

Don't Miss these upcoming events!

Friday, March 1 at 3:00 pm

Sac State Jazz Combos
Capistrano Concert Hall (free)

Friday, March 1 at 7:00 pm

Alumnae Voice Recital: Liisa Davila and Taylor Haines, soprano
Works by Mozart, Strauss, Verdi, Puccini, and Mahler
Capistrano Concert Hall (\$10 general, \$7 senior, \$5 student)

Sunday, March 3 at 3:00 pm

MOSAIC Gala Concert
*A sampler of the School of Music, featuring performances
by student chamber groups as well as our Symphonic Wind
Ensemble, Symphony Orchestra, Jazz Ensemble, Vocal Jazz,
Opera Theatre, and University Chorale.*
Capistrano Concert Hall (free)

Wednesday, March 6 at 7:00 pm

Symphonic Wind Ensemble
Capistrano Concert Hall (\$10 general, \$7 senior, \$5 student)

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Faculty Recital

David A. Wells, Baroque bassoon

with

Lorna Peters, harpsichord
Timothy Stanley, cello
Cathie Apple, traverso
Naomi Rogers-Hefley, violin
Daniel Yoder, bass-baritone

THURSDAY, 7:00 P.M.
FEBRUARY 28, 2019
CAPISTRANO CONCERT HALL

PROGRAM

Canzon a doi, Basso e soprano, Bartolomé de Selma y Salaverde
No. 11 from *Canzoni fantasie et* (c. 1595–c. 1650)
correnti da suonar (1638)

Naomi Rogers-Hefley, violin
Lorna Peters, harpsichord; Timothy Stanley, cello

“Drohet mir gleich ein feindlich Geschicke” Carl Heinrich Graun
from *Sancio und Sinilde* (1727) (1704–1759)

Daniel Yoder, bass-baritone
Lorna Peters, harpsichord; Timothy Stanley, cello

Sonata in C Major, FaWV N:C1 (c. 1720) Johann Friedrich Fasch
(1688–1758)

Largo
Allegro
Andante
Allegro assai

Lorna Peters, harpsichord; Timothy Stanley, cello

INTERMISSION

Sonata Quarta, Op. 50 (1734) Joseph Bodin de Boismortier
(1689–1755)

Andante
Allegro
Sarabanda
Giga

Timothy Stanley, cello

Quartet in D Minor, TWV 43:d1 from Georg Philipp Telemann
Musique de table (1733) (1681–1767)

Andante
Vivace
Largo
Allegro

Cathie Apple, traverso; Naomi Rogers-Hefley, violin
Lorna Peters, harpsichord; Timothy Stanley, cello

PROGRAM NOTES

own teaching studio and is a prolific performer on Baroque, Modern and Electric Violin. She plays an original violin, made in 1693 by Edward Pamphilon on London Bridge. Naomi is a member of Sinfonia Spirituosa, Capella Antiqua, Sacramento Baroque Soloists and is a baroque violin coach for Camerata Capistrano. When not playing violin, she enjoys cycling, knitting and Californian wine (not simultaneously!)

Timothy Stanley is a cellist and music educator living and working in Sacramento California. He is a founding member and Director of Operations of Citywater, a contemporary classical sextet. He is also a founding member of Sinfonia Spirituosa, a baroque chamber orchestra, Cahersiveen, an Irish band, and Radiant Friend, a Kirtan ensemble. He is Master Teacher for the Sacramento State University String Project, which provides low cost violin and cello instruction, and teacher training for students in the Sacramento area. He is also Co-director of the Festival of New American Music held at Sacramento State's School of Music each November. He serves as strings instructor at Camellia Waldorf School. Timothy also plays in various local orchestras, chamber ensembles and opera orchestras. In his free time, he competes in Olympic and Ironman triathlons and backpacks, mostly in the Sierra Nevada Mountains.

Native-American bass-baritone **Daniel Yoder** has recently performed with notable groups such as San Francisco Opera, West Edge Opera, Pocket Opera, Diablo Symphony, Pocket Opera, Lamplighters Theater, and Fresno Grand Opera, among others. His favorite roles he has performed include Silvio in Leoncavallo's *I Pagliacci*, Leporello and Masetto in Mozart's *Don Giovanni*, Betto in Puccini's *Gianni Schicchi*, Gugliermo in Mozart's *Così fan tutte*, and Zurga in Bizet's *The Pearl Fishers*. In concert, he has performed the Requiems of Mozart, Faure, Durufle, and Malcolm Archer; as well as the *Paukenmesse* of Haydn; *The Missa Brevis in F*, *Great Mass in C*, and the *Coronation Mass* of Mozart; and Handel's *Messiah*.

An avid supporter of new music, Cathie has commissioned and/or premiered many works for flute and various chamber ensembles, has collaborated with composers such as Clare Shore, Nicholas Deyoe, Garrett Shatzer, Brent Chancellor, Stephen Blumberg, and Sunny Knable, and regularly performs on the Festival of New American Music in Sacramento. She also established a bi-monthly concert series featuring Citywater and guests performing recently-composed music.

Along with her specialization in modern music, Dr. Apple performs regularly on traverso with baroque ensembles Sinfonia Spirituosa and the Sacramento Baroque Soloists. Her traverso is made by Martin Wenner and is modeled after a mid-18th century flute designed by Italian flute-maker Carlo Palanca.

Lorna Peters leads a multifaceted career as a performer, teacher, artistic director and recording artist. She has performed countless recitals ranging from French Baroque to 21st-Century American music, and she has given solo and chamber music concerts in California, New York, Washington, D.C., Canada, Austria, Germany, Holland and Switzerland.

Her early career included the Contemporary Music Prize at the 1989 Paris International Harpsichord Competition, and two Fulbright Scholarships for study at the Mozarteum in Salzburg, Austria. She completed a Master of Music in piano performance with Gilbert Kalish and her Masters and Doctoral degrees in harpsichord performance with Arthur Haas at SUNY-Stony Brook, New York.

Dr. Peters is professor of piano and harpsichord, and is director of the elite student Baroque ensemble, Camerata Capistrano in the School of Music at CSU, Sacramento. Her newest passion is the creation of Sinfonia Spirituosa, a period-instrument Baroque orchestra which is currently enjoying its first season of concerts, touring and teaching in California and Colorado.

Naomi Rogers-Hefley is a British baroque violinist, now also an American citizen. In Europe she has performed with His Majesty's Sagbutts and Cornetts, The Dufay Collective, Red Byrd and the London Handel Orchestra. Since moving to the USA in 2014, Naomi has established her

The music in this program, which spans about a century (1638–1734), demonstrates the wide variety of roles the bassoon played during the Baroque era: from soloist, to chamber music collaborator, to dramatic operatic accompaniment, to its roots as a supporting bass instrument. This program also speaks to the cosmopolitan nature of music-making, even in an era with very distinct national and regional styles. The composers involved include a Spanish composer who worked in Austria, Poland, and Venice (de Selma), a French composer who freely mixed French and Italian influences (Boismortier), a German composer who was known specifically for his Italianate style (Graun), and a German composer whose editions had subscribers all across Europe (Telemann).

Bartolomé de Selma y Salaverde's music survives in a single copy of a single edition of his 1638 *Canzoni fantasie et correnti da suona*. This collection includes the earliest known solo work for bassoon (or more precisely, for its predecessor, the dulcian), along with 56 other assorted pieces for one to four voices with basso continuo accompaniment. Little is known about de Selma's life, except that he was born and educated in Spain, was an Augustinian friar, and was employed for a time as a virtuoso bassoonist at the Innsbruck court of Archduke Leopold.

The opera *Die in ihrer Unschuld siegende Sinilde* or *Sanio und Sinilde* was first performed on 3 February 1727 in Braunschweig, where **Carl Heinrich Graun** served as court tenor and composer. The work exists today only as a libretto and some musical fragments in a manuscript collection held by the Mecklenburg-Vorpommern State Library in Schwerin, Germany. The aria on tonight's program comes from the second act, and is sung by Consalvo, an Aragonese commander who has been falsely accused of adultery with Queen Sinilde during King Sancio's absence:

Drohet mir gleich ein feindlich Geschicke,
Weicht doch mein Herz nicht zaghaft zurücke,
Weil es nichts wider die Tugend gethan.
Furchtsames Zagen,
Weibisches klagen
Stehet großmüthiger Unschuld nicht an.

Even when a hostile fate threatens me,
Still my heart will not timidly retreat,

Because it was nothing but virtuous.
Fearful dread,
Unmanly wailing
Do not befit a noble innocence.

Johann Friedrich Fasch was, like most composers of his era, primarily a servant. As such, his music was the property of the various courts for which he worked, and none of it was published during his lifetime. Although some 300 of his works are known, it is estimated that up to two-thirds of his compositional output has been lost. What has been preserved are mostly instrumental works, many of which are chamber works featuring double reeds in various combinations. The sonata on tonight's program is Fasch's only surviving solo sonata for any instrument.

Joseph Bodin de Boismortier wrote a great deal of music for winds, particularly the traverso and bassoon. The sonata on tonight's concert comes from one of his four published collections of works for two bass instruments. In a common practice designed to broaden the pool of potential buyers, Boismortier indicated on his title pages that these could be performed by pairs of bassoons, cellos, or viols. This, despite the fact that many of the upper parts call for playing two or three notes at a time—possible on a cello or viol, but not on the bassoon. In many cases these extra notes are already covered by the second part. But where they aren't, creative solutions are sometimes needed. For the third movement on tonight's program, we will swap roles so that Tim can play the abundant double- and triple-stops in the upper part.

In 1733, **Georg Philipp Telemann** published a collection of 18 pieces under the title *Musique de Table*, which is today perhaps better known by its German name: *Tafelmusik*. As with many of his works, Telemann offered *Tafelmusik* by subscription. Among the 206 subscribers were 52 from abroad, including George Frideric Handel, who was by then well ensconced in London. The pieces in *Tafelmusik* are for various ensembles, ranging from a single solo instrument with continuo up to a concerto grosso for solo flute, violin, and cello with string orchestra. Some also have flexible instrumentation; the part being played on bassoon tonight was originally marked for recorder, bassoon, or cello.

PERFORMER BIOS

Dr. **David A. Wells** plays period and modern bassoons in a wide variety of ensembles and styles. On baroque bassoon, he has performed recently with the American Bach Soloists, Capella Antiqua, Pacific Baroque Orchestra, the Sacramento Baroque Soloists, Sinfonia Spirituosa, and at the Oregon Bach Festival. This season, he also has engagements with the Pacific Baroque Orchestra (Vancouver, BC) and the Carmel Bach Festival. On modern bassoon, he freelances with orchestras throughout Northern California, collaborates with colleagues in chamber groups, and plays with the swing sextet Hot Club Faux Gitane.

He is also active as a music scholar, having presented papers at the conferences of the American Musicological Society, the Society for American Music, and the International Double Reed Society, on topics including the history of the bassoon in jazz, rediscovering the bassoonist who first played the Rite of Spring solo, the effects of World War I on American orchestras, and cross-gender casting in the operas of Lully and Rameau.

Wells has been on the faculty at Sacramento State since 2011; he currently teaches bassoon, music history, and a general education music class. He holds both a D.M.A. in bassoon performance and an M.A. in musicology from the University of Wisconsin-Madison, and previously studied at Florida State University and Arizona State University. His principal teachers include Jeffrey Lyman, Jeff Keesecker, and Marc Vallon, with additional Baroque bassoon study with Dominic Teresi.

When not playing or teaching, he can be found swimming, taking photographs, collecting records, and trying to keep up with his super-librarian/yogi wife, Veronica.

Called by the Sacramento Bee a "fresh presence and welcome addition" to the Sacramento music scene, **Dr. Cathie Apple** is one of the founders of Citywater new music ensemble. She is a regular performer at the Music at Noon concert series, and plays with Sinfonia Spirituosa baroque orchestra, the Sacramento Baroque Soloists, Camerata Capistrano baroque ensemble, Celtic group Cahersiveen, and Kirtan band Radiant Friend.