

An Italian Afternoon at the Carriage Barn

Sunday, September 16, 2012 ----- 3 p.m.

Kevin Bushee, baroque violin
André O'Neil, baroque cello
Sandra Mangsen, harpsichord

Overture to *Rinaldo* G. F. Handel, arr. Wm. Babell
Suits of the Most Celebrated Lessons (London, 1717) (1685–1759)
Vivace-Allegro – Adagio – Giga, presto

Sonata 19, *allegro* Domenico Scarlatti
Sonata 17, *presto* (1685–1757)
Essercizi per gravicembalo (London, 1738–39)

Pieces in E Major/Minor Nicola Matteis
from *Ayres for the Violin, Part IV* (London, 1685) d. after 1713
Preludio, adagio -- Motivo, presto -- Fuga a due corde -- Aria, presto
– Passagio à solo -- Allegro, prestissimo -- Ground -- Aria amorosa

Sonata for violoncello and continuo in C Major, Op. 5 No. 3 Geminiani
VI Sonate di Violoncello e Basso Continuo (Paris and London, 1746)
Andante – Allegro – Affetuoso -- Allegro

Intermission

Sonata seconda a violin solo detta *La Luciminia contenta* Marco Uccellini
Sonate, Correnti et Arie, Op. 4 (Venice, 1645) (?1610–1680)

Sonata for violin and continuo in D Minor, Op. 4 No. 4 Francesco Geminiani
Sonate a Violino e Basso (London, 1739) (1687–1762)
Largo – Allegro – Grave -- Allegro

Ciaccona Bernardo Storace
Selva di varie compositioni (Venice, 1664) fl. mid 17th c.

Sonata for violin and continuo in F Major, Op. 5 No. 4 Arcangelo Corelli
Sonate a Violino e Violone o Cimbalo (Rome, 1700) (1653–1713)
Adagio – Allegro – Vivace – Adagio -- Allegro

This concert is presented by *Bennington Baroque* and sponsored by the Bennington Cultural and Arts Council. We are grateful to the Park-McCullough Foundation for the use of the Carriage Barn.

Upcoming Bennington Baroque concerts: Nov 11, April 21.

See www.benningtonbaroque.com for details.

Kevin Bushee appears regularly as soloist and section leader with the Berkshire Bach Society and has played extensively with Arcadia Players, Handel & Haydn Society, Dartmouth Chamber Singers, Singers' Project, Musica Viva of New York, American Classical Orchestra, and the Vermont Mozart Festival. Early violin specialist, Mr. Bushee has shared the stage with internationally renowned performers including Jaap Schroder, Max von Egmond, and most recently, Malcolm Bilson. His historically informed music-making led reviewers to comment that his playing is "exciting, and his tone lively" (*The San Antonio Times*), and that it is "never without stylish aplomb" (*The Los Angeles Sun Times*). *The Richmond News Leader* praised his "outstanding interpretation". Mr. Bushee has been heard on APR in the award-winning documentary, *Thomas Jefferson; A Life with Music* (1993) in which Mr. Bushee acts as both soloist and concertmaster/director of *The Governor's Musick*, resident ensemble for the Colonial Williamsburg Foundation (1985-1995). He has recorded for Colonial Williamsburg, PDI, Ars Eloquens, and Gasparo labels.

André Laurent O'Neil lives in Saratoga Springs, NY, where he enjoys volunteering as a Master Gardener. He performs regularly on cello, fortepiano and viola da gamba with Capitol Chamber Artists, which also premieres his compositions. As Atlanta-based New Trinity Baroque's cellist, he is featured as a soloist on their new Vivaldi Concertos CD. André graduated from Yale with honors and from the Early Music and Historical Performance Program at the Royal Conservatory in The Hague, Netherlands. This spring, he was one of twelve players chosen from across the country to work for a week with Belgian gambist Wieland Kuijken. He is a newly appointed member of the cello section of Boston's Handel and Haydn Society.

From 1989 until her retirement in 2011 **Sandra Mangsen** taught musicology and historical performance at the University of Western Ontario. Holding degrees in both harpsichord performance (McGill) and musicology (Cornell), she has recorded cantatas and trio sonatas of Buxtehude as well as *Entretiens*, devoted to harpsichord music of seventeenth-century France. Her most recent musicological essay, "Geminiani the Arranger," appears in *Geminiani Studies* (ed. Christopher Hogwood, forthcoming). She is currently writing a book on the relation of keyboard music to vocal models, entitled *Music, Meanings and Markets: Keyboard Arrangements of Vocal Music in England, 1560-1760*. Sandra now lives in North Bennington, Vermont, where she recently founded the ensemble *Bennington Baroque*.

Bennington Baroque presents music from the seventeenth and eighteenth centuries on period instruments <www.benningtonbaroque.com>. The harpsichord in today's concert was built by Douglas Maple in 2006 and is based on an instrument by Girolamo Zenti (c. 1660) now in the Metropolitan Museum of Art in New York. Pitch is A = 415 Hz and the temperament is unequal.