Marco da Gagliano's *Musiche a una, due e tre voci*, published in 1615 is an excellent example of this monodic style of which he was *maestro di capella* to the Medici for thirty five years, was a leading proponent. In both *Io vidi in terra* and *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 *precipitanti* (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 lusinghiere*. The *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 each 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 the effortless delivery of florid ornamentation. It is this combination of a naturally beautiful voice, technical skill 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, bring 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 Monteverdi in Venice. Dietrich Buxtehude's *Jubilate Domino* unites technical virtuosity which expresses the joy of the Lord with Italianate word painting such as melismas at *cantate* and *psallite* (let's sing) or the arpeggiated figures to evoke 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 Lotti's *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. They clearly separate and alternate recitative and aria and use the Da Capo form where the first half of the cantata is repeated, creating a tri-partite form. Both require a virtuoso command of brilliant figurations and 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

I. Mie speranze lusinghiere

Mie speranze lusinghiere  
Desiato in van piacere  
Falsi sguardi, Ben che tardi  
Da voi sciolto pur mi volto  
Al sentier di libertade  
E d'Amore sgombro 'l core  
Che languì senza pietade.

Bacco amico a desir miei,  
Fugator de' pensier rei  
Sol m'arrida Meco arrida  
Festeggiante, Fiammeggiante  
Tra le tazze rubinose  
E m'inviti Co'suo inviti  
Cinto il crin d'Edera e rose.

Chi d'amor mal fortunato  
Porta 'l core arso, e piagato  
I suoi duoli, Riconsoli  
Co'i possenti Lenimenti  
Di che Bacco sana l'alme  
Bacco pio, Bacco Dio  
Donator di lauri, e palme.

Io vidi in terra

Io vidi in terra angelici costumi  
E celesti bellezze al modo sole  
Tal che di rimembrar mi giova e dole  
Che quanto io miro par sogni, ombre, e fumi;  
E vidi lagrimar que'duo bei lumi  
C'han fatto mille volte invidia al Sole  
Et udi sospirando dir parole  
Che farian gir i monti e star i fiumi.  
Amor, Senno, Valor, Pietate e Doglia  
Facean piangendo un piu dolce concento  
D'ogni altro che nel mondo udir si soglia  
Ed era il Ciel a l'armonia sì intento  
Che non se vede' in ramo mover foglia  
Tanta dolcezza havea pien l'aere e'l vento.

Valli profonde

Valli profonde al Sol nemiche Rupì  
Che'l ciel superbe minacciate grotte  
Onde non parte mai silentio e notte  
Aer che d'atra nube il Ciel occupi  
Precipitanti sassi alte de rupi  
Ossa insepolti herbose mura e rotte  
D'huomini albergo già hor pur condotte  
Che temon gir tra voi serpente e lupi  
Erme campagne inhabitati lidi

Mie speranze lusinghiere

My hopes that were so promising,  
Vainly wished for pleasures,  
Deceitful glances, although so late  
I am finally freed from you;  
So now I turn toward the path of liberty  
And love-free is my heart  
That was languishing without pity.

Bacchus, friend of my desires  
Ouster of bad thoughts  
He alone will favor me with a true welcome  
Celebrating and beaming  
Among the ruby wine-cups;  
And may he entice me with his lure  
his head crowned with ivy and roses.

Whoever is unfortunate in love  
His heart is seared and wounded.  
May his sorrows be consoled  
By the powerful sensations  
With which Bacchus cures all souls.  
Pius Bacchus, Godlike Bacchus  
Giver of Laurels and of palms.

Io vidi in terra

I have seen on earth angelic habits  
and celestial beauties unique in this world  
Which gladden and pain my memory so much  
That all else I look at seems like dreams, shadows and  
vapor,  
And I have seen tears from those two beautiful eyes  
That have made the sun envious a thousand times.  
And I have heard sighing words that were so moving  
That they would displace mountains and hold back floods.  
Love, Wisdom, Courage, Pity and Pain  
Joined, weeping in a sweeter concert  
Than any that has been heard in the world,  
And heaven was so intent upon this harmony  
That not a leaf could be seen moving in the branches  
So full of sweetness was the air and the breeze.

Valli profonde

Deep valleys, enemies of the Sun,  
Proud cliffs menacing the sky,  
Grottos which silence & darkness never leave,  
Winds that cover the sky with black clouds,  
Rocks hurled down from high cliffs,  
Unburied bones, walls overgrown with weeds  
Once the abode of men, but now reduced to dens  
Where even wolves and serpents fear to go;  
Lonely fields, uninhabited shores

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'insegna  
A dispregiar mia fe  
Credete pur a me  
Che s'oggi m'ancidete  
Doman vi pentirete.

Where the air is never broken by man's voice  
A shadow am I, condemned to eternal tears  
That comes among you to lament my devotion  
And hopes with the sound of tearful cries  
To move Hell, since Heaven will not take pity

Non vi partite

Don't go, if you love me  
Don't leave me, pleasing eyes,  
Don't go, don't leave me, or I will die.

Stay your steps, don't go, my sweet life  
Give your aid in return for so much loyalty  
Help me, stay your steps, or I will die.

Stop fleeing, heavenly beauty,  
Listen to my sad words and my sorrow,  
Stop fleeing, my sad words live no more.

Aria di Romanesca

Thus, cruel one, I will have to receive  
pain and torment from my sincere service

O betrayed hope, o vain desire,  
that keeps my soul buried in sorrow.

You, love, you alone I now blame,  
you tyrant, that stole my beloved from me

You, I blame, who makes fun of me,  
that the fire of cruelty burns my heart.

Cosi mi disprezzate?

Do you thus despise me?  
Do you thus mock me?  
Time will tell that  
Love will do to your heart  
What you have done to mine.  
No more words; good bye.

You give me only torments;  
you mock my sighs;  
you deny me mercy;  
you insult my loyalty.  
If only you could see  
What you have done to me.

Beauty will not always reign  
And it is she alone who teaches you  
To despise my love.  
Believe me  
that if today you kill me  
Tomorrow you will regret it.



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 purpure,  
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,  
Rivolgeviidenti.  
Per me d'oro i capelli,  
Si scioglievano 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 pietà dove sei tu?  
Eri gia...

Paraphrase of Psalm 150

Jubilate Domino omnis terra  
Cantate et exultate et psallite  
Psallite Domino cithara et voce psalmi  
in buccinis et voce tubae  
Jubilate in conspectu regis Domini.

Paraphrase of Luke 23:41-43

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,  
wenn 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 e'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 thoughts  
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 m  
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 perche ti piace .  
Fuggi da questo sen...

*Recitative*

Non sa il mio cor sincero  
creder d'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 diro dov'e.  
Nelle guance d'Eurilla, il traditore,  
qual serpe infra le rose  
gia si nascose, ed essa il ricovero.  
Credete, amanti, a me  
che per tormento mio, purtroppo, il so  
purtroppo, il vedo, e tardi  
lo conosco all face, 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.

Voi che cercate amore

You who seek Love, poor lovers  
I will tell you where he is.  
In the cheeks of Eurilla, the traitor,  
like a snake amongst the roses  
he hid himself already & she gave him shelter.  
Believe me, lovers,  
that through my torment, alas, I know it,  
alas I see it, and too late  
I recognize him by his torch, his arrows and his darts.

---

**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 Philharmonie with John Elliot Gardiner, in New York City and in his Salzburg debut. He will be recording it in March on the Phillips label. He particularly enjoys the music of Handel and since his Metropolitan Opera debut in Handel's *Giulio Cesare* he has sung Handel's *Amadigi* at the Early Music Festival in Utrecht, Holland; *Terpsichore*, directed by Nicholas McGegan, recorded in Hungary last June; the role of Guido in *Flavio* at the Monte Carlo and Caen, France, directed by Rene Jacobs and recorded on the Harmonia Mundi France label; a recording of Handel cantatas on the CCS 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 the 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 Vespers* 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 Francisco 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 and is a member of 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, Southern 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. Edwinn 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 McMurran  
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  
Wilcox & 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