



BRANDYWINE BAROQUE
PEACE FOR THE WORLD
DECEMBER 2021

Concerto in E major, *L'Amoroso*, RV 271

Antonio Lucio Vivaldi
(1678-1741)

Allegro
Cantabile
(Allegro)

Edwin Huizinga, violin

Trio for three basses, Op. 1, No. 4

Giacobbe Basevi Cervetto
(1680-1783)

Comodo
Adagio assai
Vivace

John Mark Rozendaal, Donna Fournier, Dan Hudson

Concerto in A minor

Johann Christoph Pepusch
(1667-1752)

Allegro
(Adagio)
Allegro

Martin Davids, violin

Cantata BWV 82a, *Ich habe genug*

Johann Sebastian Bach
(1685-1750)

Aria: *Ich habe genug*
Recit.: *Ich habe genug! Mein Trost is nor allein*
Aria: *Schlummert ein, ihr matten Augen*
Recit.: *Mein Gott! Wann kömmt das schöne: Nun!*
Aria: *Ich freue mich auf meinen Tod*

Laura Heimes, soprano, Eileen Grycky, flute

Brandywine Baroque

Laura Heimes, soprano
Eileen Grycky, flute
Martin Davids, violin
Edwin Huizinga, violin
Karen Dekker, violin
Amy Leonard, viola
John Mark Rozendaal, cello
Donna Fournier, cello
Dan Hudson, bass
Karen Flint, harpsichord

Peace for the World Notes

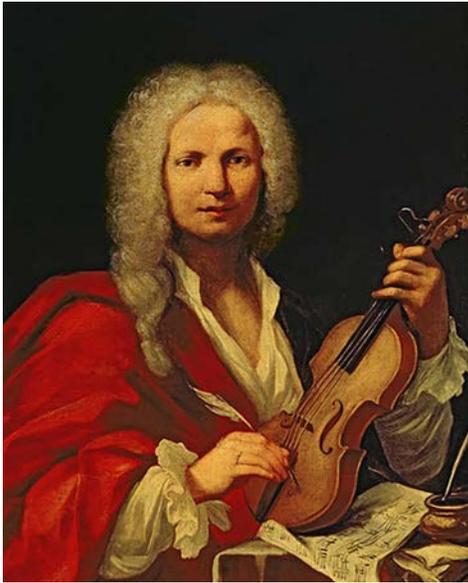
At this time when the world is dealing with a dreadful pandemic, it causes one to think on the fragility of life, and to search for comfort and reassurance. It is just such succor that I hope this music performed by Brandywine Baroque will bring you, our listeners, and attendees.

From the beauty of an Antonio Vivaldi concerto “L’Amoroso” (The Amorous One), to the Giacobbe Cervetto trio for three bass instruments – an example of how we can all work together for the common good, to the exuberance of the Johann Pepusch concerto that is filled with excessive joy, this program finishes with the moving Johann Sebastian Bach cantata BWV 82a, *Ich habe genug*, about an introspective search by the Biblical Simeon, who having seen the long promised savior of the world, though only a child, finds joy and peace in anticipation of his life to come.

I hope that the beauty of this music will bring you an inner peace and much joy this season.

Antonio Vivaldi (1678-1741)

Imagine that you are in Venice, Italy, that romantic city. Perhaps you are taking a gondola ride from the Rialto Bridge to San Marco Square. If you were transported back to Venice in the time of Antonio Vivaldi, perhaps in 1720, you might hear snippets of his concertos being played in one of the many churches or in the orphanages where Vivaldi taught for many years.



Antonio, the oldest of nine children of Giovanni Battista Vivaldi and Camilla Calicchio, was born in Venice in 1678. His father, a tailor and barber, later became a professional violinist at S Marco under the name of Rossi, thought to be in reference to his red hair. Antonio inherited that red hair and became known as “*il prete rosso*” (the red priest).

Antonio was baptized on May 6, 1678, but was given a provisional baptism on the day of his birth March 4, 1678, most likely because he was thought to be at risk. He suffered from some disease for all his life. That disease, called *strettezza di petto*, is now thought to have been bronchial asthma.

Vivaldi was trained for the priesthood and received his ordination on March 23, 1703. It is thought that he learned to play violin from his father. His first known performance as a violinist was for Christmas services at S Marco in 1696, at age 18. He most likely did not practice as a priest after about 1706, with health being the main reason. Although it may well be that music was becoming more important in his life.

His first official post in 1703 was as *maestro di violin* at the *Pio Ospedale della Pietá*, one of four Venetian orphanages devoted to the care of orphaned, abandoned, and indigent children and specializing in the musical training of those among the girls who showed aptitude. He taught the girls violin, as well as buying and maintaining instruments for them. Services at the *Pieta* with music were a high point of social life in Venice, even attracting foreign visitors to their city to hear these girls perform. They played behind a screen so that they were not seen by the attending public.

One cannot do justice to the variety of forms, scoring and imagination of Vivaldi’s 500 plus concertos. If he did not invent the ritornello form, he was the first to use it in fast movements. Ritornello is the diminutive of the word *ritorno*, meaning “return”, hence a section of music that returns after an interlude. The earliest use of the word comes from folk poetry, where the first and third lines rhymed. Then around 1600 it was a term used to indicate an instrumental prelude or postlude for a vocal movement. These are self-contained sections that can stand alone. In the late 1600’s they were integrated into vocal pieces. Soon after 1700 the ritornello technique was transferred to the concerto.

About 350 concertos are for one solo instrument and strings with more than 230 of them for violin. Many of his concertos receive descriptive titles, including this one, Concerto in E major, RV271, *L’Amoroso* (The Amorous One). Some titles refer to performers, others to a technical feature, and like this one, characterize a pervading mood. Vivaldi was a deft orchestrator, often lightening the texture during solo sections. He paid particular attention to string articulation

and bowing. He was also a self-borrower, and often modified works for a different purpose. It is unlikely that he would have considered any version definitive.

Giacobbe Basevi Cervetto (1680-1783) was possibly born in Venice, although very little is known about his life. Charles Burney referred to him as a Venetian in his writings. He was of Sephardic Jewish origin, and most likely arrived in London in early 1738, when he became a member of the Royal Society of Musicians. He was an important member of a group of London-based Italians who brought the cello into favor in England.

His playing while described as brilliant, was according to Burney: “raw, crude and uninteresting”, although curiously enough he performed in Burney’s home. Cervetto became associated with the Drury Lane Theatre where he was first heard playing a concerto in November 1742. He worked there until about 1774/5. His son, James indicated that he “led the band” at Drury Lane. He played concerts in Hickford’s Room, The King’s Theatre, the New Theatre in the Haymarket and in the orchestra at Vauxhall. In about the 1760’s he gave up his solo career in favor of his son, but he continued to play occasionally until about 1781. He lived to be 103!



Cervetto was known to his colleagues as “Nosey” because of the size of his nose. According to many accounts, he was a popular and colorful character, the subject of many anecdotes with even a prologue written about him by David Garrick.

His compositions belong to the transition between the Baroque and the Classical style. Some are binary dances and fugues; others are in early sonata form. Some of his music is technically demanding with fast, broken chords, complex rhythms, and large leaps of register. This trio is written for three bass instruments with harpsichord continuo enriching the bass line.



Johann Christoph Pepusch (1667-1752), was a German composer and theorist. The son of a Protestant minister, he studied music theory under one Klingenberg and practice under Grosse, a Saxon organist. At age 14 he was employed by the Prussian court where he remained until about the end of the 17th century. After witnessing an execution, he resolved to leave Germany. He traveled through the Netherlands and sometime after September 1697 settled in London, where he remained for the rest of his life. He lived at Hooker’s Court near Lincoln’s Inn Fields. His first permanent employment was as a viola player and later harpsichordist at Drury Lane Theatre in 1704. He was a well-known composer of instrumental music, much of it published in Amsterdam and London. He also performed and organized public and private concerts.

In 1708 he joined the opera company performing in the Queen’s Theatre in the Haymarket. Where he played violin, harpsichord and was an agent for the singer Margherita de l’Epine. In July 1713, he was awarded the degree of DMus at Oxford. He then moved to Drury Lane in 1714 as musical director. Then in 1716 he transferred to Lincoln’s Inn Fields, where he was musical director for 15 years.

Pepusch and L’Epine were married sometime between 1718 and 1723. Their only son, who showed musical promise, was born in 1724 and died in 1739.

When Pepusch left Drury Lane, he was involved in the musical establishment of James Brydges, Earl of Carnarvon. He and George Handel were both there in April 1718. He became musical director at Cannon, Brydges home in mid 1719, providing music for the then Duke of Chandos’ chapel and chamber until 1721. The duke had financial difficulties and cut back on his staff, but Pepusch still provided occasional music until 1725 when musical activity there ceased.

He then worked for John Rich at Lincoln’s Inn Fields, almost certainly in charge of the opening night of John Gay’s *The Beggar’s Opera* on January 29, 1728, for which he may have composed the Overture and arranged some of the airs. He retired from the theatre at the end of the 1732-33 season. In 1735, he moved to Feters Lane and reorganized the

Academy of Ancient Music as a seminary of musical instruction for young boys. He was much sought after as a teacher, with his pupils including William Boyce, Benjamin Cooke, John Travers, and others. After his death Travers and another pupil Ephraim Kellner shared their master's books with the Academy, including what is now known as the Fitzwilliam Virginal Book.

His earliest works are mostly instrumental and include over 100 violin sonatas and several recorder and flute sonatas. Pepusch's works demonstrate strong influences from the Italian style of Corelli and Vivaldi. We are fortunate to have this violin concerto available because Marty Davids has been in contact with a musicologist and bass player, Robert Rawson, Professor of Musicology and Historically Informed Performance in Canterbury Christ Church University, England who is researching Johann Pepusch and Gottfried Finger. These concertos are not listed in The New Grove Music Encyclopedia. Marty believes that Professor Rawson found them in the British Library. We were able to get a copy of the score and after putting it into a music printing app, we have parts for all to play. We received a second concerto as well but chose this one to perform. Prof. Rawson has a forthcoming publication: "After the Italian Manner — Finger, Pepusch, and the first concertos in England".

Johann Sebastian Bach (1685-1750). More than half of Bach's works are devoted to vocal music for the church. Most of this incomparable music was written during Bach's first five or six years at Leipzig where in 1723, he was installed as Cantor of the St. Thomas School. At the school Bach was expected to teach Latin, be a disciplinarian, inspector, and teach Luther's Latin catechism, but the bulk of his duties were of an artistic nature, and were covered by the title, *Director musices*. Bach always used that title with his signature, stressing that was the one he felt was important. By taking this employment, Bach stepped down in position from that of court conductor for Prince Leopold in Cöthen, to the lesser post of Cantor in Leipzig. His pay in Leipzig was less than one fourth what Prince Leopold paid him as a conductor.

During his first years in Leipzig, he devoted his energy to writing five cycles of church cantatas for every Sunday and feast day. He also wrote several oratorios, masses, Magnificat, separate setting of the Sanctus, five Passions and some double-chorus motets.

These works were performed in the two main churches, St. Thomas', and St. Nicholas'. Of the two, Bach preferred the St. Thomas church. The organ had recently been repaired and the building remodeled. It was considered "one of the most elaborate and beautiful places of worship in existence." There were wooden galleries on the left and right of the organ suitable for the instrumentalists, while the choir stood in front of the organ. St. Nicholas' organ was more powerful, and Bach used it for works that employed the organ as a solo instrument. A new cantata had to be offered every Sunday and all the feast days of the liturgical year except for the last three Sundays of Advent and the five Sundays of Lent.

What Bach strives for in his music is a lucid presentation of the text, or the ideas that lie behind it, offered in a highly individual style of his own. Every recitative acts as the springboard to the following aria, and thus to each change and expression of mood. Bach weaves such an amazingly vivid atmospheric web for each aria, that words are not really needed to convey the specific affect.

What can have spurred Bach to invent music of such density, vehemence, and highly charged originality that it holds us spellbound? His Lutheran zeal was sincere, but Bach's natural form of expression and his musical procedures have their own logic, one that overrides word-driven considerations.

There is no greater example of melodic ease than the aria, *Schulmmert ein, ihr matten Augen* (Close in sleep, your weary eyes). There is a collusion that exists between the music in the text that is sublime. Composed for the Feast of Purification in 1727, it offers a welcome counterweight to all the grief-laden arias of the Epiphany season. With the gentle lilt of a lullaby, it epitomizes Luther's description "Death has become my sleep". *Ich habe genug* is an intimate and evocative version of the consoling prospect of death. Bach sought to deprive death of its powers to terrify. Perhaps because Bach lost both of his parents at a very young age, he found recovery through his deep connection with music. Music may have been the path to unlocking that part of himself that led to a very personal perception of the divine.

Bach had approximately two dozen superiors in this position. At the school he was under the Rector, the Institute was run by the City Council of three burgomasters, two deputy burgomasters, and ten assessors. Finally, there was the ecclesiastical authority of the Consistory, which made decisions regarding the church services. It is well known that Bach was not a diplomat. He wanted the best music and musicians possible, and often was at odds with the various councils with which he worked. In May 1729, Bach handed the Council a detailed list of the candidates he found suitable for the

school, and the Rector seconded his recommendations. However, the Council admitted four that Bach had warned against, one he had not tested, and only five he recommended. The city fathers' animosity toward Bach was heartily reciprocated by the Cantor, who wrote a rather direct memorandum that did not endear him to his superiors. Sometime after that he wrote to his old schoolmate, George Erdmann, now Imperial Russian ambassador in Danzig, complaining about his treatment in Leipzig and asking for a recommendation for another post.

Bach wrote:

“At first, I found it not altogether proper to become a simple Cantor after having been a Capellmeister, however, I received favorable reports, and considering my sons inclination for studies, I at last made up my mind and took the post. Unfortunately, I have found that (1) this situation is not as remunerative as it was represented to be, (2) incidental fees have been withdrawn, (3) living is expensive, and (4) my masters are a strange folk with very little care for music in them. Consequently, I am subjected to constant annoyance, jealousy, and persecution. If Your Honor knows of or should hear of a convenable station in your town, I beg you to let me have your valuable recommendation.”

In the second part of the letter, Bach tells Erdmann about his family life, his first wife being deceased. He was in Leipzig with his three sons and one daughter from the first marriage, and one son and two daughters by the second. He states that “All my children are born *musici*. I can arrange a concert of voice and instruments with just my family.”

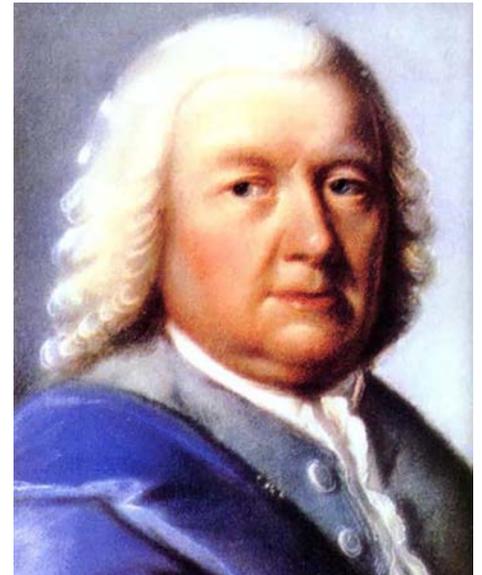


There are two portraits of Bach that illuminate two different aspects of his life in Leipzig. One was produced by Elias Gottlieb Haussmann (1695-1774) toward the end of Bach's life in 1746. Haussmann's portrait shows a man of tremendous power and stubborn energy, whose face reveals the suffering disappointments and bitter fights which were part of his life as the St. Thomas Cantor.

The other portrait is by Bach's young kinsman, Gottlieb Friedrich Bach, court organist and painter (1714-1785) and eldest son of the Meiningen court conductor, Johann Ludwig Bach (1677-1731). The kinsman's beautiful pastel shows Sebastian's characteristic features — the lofty brow, fleshy face, prominent nose, stubborn mouth, but the expression is very different. Gottlieb painted his relative as he saw him, generous and helpful, fond of his children and kinsmen, not harassed by jealousy and persecution. There is strength and determination combined with joy and

pride in his face, a pride as the father and mentor of the gifted young people who surrounded him.

“When we are presented with thoughts and feelings in music, with far more candor, clarity, and depth than we would otherwise be capable of, this can bring a huge sense of relief. Bach's approach, even at his most vehement, is not a moral fitness program imposed on us. Instead, the defining quality lies in how he conveys his understanding of exactly what it is to be human – with all our faults, fears, and blind spots – interpreting the word to us like a great novelist, capturing the sense of life itself.” From John Eliot Gardiner's book, *Bach, Music in the Castle of Heaven*.



Notes by Karen Flint

The Story of Simeon

Simeon, as he is portrayed in Luke 2:22–35, is a wonderful character with multiple layers of significance. He was a resident of Jerusalem known for being “righteous and devout”, who lived during the time that Jesus was born. For generations, the Israelites had hope that a Messiah who would arrive to free them from oppression. Like the rest of the nation of Israel, Simeon was “waiting for the consolation of Israel,” but he was unique in that “the Holy Spirit was upon him”. It is this fact that enabled Simeon to have confidence that he would see the Messiah during his lifetime; for “it had been revealed to him by the Holy Spirit that he would not see death before he had seen the Lord’s Christ”

As was customary, Joseph and Mary brought the infant Jesus to the temple in Jerusalem to present Him to God. Simeon saw a young couple from Nazareth dedicating their baby boy at the temple and offering two birds as atonement, a detail probably meant to point out that they did not have the means to offer the customary lamb and one bird. Simeon’s hope was realized at this marvelous, pivotal moment in his life.

Simeon saw Jesus and recognized Him as the Messiah. He picked the baby up in his arms and said in what has become known as the *Nunc Dimittus*, Simeon’s poetic blessing to God, recognizing the fulfillment of God’s promised salvation: “Lord, now let your servant depart in peace, according to your word; for my eyes have seen your salvation that you have prepared in the presence of all peoples, a light for revelation to the Gentiles, and for glory to your people Israel”. He was waiting for comfort, salvation, and revelation, promised in Isaiah and through all the Hebrew Scriptures. Now the waiting was over.

Ich habe genug, BWV 82a

J. S. Bach

1. Aria

Ich habe genug,
Ich habe den Heiland,
das Hoffen der Frommen,
auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt.
Mein Glaube hat Jesum
ans Herze gedrückt;
nun wünsch ich noch heute
mit Freuden von hinnen zu scheiden.

1. Aria

I now have enough,
I have taken the Savior,
the hope of the godly,
in my eager arms.
It is enough!
I have seen him.
My faith has pressed Jesus
to my heart;
now today, I wish only
to depart from here with joy.

2. Recitativo

Ich habe genug.
Mein Trost ist nur allein,
daß Jesus mein und
ich sein eigen möchte sein.
Im Glauben halt ich ihn,
da seh ich auch mit Simeon
die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines
Leibes Ketten
der Herr erretten;
Ach! wäre doch mein Abschied hier,
mit Freuden sagt ich,
Welt, zu dir:
Ich habe genug.

2. Recitative

It is enough.
My consolation is (this) alone:
that Jesus is mine and
I might be his.
In faith I hold him thus,
I also see with Simeon
the joy of each beautiful life.
Let us go with this man!
Ah, would that the Lord
save me from
my body’s chains.
Ah! If only my departure were now,
then with peace
I would say to thee: World:
It is enough!

3. Aria
Schlummert ein,
ihr matten Augen,
fallet sanft un selig zu!
Welt, ich bleibe nicht mehr hier,
hab ich doch kein Teil an dir,
das der Seele könnte taugen.
Hier muß ich das Elend Bauen,
aber dort, dort werd ich schauen
süßen Frieden, stille Ruh.

4. Recitativo
Mein Gott! wann kömmt
das schöne: Nun!
da ich im Friede fahren werde
und in dem Sande kühler Erde
und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

5. Aria
Ich freue mich auf meinen Tod.
Ach hätt' er sich schon eingefunden,
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

3. Aria
Close in sleep,
your weary eyes,
fall softly and blessedly shut!
World, I remain no longer here,
for I am no longer a part of thee,
in order that (my) soul might benefit.
Here I must reckon with misery,
but there, there, shall I see
Sweet peace and quiet rest.

4. Recitative
My God! When does that
beautiful (word) come, "Now!"
when I will depart in peace,
and rest here in the sand (of the) cool earth
and there with Thee in Thy bosom?
(My) farewell has been made,
World, good night!

5. Aria
I rejoice in my death,
Ah, if only it had already come,
then I would escape all the woe,
that still binds me to the earth.

Karen Flint, harpsichordist, is the founding artistic director of Brandywine Baroque with concerts held in Wilmington and Rehoboth Beach, Delaware. Ms. Flint established the Dumont Concerts in 2003, a weekend festival of harpsichord recitals. Now called Harpsichord Heaven, the programs are given on her collection of antique instruments in Delaware. She studied harpsichord with Edward Parmentier and Egbert Ennulat and organ with Fenner Douglass and Paul Terry and has degrees from Oberlin Conservatory of Music and The University of Michigan. Ms. Flint is Adjunct Instructor of Harpsichord at the University of Delaware.

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 and has been heard at the Boston, Berkeley, Connecticut and Indianapolis Early Music Festivals. In addition, Ms. Heimes has performed at the Oregon and Philadelphia Bach Festivals under the baton of Helmuth Rilling, the Carmel Bach Festival under Bruno Weil and Paul Goodwin, and in Rio de Janeiro and Sao Paulo, Brazil. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim's *A Little Night Music*. She made her Carnegie Hall debut in Handel's *Messiah* and in December 2011 she appeared in the acclaimed staged production of the same work with the Pittsburgh Symphony under Maestro Honeck. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian and Zefiro records. For more information visit www.lauraheimes.com.

Flutist **Eileen Grycky** is Associate Professor of Flute at the University of Delaware where she teaches baroque flute and coaches Baroque chamber ensembles in addition to teaching the modern flute. She is a recipient of the University's Excellence in Teaching Award and performs with two ensembles-in-residence at UD. Ms. Grycky is a member of the orchestra of Opera Philadelphia and the Delaware Symphony Orchestra and has appeared as a soloist on several occasions with the Delaware Symphony, the Mozart Orchestra of Philadelphia, Ensemble American in Montclair, New Jersey and the Newark Symphony in Delaware. In 2009 she was awarded an Established Artist Fellowship by the Delaware State Arts Council. Ms. Grycky appears on numerous recordings with Brandywine Baroque, the Taggart-Grycky Duo, and the Del'Arte Wind Quintet. She is graduate of Oberlin Conservatory and New England Conservatory. Her baroque flutes are made by Folkers and Powell, John Gallagher and Roderick Cameron.

Violinist **Martin Davids** is the Director of Callipygian Players, Chicago's premier baroque chamber music ensemble. Mr. Davids is concertmaster of Chicago Galant Consort, Bach Collegium of Fort Wayne, Janus Ensemble, Reno Baroque Ensemble (NV), and the Bach Institute Players at Valparaiso University. He is principal second violin with Haymarket Opera Company and Baroque Chamber Orchestra of Colorado and also plays with Ars Antigua and Music of the Baroque in Chicago. His recordings can be found on the Musica Omnia, Albany, Plectra, Cedille and Sonabilis labels. Mr. Davids is a founding member of the award winning electric baroque ensemble, Discontinuo, and is in demand as an electric violinist. He performs on a Baroque violin by Ferdinando Alberti, dated 1750.

Edwin Huizinga, violin, will be making his conducting debut with the Guelph Symphony Orchestra, in Canada. Huizinga will also be taking over as Artistic Director of the Sweetwater Music Festival, as well as founding a new Academy program for young artists at the Carmel Bach Festival specifically for baroque and classical study. Huizinga has also been invited to be part of the Smithsonian String Quartet, stepping in for Marilyn McDonald, and performing on one of the most valuable Stradivarius instruments in the world. Other engagements around the world include performances with his duo Fire & Grace, as well as ACRONYM, a 12-piece baroque ensemble focusing on the secret gems of the baroque. In the world of composition, Huizinga has been commissioned by Opera Atelier and Tafelmusik to write a new composition for an Opera being presented in 2021.

Karen Dekker, violin, has appeared as a soloist with Orchestra of Saint Luke's at MassMoCa, Juilliard's baroque ensemble J415 in a tour of New Zealand, and the American Classical Orchestra at New York's Lincoln Center. Karen gave chamber music performances in William Christie's gardens in Thiré, France and toured Europe with Les Arts Florissants and The Knights Chamber Orchestra. Karen can be heard on a recently released disk with the Smithsonian Chamber Players of Mahler, Debussy and Busoni, Tchaikovsky with Orchestra of Saint Luke's and Pablo Heras-Casado, and several releases of Haydn and Mozart with the Händel and Haydn Society, as well as in Alexandre Desplat's film score for "Little Women".

Karen regularly performs with ensembles such as New York Baroque Incorporated, Orchestra of Saint Luke's, American Classical Orchestra, The Knights, Händel and Haydn Society, Carmel Bach Festival Orchestra and several other ensembles. She holds degrees from Sweelinck Conservatory in Amsterdam, Manhattan School of Music and The Juilliard School. She is based in New York City.

Amy Leonard, violist and Philadelphia native, performs as recitalist, chamber musician and orchestral player with repertoire ranging from the baroque to the contemporary, having participated in music festivals in North America and Europe such as Aspen, Banff, Spoleto USA, Mostra Mozart in Venice, Italy, Baroque Performance Institute at Oberlin and the Pierre Monteux School in Hancock, Maine, where she directed the school's chamber music series. Past orchestral positions have been with the Louisiana Philharmonic Orchestra, the New World Symphony, and as assistant principal violist with the National Symphony of Ireland. Amy formerly taught viola at Southeastern Louisiana University and now maintains a large studio in Pennsylvania where she is also in demand as a free lance musician, performing regularly with the Delaware Symphony Orchestra, Tempesta di Mare, the Relâche Ensemble and the Pyxis Piano Quartet, of which she is a founding member.

John Mark Rozendaal, cello, specializes in teaching and performing stringed instrument music from the baroque and renaissance eras. As founding Artistic Director of Chicago Baroque Ensemble, he performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. Mr. Rozendaal served as principal violoncellist of The City Musick and Basically Bach, and has performed both solo and continuo roles with many period instrument ensembles, including the Newberry Consort, Orpheus Band, and the King's Noyse, Boston Early Music Festival Orchestra, the Catacoustic Consort, Philomel, Parthenia, The New York Consort of Viols, Empire Viols, and the Kansas City Chorale. He is a member of Trio Settecento with violinist, Rachel Barton Pine and harpsichordist, David Schrader, and the consort, LeStrange Viols.

Donna Fournier plays viola da gamba and baroque cello with Mélomanie and La Bernardinia Baroque Ensemble and has been a guest artist with such groups as Opera Lafayette, Tempesta di Mare, The Chamber Orchestra of Philadelphia and The Philadelphia Classical Symphony. The Philadelphia Inquirer acclaimed her solo work as "poised, soulful ... [and] played with particular depth." Donna has recorded Buxtehude cantatas for PGM, Telemann trio sonatas for the Lyrichord, Boismortier trio sonatas for A Casa Discos, Jacquet de La Guerre and Bousset cantatas for Plectra Music, and new music for baroque ensemble for Meyers Music and Furious Artisans.

Dan Hudson, bass, has served as principal/co-principal bass with the Spoleto Festivals (US and Italy), Sarasota Opera, New Jersey Opera, and the Teatro Massimo Bellini in Italy. He has performed on Broadway in *Beauty and the Beast*, *Coyote Builds North America* (Arena Stage Wash D.C.), and is currently pursuing advanced training in early music performance. He can be heard on the recording of Westminster Choir College playing the *Agnus Dei* that was arranged and conducted by Dr. Flummerfeldt. Dan is a graduate of the College-Conservatory of Music at the University of Cincinnati. Dan's past teachers include Scott Haigh, Barry Green, and Peter Rofe.