



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Three Hundred Ninety-Fourth Program of the 2022-23 Season

HISTORICAL PERFORMANCE INSTITUTE

Concentus

Dana Marsh & Jonathan Oddie, *Directors*

The Christmas Story

Michael Praetorius (1571-1621)

Magnificat a 5 super "Angelus ad pastores
ait" (from *Megalynodia Sionia*, 1611)

Dieterich Buxtehude (c.1637-1707)

In dulci jubilo, BuxWV 52

Olivia Prendergast, *Soprano*

Michelle Kwok, *Soprano*

Sam Mullooly, *Bass*

Dieterich Buxtehude

Mit Fried und Freud, BuxWV 76

James Walton, *Countertenor*

Sam Mullooly, *Bass*

Dieterich Buxtehude

Klaglied, BuxWV 76b

James Walton, *Countertenor*

Auer Concert Hall
Friday Evening
December Second
Eight O'Clock

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

Weihnachtshistorie

by Heinrich Schütz

Benjamin Bird, *Evangelist*

Steven Warnock, *Herod*

Olivia Prendergast, *An Angel*

Heinrich Schütz (1585-1672)

Weihnachthistorie (c.1660)

Introduction

Jesu Geburt

Intermedium I: Der Engel zu den
Hirten

Evangelist: Und alsbald war da bei
dem Engel

Intermedium 2: Die Menge der
Engel, "Ehre sei Gott"

Evangelist: Und da die Engel von
ihnen

Intermedium 3: Die Hirten auf
dem Felde

Alto Trio

James Walton

Steven Rickards

Paul Elliott

Evangelist: Und sie kamen eilend

Intermedium 4: Die Weisen aus
Morgenlande

Tenor Trio

Benjamin Bird

Paul Elliott

Caio Guimarães Lopes

Evangelist: Da das der König Herodes
hörete

Intermedium 5: Die Hohenpreister
und Schriftgelehrten

Bass Quartet

Caio Guimarães Lopes

Sergey Tkachenko

Steven Warnock

Sam Mullooly

Evangelist: Da berief Herodes die
Weisen Heimlich

Intermedium 6: Herodes

Heinrich Schütz

Weihnachtshistorie (*cont.*)

Evangelist: Als sie nun den König
gehört hatten

Intermedium 7: Der Engel zu Joseph

Evangelist: Un er stund auf und nahm
das Kindlein

Intermedium 8: Der Engel zu Joseph
in Ägypten

Evangelist: Und er stund auf und
nahm das Kindlein

Der Beschluß



Dana Marsh is professor of music (early music/voice), chair of Historical Performance, and director of the Historical Performance Institute at the IU Jacobs School of Music. Previous academic posts include collegiate appointments at Oxford University, as well as assistant director of music and director of chapel music at Girton College Cambridge. Marsh coaches singers in historical performance and teaches classes in early notation, performance practice, and rhetoric. He has also directed Jacobs ensemble recordings for broadcast on NPR. Cited by the *Washington Post* as “a superb choral conductor, energetic and precise,” Marsh is 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 and Salisbury Cathedral in England. He earned his undergraduate degree from the Eastman School of Music as an organist, with master’s and doctoral degrees in historical musicology from the University of Oxford. As a vocal soloist and consort singer (1992-2008), he received critical acclaim from the *Los Angeles Times*: “Marsh gave object lessons in ornamentation as a graceful countertenor” and from the *New York Times* as a “powerful and expressive countertenor.” He appeared with such ensembles as the American Bach Soloists, Musica Angelica Baroque Orchestra, Seattle Baroque Orchestra, the Concert Royal, New York Collegium (under Gustav Leonhardt), and the Academy of Ancient Music. While undertaking doctoral research, he was a core member of the Choir of New College Oxford, performing on 25 international tours and 15 recordings, one of which won the *Gramophone* Early Music award in 2008. As a guest conductor, he has collaborated with the London Mozart Players, Studio de Musique Ancienne Montréal, Festival International de Musique Baroque de Lamèque, Cappella Romana, Portland Baroque Orchestra, the Choirs of St. Thomas Fifth Avenue and Trinity Wall Street, Trinity Baroque Orchestra and New York Baroque Incorporated. He has recorded variously for Acis, Decca, Avie, Sony, Universal, Koch International Classics, Erato, Signum, and Public Radio International.



Jonathan Oddie is visiting assistant professor of music in historical performance (historical keyboards) at the Indiana University Jacobs School of Music. Oddie is in demand across the United States as a versatile performer on harpsichord, fortepiano, and continuo organ. As a continuo player, he works with leading musicians including violinist Dmitry Sinkovsky and flutist Janet See and with orchestras including Portland Baroque Orchestra and the Seattle Symphony. He has performed on chamber music series including Gallery Concerts Seattle and the Philadelphia Chamber Music Society, and he has been featured as a soloist with the Northwest Sinfonietta and Saratoga Orchestra. Oddie studied piano and harpsichord at Indiana University, where his teachers included Elisabeth Wright, Jean-Louis Haguener, and Edmund Battersby. He also earned a doctorate in musicology from the University of Oxford, where he researched the instrumental music of English composer Orlando Gibbons (1583-1625). Oddie has published research in the journals *Early Music* and *Historical Performance*. His awards include a Performer's Certificate from the Jacobs School of Music and a Frank Huntington Beebe Fellowship.



Concentus

Voices

Soprano

Christine Goss
Michelle Kwok
Olivia Prendergast

Tenor

Courage Barda
Benjamin Bird
Paul Elliott

Alto

Kayla Anderson
Michelle Astorsdotter
Steven Rickards
James Walton

Bass

Caio Guimarães Lopes
Sam Mullooly
Sergey Tkachenko
Steven Warnock

Instruments

Violin

Havuka Lund

Cornetto

Samuel Motter

Theorbo

Luce Burrell
Adrián Murillo

Viol

Joanna Blendulf
Else Trygstad-Burke
Molly Buttars

Trumpet

David Sanchez-Becerra
Quinton Mashler

Continuo Organ
Jonathan Oddie

Recorder

Miyo Aoki
Samuel Motter

Sackbut

Noah Davis
Liza Malamut
Bryson Masters