



# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*Ninety-Seventh Program of the 2020-21 Season*

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## FACULTY CHAMBER MUSIC RECITAL

# Joanna Blendulf

*Viola da gamba*

# Cléa Galhano

*Recorder*

# Elisabeth Wright

*Harpsichord*

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***Sanguine and Celestial Fantasias  
for a Halloween Night***

LOUIS COUPERIN (c.1626-1661)

Prelude in D Major (from *Paris*, BN Vm7

674-5, "Bauyn Manuscript")

ANNE DANICAN PHILIDOR (1681-1728)

Sonata in D Minor (from *Premier livre de*

*pièces*, 1712)

Lentement

Fugue

Courante

Les notes égales and détachés

Fugue

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Auer Concert Hall  
Saturday Evening  
October Thirty-First  
Eight O'Clock

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

MARIN MARAIS (1656-1728)

Chaconne in G Major (from *Pièces de viole, Book 5, 1725*)

JEAN-PHILIPPE RAMEAU (1683-1764)

Cinquième concert (from *Pièces de clavecin en concerts, 1741*),

RCT 11

La Forqueray

La Cupis

La Marais

MARIN MARAIS

Le tableau de l'opération de la taille (from *Pièces de viole, Book 5, 1725*)

JACQUES HOTTETERRE (1673-1763)

Preludes in C Major (from *L'art de préluder, Op. 7, 1719*)

No. 1. Modéré

No. 2. Gay

GEORG PHILIPP TELEMANN (1681-1767)

Fantasia in C Major, TWV 40:2-13

Vivace

Adagio

Allegro

Allegro

GEORG PHILIPP TELEMANN

Trio Sonata in B-Flat Major, TWV 42:B4

Dolce

Vivace

Siciliana

Vivace

GEORG PHILIPP TELEMANN

Trio Sonata in F Major, TWV 42:F3

Vivace

Mesto

Allegro

This evening's concert features the inaugural performance of a newly built harpsichord modeled on an instrument made in Paris in 1760 by Benoist Stehlin, which is currently held by the Smithsonian Institute's Collection of Musical Instruments. The harpsichord was built by IU Jacobs School of Music alumnus Ted Robertson with the assistance of Thea Robertson. Visit [robertsonharpsichords.com](http://robertsonharpsichords.com) for more information.



Brazilian recorder player **Cléa Galhano** is an internationally renowned performer of early, contemporary, and Brazilian music. Galhano has performed in the United States, Canada, South America, and Europe as a chamber musician collaborating with recorder player Marion Verbruggen, Jacques Ogg, Belladonna, Lancelotte/Galhano Duo, and Kingsbery Ensemble. As a featured soloist, Galhano has worked with the Saint Paul Chamber Orchestra, New World Symphony, Musical Offering, and Lyra Baroque Orchestra. Among other important music festivals, Galhano has performed at the Boston Early Music Festival and at the Tage Alter Music Festival in Germany. She has performed to great acclaim at such venues as Wigmore Hall in London, Weill Hall at Carnegie Hall and Merkin Hall in New York, and Palazzo Santa Croce in Rome. She was featured at the Second International Recorder Congress in Leiden, Holland, in 2006, at the International Recorder Conference in Montreal in 2007 and 2013, and at the ARS International Conference in Portland, Oregon, in 2012. Galhano studied at Faculdade Santa Marcelina in Brazil, the Royal Conservatory (The Hague), and the New England Conservatory of Music in Boston, earning a Fulbright LASPAU scholarship and support from the Dutch government. A national arts associate of Sigma Alpha Iota and winner of the prestigious McKnight Fellowship Grant for Performing Musicians in 2013, she is also a recipient of Minnesota State Arts Board Cultural Collaborative and Arts Initiative grants. An advocate of recorder music and educational initiatives, she served for six years on the national board of the American Recorder Society. She is currently the executive artistic director of the St. Paul Conservatory of Music, a faculty member at Macalester College, music director of the Recorder Orchestra of the Midwest, and adjunct lecturer in music (recorder) at the Indiana University Jacobs School of Music. Galhano has recordings available on the Dorian, Ten Thousand Lakes, and Eldorado labels.



**Joanna Blendulf** is associate professor of music (baroque cello/viola da gamba) at the Indiana University Jacobs School of Music. She has performed and recorded with leading period-instrument ensembles throughout the United States and abroad and is currently co-principal cellist and principal viola da gamba player of the Portland Baroque Orchestra. She has also performed as principal cellist of Pacific MusicWorks, Pacific Baroque Orchestra, American Bach Soloists, Indianapolis Baroque Orchestra, Apollo's Fire Baroque Orchestra, and the New York Collegium. She was a principal cellist of the New World Symphony under Michael Tilson Thomas and has performed with other modern orchestras, including the Atlanta Symphony Orchestra and the Nashville Chamber Orchestra. Blendulf is an avid chamber musician, performing regularly on major concert series and

appearing on numerous recordings with her groups, including the Ensemble Electra, Ensemble Mirable, Music of the Spheres, Nota Bene Viol Consort, and Wildcat Viols. She appears as a frequent guest viol player with the Catacoustic Consort and Parthenia and has collaborated with such acclaimed artists as Monica Huggett, Stephen Stubbs, Matthias Maute, Bruce Dickey, and Joan Jeanrenaud. Blendulf's world-premiere recording of the complete cello sonatas of Jean Zewalt Triemer with Ensemble Mirable was released in 2004. Blendulf's festival engagements have included performances at Tage Alter Musik Regensburg, Musica Antigua en Villa de Leyva in Colombia, the Bloomington, Boston, and Berkeley early music festivals, the Ojai Music Festival, and the Carmel and Oregon Bach Festivals. She is sought after as a teacher and chamber music coach and has served as a classroom and private instructor at the University of Oregon and the Berwick Academy. As an active member of the Viola da gamba Society of America, she teaches regularly at viol workshops including the annual Conclave, Viols West, and Young Players Weekend, and has served as a national Circuit Rider teacher. She earned performance degrees with honors from the Cleveland Institute of Music and the Jacobs School of Music, where she earned a Performer's Certificate for her accomplishments in early music performance.



Professor of music (harpsichord/fortepiano) at the Historical Performance Institute of the Indiana University Jacobs School of Music, **Elisabeth Wright** is noted for her versatility as soloist and chamber musician and for her expertise in the art of basso continuo improvisation. Adjudicator and guest professor at the Royal Conservatory in the Hague, she is in demand for master classes and seminars pertaining to performance

practices of sixteenth- to eighteenth-century music. Following graduate studies with Gustav Leonhardt at the Amsterdam (now Sweelinck) Conservatory, she has maintained a distinguished international career performing in such noted venues as Boston and Berkeley Early Music Festivals, Mostly Mozart, Tanglewood, Kennedy Center, the Smithsonian, Metropolitan, Frick, and Stibbert Museums, Aston Magna, Lufthansa of London, Wigmore Hall, Vancouver Early Music, Tage alter Musik, Sydney Festival, Santa Fe Festival, Festival Cervantino, Musica Antica Bolzano, Semana de Música Antigua Estella, Performa Clavis, and on series at the Querini and Sala dei Giganti. Soloist with Tafelmusik, Vancouver, Seattle, Portland, and Lyra Baroque Orchestras, she has performed for decades as member of Duo Geminiani with esteemed baroque violinist Stanley Ritchie, with the Colombian ensemble Música Ficta, the Vivaldi Project, Jacques Ogg, and numerous others, here and abroad. She has been broadcast on five continents and recorded for Classic Masters, Milan-Jade, Focus, Arion, Arts Music, Música Ficta, Pro Musica Antiqua, and Centaur. Bolstered by her perpetual study of language and interests in the relationship between text and music, her research on musical settings of the poetry of Giambattista Marino led to concerts and presentations at a conference at the University of Toronto and a chapter in *The Sense of Marino: Literature, Fine Arts and Music* for Legas Press. Reviewer for *Early Keyboard Journal*, she was founding member of The Seattle Early Music Guild and Bloomington Early Music and has served on the board of Early Music America and as panelist for the National Endowment for the Arts, PEW, and PennPat.