

LA FOLLIA AUSTIN BAROQUE

presents

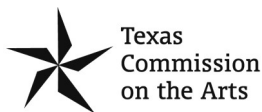


The Ospedale della Pietà

Music of Antonio Vivaldi

Saturday, October 30, at 7:30 PM
Sunday, October 31, at 3 PM

Redeemer Presbyterian Church
2111 Alexander Ave, Austin, TX



PROGRAM

The Ospedale della Pietà *Music of Antonio Lucio Vivaldi (1678 - 1741)*

For a description of the Ospedale and the concerts held there, see page 13

Concerto for Strings and Basso Continuo in F minor, RV 418

(Allegro / Adagio / Allegro assai)

Motet: Nulla in mundo, RV 630

(Aria / Recitative / Aria / Alleluia)

Gitanjali Mathur, soprano

“Sileant Zephri”, from Filiae maestae Jerusalem, RV 638

“Nunc iubilaré”, from Clara stella e scintillate, RV 625

Jacquelyn Matava, mezzo-soprano

Oboe Concerto in D minor, RV 454

(Allegro / Largo / Allegro)

Jennifer Bernard, oboe

INTERMISSION

PROGRAM

Bassoon Concerto in G minor, RV 496
per Maestro dè Morzin
(*Allegro / Largo / Allegro*)

Daris Word,-Hale, bassoon

“Domine Deus”, from Gloria, RV 589

Jennifer Bernard, oboe and Gitanjali Mathur, soprano

“Qui sedes”, from Gloria, RV 589

Jacquelyn Matava, mezzo-soprano

“Laudamus Te”, from Gloria, RV 589

“Io sento nel petto”, from Farnace, RV 711

Gitanjali Mathur, soprano

Jacquelyn Matava, mezzo-soprano

L’*autumno* (Autumn), from The Four Seasons RV 630

(*Allegro / Adagio molto / Allegro ‘Caccia’*)

Elise Winters-Huete, violin

FEATURED IN THIS CONCERT



Elise Winters, violin, concertmaster, has performed with the Austin Symphony and Austin Lyric Opera for 25 years and been featured as a soloist with organizations including Salon Concerts, Victoria Bach Festival, Austin Chamber Music Center, and Chamber Soloists of Austin. She performed with the principals of the Austin Symphony as second violinist of the Austin String Quartet for six years, served as Assistant Education Director of CHAMPS (Chamber Music in Public Schools) for two years, and served on the faculty at the

Austin Chamber Music Center for 18 years. She has been a returning presenter at the American String Teachers Association (ASTA) national conference and co-authored *Buzz to Brilliance: A Beginning and Intermediate Guide to Trumpet Playing* (Oxford University Press, 2009) trumpet artist Adrian Griffin. She is the author of *Kaleidoscopes for Violin* (discoverviolin.org), which synthesizes two decades of research and development into a comprehensive and illustrated violin method based upon Montessori and Suzuki principles and designed for young beginners.



GRAMMY®- winning artist **Gitanjali Mathur, soprano**, is hailed as having "skyrocketing coloratura", "fluid and dexterous voice", "piercingly clear soprano" and being a "natural and convincing comedic actress". Originally from India, she grew up learning North Indian Classical music with her guru N.G Kelkar. After completing her Bachelor, Masters and Performer Diploma Degrees in Vocal Performance along with minors in Computer Science and Mathematics from Indiana University, she moved to Austin. She performs regularly with Texas Early Music Project, Ensemble viii, La Follia, True Concord, the Victoria Bach Festival, Texas Bach Festival, GRAMMY®-nominated ensemble Seraphic Fire and the GRAMMY®-

winning ensemble Conspirare. Ms. Mathur was nominated in 2018 in the Austin Critics Table Awards for "Classical Best Singer". She made her solo Carnegie Hall debut with Helmuth Rilling in J.S. Bach's St. Matthew Passion. She has performed in the lead female roles in Pergolesi's Intermezzo "La Serva Padrona" in 2009, and in Telemann's comic Opera "Pimpinone" in 2018.

FEATURED IN THIS CONCERT



Winner of The American Prize (2021) for women in opera, **mezzo-soprano Jacquelyn Matava** has been praised for her “warm sound” and “soothing legato line.” She has been heard as a soloist in performances of Bach’s Mass in B minor, Duruflé’s Requiem, Handel’s Messiah, Mozart’s Great Mass in C minor, and Stravinsky’s Les Noces. She has sung with Tanglewood Music Center, Lucerne Festival Academy, Opera Saratoga, Festival Napa Valley, Crested Butte Music Festival, Opera San Antonio, Alamo City Opera, Victoria Bach Festival, and Norfolk Chamber Music Festival. A native of Farmington, Connecticut, Matava holds music degrees from the Indiana University Jacobs School of Music and Vassar College. She currently serves as Assistant Professor of Music at Trinity University in San Antonio, TX.



Known for her sensitive and nuanced phrasing, Franco-American oboist **Jennifer Bernard, oboe**, has a vibrant and diverse musical life that has allowed her to perform internationally in North America, Europe, and Africa. She has been heard on National Public Radio’s Classical Guitar Alive and American Public Media’s Performance Today, as well as on PBS and at the SXSW festival. Jennifer performs frequently with the Austin Symphony and the Austin Opera Orchestra, and she currently serves as principal oboist for the Victoria Symphony



Daris Hale, Austin Symphony Orchestra, and a founding member/**bassoonist**/choreographer of the Wild Basin Winds quintet, and Texas State University Trio488. She loves teaching music and humanities at Texas State University and performing/touring on the bassoon. Some of her other professional musical exploits include performing symphonies in Austria, quintets in Argentina, operas in Italy, tangos in Colombia, trios in England, and most rewardingly while on a Fulbright, African songs in Tanzania. Daris enjoys championing the new works of composers by producing concerts and albums featuring their compositions. She collaborated with composers from Kenya, Uganda, and Tanzania writing the music of their ethnic traditions for American classical musicians to produce world premieres in the composers’ homeland. Daris is also a music contractor for film and TV. Her bassoon performances can be heard on numerous itunes albums, soundtracks, commercials, television, and almost 100 live concerts per year.

ALSO PERFORMING

Abi Shiman, violin, received degrees from the San Francisco Conservatory and Bard College in violin performance. She loves creating community through music and is honored to teach with Suzuki Strings of Austin and Austin Soundwaves. Abi is the concertmaster of the Central Texas Philharmonic and a member of One Found Sound, San Francisco's uncondacted chamber orchestra. When she's away from the violin, she can be spotted going for a run, drinking coffee, or jumping into the nearest body of water.

Dr. Amy Harris, violin, maintains an elite private violin studio in the Austin area working with students age 3 and up. Dr. Harris started her collegiate studies with a Bachelor of Music Performance from the University of Northern Colorado. After earning her Master of Music in Violin Performance from the College-Conservatory at the University of Cincinnati, Dr. Harris was conferred her Doctor of Violin Performance at the Butler School of Music at the University of Texas at Austin, Butler School of Music. Dr. Harris maintains memberships with the Suzuki Institute of the Americas, Pi Kappa Lambda honorary music fraternity, and the Delta Omicron music fraternity.

Joan Carlson, violin, is a tenured member of the Austin Symphony Orchestra and plays regularly with Austin Baroque Orchestra. Also a singer, she is a member of the San Antonio Chamber Choir and performs both as violinist and soprano with La Follia and Austin Baroque Orchestra.

Martha Carapetyan, viola, has been playing viola since the age of 12. She has performed as a member of the Austin Symphony Orchestra and is an avid chamber musician, playing in every genre and instrumental combination that includes a viola. In addition to her performing career, Martha loves teaching. Her fascination with how the brain works has led her down many paths in search of answers to the question of how to connect through music, no matter the level of the player.

Emma Martin, viola, holds a BM in Violin Performance from Wichita State University and a MM in Violin Performance from the University of North Texas. She has been a section violist with the Austin Symphony Orchestra since 2016. Emma also teaches violin and viola. One of her students was selected for the Texas All State Orchestra and National Youth Symphony Orchestra.

ALSO PERFORMING

Shu-Yi Scott, cello, originally from Taipei, Taiwan, has given master classes, seminars and performances in the States, Taipei, Shanghai, Mexico, Europe and online. She holds a MM in cello performance from Penn State University under Dr. Kim Cook and DMA in cello performance from the University of Texas at Austin under renowned pedagogue Ms. Phyllis Young. Besides running a cello studio for students from age 3 and up, Dr. Scott, a registered Suzuki cello teacher trainer, has been offering online teacher training courses for teachers around the globe. Visit shuyicello.com for more information.

Denise Ro, Canadian/American cellist, is a native of Bedford, Nova Scotia (Canada), and is currently residing in Austin, Texas. She completed her doctoral studies at the University of Texas at Austin in 2017, where she was mentored by cellist, Joshua Gindele of the Miró Quartet. Previous education has included string quartet studies at the Cleveland Institute of Music and the Juilliard School, where she completed her graduate studies in 2011.

Jessica Gilliam-Valls, double bassist, studied at The Oberlin Conservatory, received a Masters of Music in Double Bass Performance at the Manhattan School of Music, and a Doctorate of Musical Arts at the University of Texas at Austin. She has shared the stage with a dozen orchestras including the Austin Symphony Orchestra, San Antonio Symphony, Austin Lyric Opera Orchestra, Tosca Tango Orchestra, and Orqestra da Radio e Televisao Cultura in Sao Paulo, Brazil where she held the principal bass position. In addition to her position at Southwestern University, she is a faculty member at The Austin Chamber Music Center,

Dr. Lenora McCroskey, harpsichord and organ, is Professor of Music, emeritus, at the University of North Texas where she taught organ, harpsichord, and Baroque performance practices from 1982 until 2009. She is now Director of Music at Trinity Presbyterian Church in Denton. Before coming to UNT, she taught at the Longy School in Cambridge, at Stetson, and the Eastman School of Music, and was the Associate Organist and Choirmaster in the Memorial Church, Harvard. Her degrees are from Stetson, Harvard, and Eastman. She studied harpsichord with Gustav Leonhardt and organ with Paul Jenkins and Russell Saunders.

TEXTS AND TRANSLATIONS

Motet: Nulla in mundo, RV 630

In this world there is no honest peace

Aria

Nulla in mundo pax sincera
sine felle; pura et vera,
dulcis Jesu, est in te.

In this world there is no honest peace
free from bitterness; pure and true
sweet Jesus, lies in Thee.

Inter poenas et tormenta
vivit anima contenta
casti amoris sola spe

Amidst punishment and torment
lives the contented soul,
chaste love its only hope.

Recitative

Blando colore oculos mundus deceptit
at occulto vulnere corda conficit;
fugiamus ridentem, vitemus sequentem
nam delicias ostentando arte secura
vellet ludendo superare.

This world deceives the eye by surface
charms,
but corroded hearts with hidden
wounds
Let us flee him who smiles, shun him
who follows us,
for by skillfully displaying its pleasures,
this world
overwhelms us by deceit.

Aria

Spirat anguis
inter flores et colores
explicando tegit fel .
Sed occulto factus ore
homo demens in amore
saepe lambit quasi mel.

The serpent's hiss conceals its venom,
as it uncoils itself
among blossoms and beauty.
But with a furtive touch of the lips,
a man maddened by love
will often kiss as if licking honey.

Alleluia

Alleluia

Alleluia

Source: Unknwon; Translation: Wikipedia

TEXTS AND TRANSLATIONS

“Sileant Zephyri”, from *Filiae maestae Jerusalem*, RV 638

Let the winds be hushed

Sileant zephyri

Sileant zephyri
rigeant prata,
unda amata,
frondes, flores non satientur.
Mortuo flumine,
proprio lumine
luna et sol etiam priventur.

Let the winds be hushed,
let the fields freeze,
the flowers and leaves will not
be drenched with the water they love.
With the river dead
even the moon and the sun
will be deprived of their own light.

Source: Anonymous

Translation: <https://www.youtube.com/watch?v=KTLk9oBo1Ow>

“Nunc iubilare”, from *Clara stella e scintillate*, RV 625

Now shout out in joy

Nunc iubilare

Nunc iubilaris, laetaris, laetare
gaudio immense,
anima mea.

(repeated)

Now shout out in joy, be caused to rejoice,
be caused to rejoice
with immense joy,
my soul.

Et sit tibi iubilando
et sit tibi memorando
iubilando, memorando
mundi et cordis alma spes

And may there be for you in jubilation
and may there be for you in what is to be
in jubilation, in what is to be
nourishing hopes of the world and of the
heart.

Continued on next page

TEXTS AND TRANSLATIONS

Nunc iubilare (continued)

Si non es laetitia plena
tantae pompae aura serena
sit dulcedo tuae maestitiae
et in te solum
Sint mille delitae

Repeat "Nunc iubilare"

If you are not full of joy
of such magnificence with its serene air
may it be sweetness of your sorrow
and for you alone
may there be a thousand delights

Source: Anonymous; Translation: Gery Bramall

"Domine Deus", from Gloria, RV 589

Lord, God

Domine Deus

Domine Deus, Rex coelestis,
Deus Pater omnipotens

Lord God, king of heaven,
God the Father almighty

Source: Gloria from the Roman Catholic Mass

"Qui sedes", from Gloria, RV 589

You who sit

Qui sedes

Qui sedes ad dexteram patris,

Miserere nobis

You who sit at the right hand of the
Father,
have mercy on us

Source: Gloria from the Roman Catholic Mass

TEXTS AND TRANSLATIONS

“Laudamus te”, from Gloria, RV 589

We praise You

Laudamus te

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.

We praise You, we bless You,
We adore You, we glorify You.

Source: Gloria from the Roman Catholic Mass

“Io sento nel petto”, from Farnace, RV 711

I feel in the chest

Aquilio

Io sento nel petto
Si grande l'affetto
(together) Che avvinto il mio core
ridirlo non sa.
Dal tuo fido amore
Acceso mi sento.
(together) Chi brama godere
s'adopri in piacere,
alla sua beltà.

I feel in my breast
So great an affect
That my heart enthralled
cannot express it.
By your faithful love
so burning I feel.
(together) Who yearn for delight
should aim to give pleasure
To their beloved.

Selinda

Io sento nell'alma
Si dolce la calma
(together) Che avvinto il mio core
ridirlo non sa.
Dal prode valore
mi nasce il contento.
(together) Chi brama godere
s'adopri in piacere,
alla sua beltà.

I feel in my soul
Such a sweet peace
That my heart enthralled
cannot express it.
From your bold courage
Comes my happiness.
(together) Who yearn for delight
should aim to give pleasure
To their beloved.

Libretto: Antonio Maria Lucchini; Translation: Dr. Guido Olivieri

OUR GUEST LECTURER



Guido Olivieri (Ph.D. UCSB) is Professor of Musicology at The University of Texas at Austin, where he also directs the Early Music Ensemble “Austinato” A Research Fellow at the University of Liverpool (UK) and The Italian Academy for Advanced Studies in America at Columbia University, and a Mellon Fellow and Visiting Assistant Professor at the University of Michigan, he has co-authored with Marc Vanscheeuwijck the volume "Arcomelo 2013. Studi in occasione del terzo centenario della nascita di Arcangelo Corelli" (LIM, 2015), and is the author of the critical edition of A. Corelli "Le sonate da camera di Assisi" (LIM, 2015). He has published reviews and articles in scholarly journals (Studi musicali,

Analecta Musicologica, Pergolesi Studies, Notes, Eighteenth-Century Music) and collective volumes, contributed to The New Grove Dictionary of Music, the MGG, and the Dizionario Biografico degli Italiani, and presented papers at meetings of the AMS, IMS, and SECM, among others. Olivieri is currently working on the critical edition of D. Cimarosa "Il matrimonio segreto" for Bärenreiter, in collaboration with the University of Vienna. His groundbreaking research - focusing in particular on the developments of string sonata in Naples at the beginning of the eighteenth century - and collaborations with international artists have significantly contributed to the revival of interest on Neapolitan instrumental music and musicians.

LA FOLLIA'S DIRECTOR



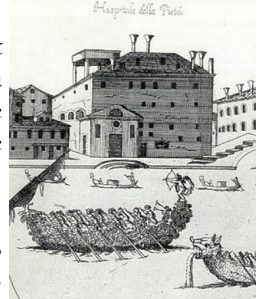
Keith Womer, organ and director of La Follia, studied organ with Raymond Ocock of Westminster College and harpsichord with Will Volcker in Houston, Texas. He was named “Artist of the Year” by Keyboard Arts, Inc. and twice won the National Federation of Music Clubs award. He was soloist with the Chautauqua Symphony and was a featured artist on the Houston Harpsichord Society concert series. He has performed with the Texas Early Music Project, Chorus Austin, the Victoria Symphony and Conspirare. He has been a member of La Follia since 1994, and director since 2004. He was awarded the Austin Critic’s Table Award for best classical instrumentalist in

2015-2016. He is currently organist at University Presbyterian Church in Austin.

THE OSPEDALE DELLA PIETÀ

The **Ospedale della Pietà** was a convent, orphanage, and music school in Venice. Like other Venetian ospedali, the Pietà was first established as a hospice for the needy. A group of Venetian nuns, called the Consorelle di Santa Maria dell'Umiltà, established this charitable institution for orphans and abandoned girls in the fourteenth century. By the seventeenth and eighteenth centuries the Pietà - along with the three other charitable Ospedali Grandi - was well known for its all-female musical ensembles that attracted tourists and patrons from around Europe.

Each Ospedali Grandi usually had an orchestra of at least thirty to forty elements, all females (La Pietà's orchestra counted up to sixty). The audience was separated from the performers by a metal grill, probably to hide the disfiguration of the girls.



Antonio Vivaldi was ordained a Catholic priest in 1703, and because of his hair, was nicknamed “The Red Priest”. He was asthmatic, which limited his priestly activities. He was appointed as violin teacher to the Ospedali in 1703 and served in various roles through 1715 (including getting fired for one year in 1709!). He became responsible for all of the musical activity of the institution when he was promoted to *maestro de' concerti* (music director) in 1716.

The Ospedale della Pietà

Shortly after Vivaldi's appointment, the orphans began to gain appreciation and esteem abroad. Vivaldi wrote concertos, cantatas and sacred vocal music for them. These sacred works, which number over 60, are varied: they included solo motets and large-scale choral works for soloists, double chorus, and orchestra. He had to compose an oratorio or concerto at every feast and teach the orphans both music theory and how to play certain instruments.



Antonio Vivaldi

The grandeur of the Ospedale musicians did not diminish with the death of Vivaldi in 1741. Jean-Jacques Rousseau wrote of an Ospedale concert in his *Confessions* (1770):

I have not an idea of anything so voluptuous and affecting as this music; the richness of the art, the exquisite taste of the vocal part, the excellence of the voices, the justness of the execution, everything in these delightful concerts concurs to produce an impression which certainly is not the mode, but from which I am of opinion no heart is secure.

Source: Wikipedia, “The Ospedale della Pietà” and “Antonio Vivaldi”, alt.

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