



Sunday, October 3, 2021 at 4pm  
Sydney Laurence Theatre

Jonathan Salzedo, harpsichord      Susan Wingrove-Reed, harpsichord  
Victoria Fraser, soprano  
Laura Koenig, baroque flute      Dawn Lindsay, violin  
John Lutterman, cello      Linda Ottum, cello

"La Paix du Parnasse" from *L'Apothéose de Lully* (1725)      François Couperin (1668-1733)

Gravement  
Saillie vivement  
Rondement  
Vivement

*La Bergère* (1728)      Michel Pignolet de Montéclair (1667-1737)

Très Lentement  
Récitatif  
Air  
Sommeil

Sonata II a tre in re minore, Livre III      Jean-Baptiste Barrière (1707-1747)

III. Aria, Largo  
IV. Giga

"Forlane" from *Deuxième récréation de musique d'une execution facile, Op. 8*      Jean-Marie Leclair (1697-1764)

INTERMISSION

*Le Berger fidèle* (1728)      Jean-Philippe Rameau (1683-1764)

Récitatif - Air plaintif  
Récitatif - Air gai  
Récitatif - Air vif et gracieux

Pieces for two harpsichords      François Couperin (1668-1733)

"Allemande à deux clavecins" from *Pièces de clavecin, Deuxième Livre. Ordre 9ème*  
"Muséte de Choisi" and "Muséte de Taverni" from *Pièces de clavecin, Troisième Livre. Ordre 15ème*

"Tristes apprêts" from *Castor et Pollux*      Jean-Philippe Rameau Arr. Victoria Fraser

Since moving to California in 1981, British-born harpsichordist **Jonathan Salzedo** has become a popular Freeway Philharmonic collaborator with many organization including Jubilate, San Francisco Symphony, Symphony Silicon Valley and Black Box Baroque. With his wife Marion Rubinstein and daughter Laura Jeannin, he runs The Albany Consort, which tackles the entire spectrum of baroque music from duos to opera. He performs new music with violinist Karen Bentley Pollick, using the harpsichord in unusual contexts. Once a maker of instruments, Jonathan still enjoys voicing and repair work. He also considers moving harpsichords (generally single-handedly) and tuning them (he is an expert on early tuning systems) to be cherished parts of a harpsichordist's life. In his spare time, he sings at Congregation Etz Chayim, Palo Alto, and teaches Alexander Technique.

**Victoria Fraser** is an Alaska-born soprano and composer. An early and sacred music specialist, she has performed as soloist and chorister under the direction of Masaaki Suzuki, Helmut Rilling, Matthew Halls, Craig Hella Johnson, John Nelson, and Jeffrey Thomas. Victoria holds degrees from Smith College, the San Francisco Conservatory, and the University of Notre Dame. Fluent in multiple languages, Victoria holds dual Irish and United States citizenship. She recently completed the MA in Ritual Chant and Song program at the University of Limerick, Ireland. Passionate about interdisciplinary performance, Victoria produces and performs concerts which re-contextualize classical music through visual art, dance, technology, and in non-traditional venues. Victoria is also an avid downhill skier, rock climber, mountain biker, hiker, SCUBA diver, and most recently, rower.

Pianist/harpsichordist **Susan Wingrove-Reed** regularly performs with the Anchorage Symphony Orchestra, Alaska Chamber Singers, Sitka Fine Arts Camps, Sitka Summer Music Festival, Alaska All State Choirs, local and state high school solo/ensemble festivals, the Hiland Women's Prison Orchestra, and collaborates with West, Bartlett, and Dimond high school choirs. Susan is a retired high school choir/drama teacher (Bartlett). She received an Alaska Governor's Award for her contributions to arts education. A graduate of Indiana University with Piano Performance and MAT degrees, Susan has presented pre-concert chats and written program notes for the SMF and ASO for over thirty years. She joined the AK Black Caucus Education Committee to further her commitment to anti-racism and concert programming that is inclusive of historically neglected voices.

**Laura Koenig** specializes in melding archival research with the performing arts. She received her Doctorate of Musical Arts from the University of Iowa as the first performer awarded the prestigious Iowa Fellowship. Her dissertation on experimental music in the eighteenth century received the Stanley Fellowship for International Research and the Indiana University Press Award. Dr. Koenig holds additional degrees from UCLA (summa cum laude, Phi Beta Kappa) and UC San Diego. She serves as principal flute with Anchorage Opera and section flute with Anchorage Symphony Orchestra. Dr. Koenig also directs Fair Weather Flutes (flute choir), coaches for Alaska Youth Orchestras, and teaches flute at UAA and her private studio.

**Dawn Lindsay** is one of Alaska's leading violinists, enjoying a diverse career that includes orchestral, Broadway and chamber music. Dawn studied at Indiana University and holds a degree in violin performance from the University of North Texas in Denton. She has studied baroque violin at Queens College in New York and at Early Music Vancouver. She is currently concertmaster of the Anchorage Opera Orchestra, performs with the Anchorage Symphony, the Alaska Chamber Singers, and is the founder of Bella Musica Strings. Dawn additionally enjoys her private violin studio of talented young violinists.

**John Lutterman** is Associate Professor of Music at UAA where he teaches cello and music theory. A specialist in period-instrument performance, Dr. Lutterman has appeared as a chamber music partner with many prominent soloists, including Monica Huggett, John Solum, and Wolfgang Brunner and has performed with many leading period-instrument ensembles, including Salzburger Hofmusik, the Wiener Akademie, Philharmonia Baroque, the American Bach Soloists, and El Mundo. In May 2015, he gave the Alaskan premier of Nikolai Miaskovsky's Cello Concerto with the Anchorage Civic Orchestra. Dr. Lutterman holds the Doctor of Musical Arts degree from Stony Brook University and a Ph.D. in historical musicology from UC Davis.

**Linda Ottum** is the principal cellist of the Anchorage Symphony Orchestra, Anchorage Opera Orchestra, Anchorage Concert Chorus Orchestra, and Alaska Chamber Singers. She is a member of the Arioso Chamber Ensemble and the cello and chamber music coach for the Alaska Youth Orchestras. In January, she and Kathryn Hoffer premiered Eric Ewazen's *Concerto for Violin and Cello* with the ASO. Additionally, she has performed in CrossSound and in the orchestras for touring productions of *Lion King*, *Mannheim Steamroller*, *Mary Poppins*, and *Les Misérables*. Linda received her performance degrees from the University of Washington, and she maintains an active private teaching studio.



*Perfect Harmony* is made possible through a generous grant from the **Atwood Foundation**



Harpsichord van transportation provided by **Premier Alaska Tours**

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**Dave Brubeck Centennial Celebration 2.0** April 27

### **Montéclair, La Bergère**

#### *Très Lentement*

Prenons une route nouvelle,  
Suis mes pas, fidèle troupeau,  
Garde toi d'approcher des bords  
de ce ruisseau,  
Dont le vert gazon te rappelle.  
Le pâturage en est plus beau,  
Mais j'y verrai mon infidèle.

#### *Récitatif*

Loin des yeux de Tirsis,  
allons verser des pleurs,  
Cher troupeau, prends soin de ma gloire;  
Il n'a que trop longtemps jouit de mes douleurs:  
C'est peu que de le fuir, achevons ma victoire,  
Je parle pour toi-même  
aussi bien que pour moi:  
Hélas ! Si de l'ingrat je perdais la mémoire,  
Je ne songerais plus qu'à toi.

#### *Air*

Que c'est un tourment extrême,  
Qu'un amour tel que le mien.  
Trop heureux qui n'aime rien,  
Ou du moins heureux qui n'aime  
que ses moutons et son chien.

#### *Sommeil*

Mais, Sur cette paisible rive,  
Quel charme assoupissant,  
retient mes faibles pas?  
Ah! que le Sommeil a d'appas.  
Quels Sons harmonieux!  
L'onde Semble attentive.  
Oiseaux, dont les doux chants  
réveillent les Echos,  
Taisez vous, imitez la naïade plaintive,  
Qui sans bruit fait couler ses flots.  
Que rien ne trouble mon repos.

### **Rameau, "Tristes apprêts" from *Castor & Pollux***

Tristes apprêts, pâles flambeaux,  
Jour plus affreux que les ténèbres,  
Astres lugubres des tombeaux,  
Non, je ne verrai plus que vos clartés funèbres.  
Toi, qui vois mon cœur éperdu,  
Père du jour ! ô Soleil! ô mon Père!  
Je ne veux plus d'un bien que Castor a perdu,  
Et je renonce à ta lumière.  
Tristes Apprêts... (da capo)

### **The Shepherdess**

#### *Very Slowly*

Let us take a new path,  
Follow my steps, faithful flock,  
Take care of approaching the banks  
of this stream,  
The green grass calls to you.  
Its pasture may be sweeter,  
But there I might meet my unfaithful love.

#### *Recitative*

Far from the eyes of Thyrsis  
let us go weep;  
Dear flock, guard well my honor;  
For too long he has enjoyed my suffering:  
It is easy to flee from him; let us achieve my victory.  
I speak for you  
as well as for me:  
Alas! If I could forget that ingrate,  
I will dream only of you.

What extreme torment it is  
To love as I do.  
Unduly happy are those who love nothing,  
Or at least, who love only  
their sheep and their dog.

#### *Sleep*

Yet here on this peaceful bank,  
What drowsy charm  
checks my weakened steps?  
Ah! It is Sleep that bewitches me.  
What harmonious Sounds!  
The very Stream seems to listen.  
You birds, wakening the Echoes  
with sweet song,  
Hush now, and imitate the plaintive naiad,  
Who soundlessly lets the water gently flow.  
Let nothing trouble my repose.

Sad solemnities, pale torches,  
Day more frightening than darkness,  
Mournful stars of tombs,  
No, I will no longer see anything but your funeral glow.  
You who see my distraught heart,  
Father of the day, O Sun! O my Father!  
I no longer wish the gift [of life] that Castor has lost,  
And I renounce your light.

## **Rameau, *Le Berger fidèle***

### *Récitatif*

Prêt à voir immoler l'objet de sa tendresse,  
Le fidèle Myrtil déplore ses malheurs,  
Il soupire, il gémit sans cesse,  
Et sa voix aux échos dit ainsi ses douleurs.

### *Air plaintif*

Faut-il qu'Amarillis périsse?  
Diane, apaise ton courroux!  
Par un horrible sacrifice  
Peux-tu briser des nœuds si doux?  
Ah ! si la timide innocence  
Sur vos autels doit expirer,  
Dieux! quelle est donc la récompense  
Que la vertu doit espérer?

### *Récitatif*

Mais c'est trop me livrer à ma douleur mortelle,  
Un autre doit mourir pour elle,  
Hâtons-nous de la secourir,  
Pour sauver ce qu'il aime, un amant doit périr.

### *Air gai*

L'Amour qui règne dans votre âme, Berger,  
a de quoi nous charmer,  
Par votre généreuse flamme  
Vous montrez comme il faut aimer.  
L'amant léger brise ses chaînes,  
Quand le sort trahit ses désirs;  
Sans vouloir partager les peines,  
Il veut avoir part aux plaisirs.

### *Récitatif*

Cependant à l'autel, le Berger se présente;  
Son front est déjà ceint du funeste bandeau...  
Arrêtez! Diane est contente  
D'un amour si rare et si beau.  
Myrtil obtient la fin des maux de l'Arcadie,  
Et lorsqu'il croit perdre la vie  
L'Hymen pour cet amant allume son flambeau.

### *Air vif et gracieux*

Charmant Amour, sous ta puissance  
Tôt ou tard on sent tes faveurs.  
Souvent, dans les plus grands malheurs,  
Elles passent notre espérance.  
Tu ne fais sentir tes rigueurs  
Que pour éprouver la constance;  
Tu veux que la persévérance  
Puisse mériter tes douceurs.

## **The Faithful Shepherd**

### *Recitative*

Seeing the object of his love facing death,  
The faithful Mirtil deploras his unhappiness,  
He sighs, he trembles endlessly,  
And his voice speaks thus his sadness to the Echo:

### *Plaintive Air*

Must Amaryllis perish?  
Diana, appease your wrath!  
Must such sweet bonds  
Be sundered by a horrible sacrifice?  
Ah! If her timid innocence  
Must expire on your altars,  
Ye Gods, what reward  
May virtue then expect?

### *Recitative*

But it is too much to give myself over to mortal sadness:  
Another should die in her place,  
Let us hasten to assist her,  
To save what he loves, a lover must perish.

### *Gay Air*

The love that reigns in your soul, O Shepherd,  
has that which charms us.  
By your generous ardor  
You show how we must love.  
The casual lover breaks his attachment,  
When fate betrays his desires;  
Though unwilling to share its sorrows,  
He wants to enjoy its pleasures.

### *Recitative*

Thus to the altar the shepherd proceeds;  
On his brow hangs the condemned man's blindfold...  
Stop! Diana is content  
With a love so rare and beautiful.  
Mirtil obtains an end to Arcadia's woes,  
And, when he thought he would lose his life  
Marriage lit his torch for this lover.

### *Lively and Graceful Air*

Charming Love, under your spell,  
Sooner or later we experience your favors.  
Often in the greatest unhappiness,  
They surpass our hopes.  
You make us suffer your rigors  
Only to test our fidelity,  
Hoping that our perseverance,  
Will merit your rewards.

Source: James Richman, *Concert Royal*