



PARNASSO IN FESTA

per le sponsali di Teti e Peleo, HWV 73

GEORGE FRIDERIC HANDEL

Jeffrey Thomas, *conductor*

Baroque Orchestra | **Stanley Ritchie**, *director*

Voices of Concentus | **Dana Marsh**, *director*



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Gaetano Donizetti



FEB. 22, 23, MAR. 1, 2 | 7:30 PM

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AMERICAN HANDEL SOCIETY FESTIVAL 2019

HISTORICAL PERFORMANCE INSTITUTE

Parnasso in festa per le sponsali di Teti e Peleo

Serenata in Three Parts

Music by
George Frideric Handel

Jeffrey Thomas

Conductor

Voices of Conventus

Dana Marsh, *Director*

Baroque Orchestra

Stanley Ritchie, *Director*

Parnasso in festa was first performed at the
King's Theatre in London on March 13, 1734.

This performance is made possible in part
by the William Baus Early Music Fund.

Auer Concert Hall
Saturday Evening
February Ninth
Eight O'Clock

*Indiana University prohibits the unauthorized recording, streaming, and
publication of live performances. Please silence all electronic devices.*

Cast of Characters

Apollo , God of the Sun and Music	Rebecca Powers
Orfeo , Legendary Poet and Musician	Kia Frank
Clio , Muse of History	Hayley Abramowitz
Calliope , Muse of Epic Poetry	Paulina Francisco
Clori , Nymph of Flowers and New Growth	Shannon Barry
Euterpe , Muse of Lyric Poetry	Elise Anderson
Marte (Mars), God of War	Daniel Lentz

Chorus of Nymphs and Shepherds

Soprano

Leigha Amick
Paulina Francisco
Kia Frank
Sedera Rasamimanana
Sarah Richards

Alto

Elise Anderson
Shannon Barry

Alto (cont.)

Ivy Bott
Annmarie Errico
Mariam Osman
Maura Sugg

Tenor

Edward Atkinson
Blake Beckemeyer
Danur Kvilhaug

Tenor (cont.)

Micah Lamb
Gregório Taniguchi

Bass

Steven Berlanga
Jamie Kunselman
Daniel Lentz
Erik Matson
Aaron Murphy
Matthias Murphy

SPRING CELEBRATION

MAR. 22, 23 | 7:30 PM

MAR. 23 | 2 PM

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Spring Celebration

Spring Ballet



Artist Biographies



Jeffrey Thomas is artistic and music director of the American Bach Soloists, with whom he has directed and conducted recordings of more than 25 cantatas, the Mass in B Minor, *St. Matthew Passion*, *Brandenburg Concertos*, and works by Schütz, Pergolesi, Vivaldi, Haydn, and Beethoven. He has appeared with the Baltimore, Berkeley, Boston, Detroit, Houston, National, Rochester, Minnesota, and San Francisco symphony orchestras;

with the Vienna Symphony and the New Japan Philharmonic; with many renowned Baroque orchestras worldwide; and in Austria, England, Germany, Italy, Japan, and Mexico. He has performed at a host of music festivals, including Santa Fe Chamber Music, Spoleto USA, Ravinia, and Boston Early Music, and he has collaborated with the Mark Morris Dance Group. Thomas was one of the first recipients of the San Francisco Opera Company's prestigious Adler Fellowships. Cited by *The Wall Street Journal* as "a superstar among oratorio tenors," Thomas' extensive discography of vocal music includes dozens of recordings of major works for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. An avid exponent of contemporary music, he has conducted the premieres of new operas and premiered song cycles of several composers. He has performed solo recitals at the Smithsonian and at various universities, and appeared with his own vocal chamber music ensemble, L'Aria Viva. Educated at the Oberlin Conservatory, Manhattan School of Music, and The Juilliard School, with further studies in English literature at Cambridge University, Thomas has taught workshops and master classes throughout the United States and internationally. He has been on the faculty of Lehigh University and was artist-in-residence at the University of California, where he is now Professor Emeritus of Music in the Department of Music at UC Davis, having held the Barbara K. Jackson Chair in Conducting. He was a UC Davis Chancellor's Fellow (2001-06); and the Rockefeller Foundation awarded him a prestigious Residency at the Bellagio Study and Conference Center at Villa Serbelloni (2007) to work on his manuscript, *Handel's Messiah: A Life of Its Own*. (Photo by Eddie Frank)



As director of the Historical Performance Institute and chair of the Early Music Department at the Indiana University Jacobs School of Music, **Dana Marsh** has directed a broad range of ensemble performances and NPR broadcasts at Jacobs since 2014. He coaches aspiring vocalists in historical performance and teaches early notation and performance practice. As an academic, Marsh was invited to be a panelist at the

Smithsonian Institution's conference "Historically Informed Performance in Higher Education" in 2015. In May 2016, he founded the annual international conference "Historical Performance: Theory, Practice and Interdisciplinarity," which has attracted scholars and performers from a dozen countries. He recently founded the annual, peer-reviewed journal *Historical Performance* (IU Press). In 2018, he was appointed artistic director of the Washington Bach Consort, one of the nation's leading period instrument and vocal ensembles. Marsh trained as a boy chorister at St. Thomas Choir School in New York City and at Salisbury Cathedral in England. He earned his Bachelor of Music degree from the Eastman School of Music, with subsequent master's and doctoral degrees in historical musicology from the University of Oxford. An experienced vocalist, his teachers have included Virginia Fox, Kari Windingstad, and Max Van Egmond. As a soloist and

consort singer, Marsh has worked with such notable ensembles as the London Mozart Players, Studio de Musique Ancienne Montréal, Cappella Romana, the Choir of St. Thomas Fifth Avenue, and Indianapolis Baroque Orchestra, among others, and he founded the ensemble Musica Humana Oxford. He has also performed with the American Bach Soloists, Musica Angelica Baroque Orchestra, the Concert Royal, New York Collegium, with lutenist James Tyler, the Choir of New College Oxford, and the Academy of Ancient Music. He recorded 15 discs with the Choir of New College, one of which won the *Gramophone* Early Music award in 2008. He has recorded for Decca, Avie, Sony, Universal, Koch International Classics, Erato, and Signum.



Stanley Ritchie is Distinguished Professor of Music (violin, early music) at the IU Jacobs School of Music, where he directs the Baroque and Classical Orchestras. He has directed and appeared as soloist with many period instrument ensembles, including The Academy of Ancient Music, Philharmonia Baroque Orchestra, Tafelmusik, and the Handel and Haydn Society Orchestra. He is in demand for master classes and workshops throughout the world. Ritchie is a member of Duo Geminiani, with harpsichordist Elisabeth Wright, and was a member of Three Parts Upon a Ground, specializing in seventeenth-century music for three violins. For 20 years he was a member of The Mozartean Players, with whom he recorded the complete Mozart and Schubert Piano Trios for Harmonia Mundi. Prior to his appointment to the faculty of the Jacobs School in 1982, Ritchie held various positions as a modern violinist, including concertmaster of the New York City Opera Orchestra, associate concertmaster of the Metropolitan Opera Orchestra, and first violinist of the Philadelphia String Quartet. His recordings also include Vivaldi's Op. 7 violin concertos, with Christopher Hogwood and the Academy of Ancient Music (Oiseau-Lyre); Bonporti concertos and serenatas, with Bloomington Baroque (Dorian Discovery); J. S. Bach's sonatas for violin and obbligato harpsichord, with Elisabeth Wright (Focus); and, most recently, Bach's sonatas and partitas for unaccompanied violin (Musica Omnia). His book, *Before the Chinrest – A Violinist's Guide to the Mysteries of Pre-Chinrest Style and Technique*, was published by IU Press in 2012. A second book, *The Accompaniment in "Unaccompanied" Bach – Interpreting the Sonatas and Partitas for Solo Violin* (IU Press), was published in 2016.

Cast Biographies

Clio



Hayley Abramowitz, soprano, hails from Olney, Maryland. She is currently pursuing her Master of Music in Voice Performance degree at the IU Jacobs School of Music, studying with Carol Vaness. Since beginning her studies at the Jacobs School, she has given premieres of various new works, and she appeared in the chorus for *Dialogues of the Carmelites*. This spring, she will appear in the chorus for Bernstein's *Mass*,

and will be giving her first master's recital. Before coming to Jacobs, Abramowitz studied with Delores Ziegler at the University of Maryland (UMD), where she earned a B.M. cum laude. While at UMD, Abramowitz enjoyed four seasons with OperaTerps, singing roles including The Defendant (*Trial by Jury*), Quiteria (*Don Quichotte*), Lucy (*The Telephone*), and Madame Herz (*Der Schauspieldirektor*). She was also an active member of the UMD choirs, both as a member of the ensembles and as a featured soloist. Concert engagements include Mozart's *Krönungsmesse* and the world premiere of the treble revoicing of Ešenvalds's *Only in Sleep*. Most recently, Abramowitz was one of nine singers at the Wintergreen Summer Music Academy Vocal Intensive, collaborating to premiere new works by local composers, and as the second soprano in Beethoven's *Choral Fantasy*. Previously, she was a Young Artist at SongFest, participating in master classes with Martin Katz, Sanford Sylvan, Libby Larsen, and others. She also performed in two of the showcase concerts. In the summer of 2016, Abramowitz was a part of the Emerging Artist program at Oberlin in Italy, singing both in the scenes program and in Suor Angelica.

Apollo



Mezzo-soprano **Rebecca Rogers Powers** is currently pursuing a Performers Diploma in Voice Performance at the IU Jacobs School of Music, studying with Jane Dutton. Originally from Jackson, Tennessee, she earned her Bachelor of Music from Belmont University and her Master of Music from the Jacobs School. Previous performances with the IU Baroque Orchestra include Pergolesi's Stabat Mater and Haydn's *Theresienmesse*.

Powers has participated in productions with the Jacobs School's Opera Theater, including *Rodelinda* (Eduige) and *The (R)evolution of Steve Jobs* (The Teacher). She will perform her final degree recital at Jacobs this semester.

Orfeo



Kia Frank, of Graytown, Ohio, is a graduate of Baldwin Wallace University with a bachelor's degree in music education. She currently studies with Steven Rickards in pursuit of a master's degree in Early Music (voice) at the IU Jacobs School of Music. She has served as a church musician as well as private and piano teacher, and has worked with various educational and musical organizations. Currently, Frank serves as the

media director for Gamma Ut, an organization for students of early music at the Jacobs School. Frank has performed with the Cleveland-based baroque ensemble Apollo's Fire and recently had her debut performance with the Bloomington Bach Cantata Project. She has been a featured soloist in performances with the Jacobs School's early music ensemble

Concentus, including works by Praetorius, Schütz, Monteverdi, Cara, and Carissimi. Frank has also performed as a part of the Bloomington Early Music Festival. In April, she will be performing as a member of the chamber choir and as a soloist at Baldwin Wallace's annual Bach Festival. In addition to work in early music, Frank has sung with the Indianapolis Symphony Orchestra and the Cleveland Orchestra in choral settings. She regularly works as a recording artist at Aire Born Studios in Indianapolis. This spring, Frank will be performing with the Jacobs School's contemporary vocal ensemble, NOTUS, and has worked in collaboration with a number of composers for premieres of new vocal works. In the spring of 2016, Frank and Jamie Kunselman founded the marimba and soprano ensemble Defiance Duo.

Calliope



Paulina Francisco is a doctoral student at the IU Jacobs School of Music, where she is working toward a D.M. in Early Music and a Certificate in Vocology. Before attending IU, she earned a Master of Arts in Early Music from the University of Southern California and a Bachelor of Arts in Vocal Performance and Public Relations from Carroll University. Francisco has performed with Los Angeles Baroque, Alchymy Viols, Bloomington

Bach Cantata Project, and Ensemble Lipsodes, and is proud to be a member of emerging ensembles Las Aves and Los Angeles Camerata. Most recently she has served as soprano soloist in Bach's *St. John Passion* under the direction of John Butt, as well as Pergolesi's *Stabat Mater* with the IU Baroque Orchestra. She served as soprano and music director for BWV 49 with the Bloomington Bach Cantata Project. In 2018, Francisco was the recipient of Bourbon Baroque's Nicholas Fortin Summer Workshop Scholarship. Francisco has studied voice with Rachelle Fox, Brian Gill, Lynn Holding, Steven Rickards, and Thomas Weis. In addition to performing, Francisco is also an active arts administrator; she serves as general manager for Bloomington Early Music, administrative coordinator for Early Music America, associate instructor of early voice at IU, and will be on staff at the Madison Early Music Festival this summer. In academic work, Francisco's research is centered on seventeenth-century virtuosic repertoire for soprano, early voice training, the education of early modern women, and most recently, sacred monody.

Euterpe



San Diego native **Elise Renée Anderson** is a third year doctoral student at the IU Jacobs School of Music. She earned her master's degree in vocal performance at Brigham Young University under the tutelage of Darrell Babidge, and is a current student of Mary Ann Hart. Her favorite roles performed to date are Bertarido in *Rodelinda*, Cherubino in *Le Nozze di Figaro*, Prince Orlofsky in *Die Fledermaus*, Ruth in *Pirates of Penzance*,

and Frau Lange in the world premiere of *The Lost Children of Hamelin*. Fluent in Russian, Elise studied at the Moscow Conservatory in Russia with Galina Pisarenko and takes an avid interest in Russian vocal literature. She currently serves as an associate instructor at the Jacobs School.

Clori



Soprano **Shannon Barry** has interests spanning historical performance, vocology, and choral singing in addition to her roles on the operatic and concert stage. Over the past year, she has sung the role of Contessa in two productions of *Le Nozze di Figaro*, with DePauw Opera (Indiana) and Aquilon Music Festival (Oregon). Additional appearances include Jo in *Little Women* (DePauw Opera), coached by composer Mark Adamo, the title character in *Rodelinda* (Halifax Summer Opera), Anna Murrant in *Street Scene* (DePauw Opera), and Ottavia in *L'incoronazione di Poppea* (DePauw Opera). In concert she sang the soprano solos in Britten's *Hymn to St. Cecilia*. In the summer of 2017, Barry went to SongFest where she worked with Martin Katz, Sanford Sylvan, Roberta Alexander, Libby Larsen, Kayo Iwama, Alan Louis Smith, John Musto, Jake Heggie, and Suzanne Mentzer. She has worked professionally in choral settings with conductors Helmuth Rilling, Kathy Saltzman Romey, Michael Boney, and John Harbison, also singing with ensembles such as the Columbus (Indiana) Philharmonic Chorus, Christ Church Cathedral (IN), St. Andrew's Episcopal (Pittsburgh) Schola Cantorum, and St. Paul's Episcopal Church, Indianapolis. She has also sung in concert at such venues as the Thomaskirche (Leipzig), Georgenkirche (Eisenach), Stadtkirche (Weimar) Cathédrale de Notre-Dame de Paris, and La Madeleine (Paris). After graduating from DePauw with a B. M. in vocal performance and a B. A. in biochemistry as a Phi Beta Kappa, Barry moved to Bloomington, Indiana, to start her master's degree in voice with Katherine Jolly.

Marte



Lyric bass-baritone **Daniel Thomas Lentz** has enjoyed a widely varied career. He specializes in the repertoire of J. S. Bach, having sung solos in many cantatas and masses, including the role of Jesus in *Johannes-Passion* with Indianapolis Symphonic Choir. In 2017, Lentz performed the role of Pedro in *Man of La Mancha* with Indianapolis Opera. He has performed in several operas for the Jacobs School of Music Opera Theater, including Elviro in *Xerxes*. Outside of IU, highlighted roles include Sweeney Todd, Gianni Schicchi, Papageno, and Count Almaviva. He also sings in the barbershop quartet Jordan River Crossing, which was featured in the 2017 Jacobs production of *The Music Man*. Lentz earned his bachelor's in voice from the College of Wooster and his Master of Music in Voice Performance from Jacobs. Currently, he has completed coursework toward the Doctor of Music at Jacobs.

Baroque Orchestra

Parnasso in festa

Part I

Violin I

Emily Leung
Erina Buchholz
Guðbjartur Hákonarson
Shelby Mass
Micah Fleming

Violin II

Nate Bomans
Gershik Chervinskiy
Eva Tao
Ethan Balakrishnan

Viola

Sofiya Kyrylyuk
Lyrica Smolenski
Alexandra Hagel
Matthew Norman

Cello

Shuzo Hamada
Joanna Blendulf
SeungAh Hong
Kevin Flynn

Violone

Per Björkling

Flute

Colin St. Martin

Oboe

Emily Ostrom
Sarah Huebsch Schilling

Bassoon

Keith Collins

Parts II & III

Violin I

Nate Bomans
Gershik Chervinskiy
Micah Fleming
Erina Buchholz
Ethan Balakrishnan

Violin II

Eva Tao
Guðbjartur Hákonarson
Emily Leung
Shelby Mass

Viola

Lyrica Smolenski
Alexandra Hagel
Matthew Norman
Sofiya Kyrylyuk

Cello

SeungAh Hong
Joanna Blendulf
Shuzo Hamada
Kevin Flynn

Violone

Per Björkling

Flute

Colin St. Martin
Leighann Daihl

Oboe

Sarah Huebsch Schilling
Emily Ostrom

Bassoon

Keith Collins

Recorder

Christopher Armijo
Keith Collins

Horn

Sara Petokas
Michael Stiles

Trumpet

Kris Kwapis
Shannon Walsh

Timpani

Brian McNulty

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