



Friday, April 12 at 7:30pm

Knight Stage, Akron

Saturday, April 13 at 7:30pm

Disciples Christian Church, Cleveland Heights

Sunday, April 14 at 4:00pm

West Shore Unitarian Universalist Church, Rocky River

SEASONS TRANSFORMED

PROGRAM

Le Printemps

Giovanni Antonio Guido

- I. Presto

L'Autunno | L'Automne

Antonio Vivaldi, arr.

Debra Nagy

- I. Allegro
- II. Largo (after RV 545)
- III. Allegro

Concerto for flute, oboe, violin, bassoon and continuo, Op. 37 no. 6 Joseph Bodin de Boismortier

- I. Allegro
- II. Adagio
- III. Allegro

Inverno | L'Hiver

Vivaldi, arr. Nagy

- I. Allegro non molto
- II. Largo
- III. Allegro

L'Estate | L'Été

Jean Philippe Rameau, arr. Nagy

Based on selections from Platée, Les Indes Galantes, and Pièces de Clavecin

- I. Allegro
- II. Lent
- III. Orage

La Primavera | Le Printemps

Vivaldi, arr. Nagy after Jean-Jacques

Rousseau

- I. Allegro
- II. Largo
- III. Allegro

This program is made possible by:

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PERFORMERS

Joseph Monticello, flute

Debra Nagy, oboe and direction

Clay Zeller-Townson, bassoon

Julie Andrijeski & Shelby Yamin, violins

Rebecca Landell, viola da gamba and cello

Mark Edwards, harpsichord

Notes on the Program:

Artists, poets and musicians have long been inspired by the seasons. The annual cycle of life embodied in the changing seasons reminds us of our relationship to nature and testifies to the passage of time. Whether in visual art, poetry, or music, depictions of the seasons traffic in widely recognized imagery including the desolate, howling winds of winter, scenes praising Bacchus (the God of wine) in the autumn harvest, the blossoms, bird songs and murmuring streams of spring, and the bold displays of thunder and lightning that offer a brief respite from scorching summer heat.

No artistic work dedicated to the seasons is as well known today as **Antonio Vivaldi's set of violin concertos *Il Quattro Stagioni* or *The Four Seasons***. Unusually, each concerto was published alongside an accompanying sonnet that explained the elements the music was intended to evoke, making *Seasons* a vibrant prototypical example of "program music."

The 1725 publication of Vivaldi's *Four Seasons* in Amsterdam in 1725 as part of his collection ***Il cimento dell'armonia e dell'invenzione*** (*The Contest between Harmony and Invention*) assured their dissemination across Europe. Vivaldi's concerti were thus adopted as violinist's showpieces on international stages and became models for a generation of composers from Bach to Boismortier. In short, Vivaldi's *Seasons* inspired admirers as well as imitators.

We open our program with music by one such imitator: an Italian violinist who spent his career bridging the French and Italian styles while moving through Paris's elite musical circles.

Giovanni Antonio Guido (c.1675-c.1728) likely encountered Vivaldi's works soon after their publication and composed his own set of *Quattro stagioni dell'anno* complete with descriptive section markers. Like his French contemporaries Joseph Bodin de Boismortier and Michel Corrette, Guido composed his concerti for three treble parts plus continuo. The first movement of Guido's *Le Printemps* (Spring) serves as a perfect introduction to our program as it portrays the rush of time passing (*Le temps vole*) and each season following in turn (*Chaque saison s'enfuit*), interrupted only by short, quiet nights (*La nuit*).

At the center of tonight's program, however, you'll hear three of Vivaldi's famous concertos as you've likely never heard them before. For ***Seasons Transformed***, I was inspired not only by historical arrangements of Vivaldi's works but also by the common practice of adapting works to particular performers. In truth, adapting Vivaldi's famous concertos seems to have been a particular pastime in France. Not only were Vivaldi's *Seasons* (particularly Spring) frequently heard at Paris's premiere concert series *Le Concert Spirituel* in their original forms but they were transformed by other composers over the next several decades. Michel Corrette grafted a chorus and woodwinds on top of Vivaldi's *Spring* to create his grand motet, *Laudate Dominum* (1765), Nicholas Chedeville gave Vivaldi's *Seasons* a distinctly French pastoral bent by adapting them to hurdy gurdy and musette in his Op. 8 collection *Saisons Amusantes*, and the famed philosopher Jean-Jacques Rousseau contributed his own solo flute version of *Spring* in 1775. I was inspired to bring this French history of adapting Vivaldi's *Seasons* to light and the inclusion of wind instruments gives these performances a uniquely Gallic flair. Besides, *why should violinists have all the fun?*

Apportioning the solo violin lines in the *Seasons* among our ensemble of flute, oboe, bassoon, violins, and continuo empowers each instrumentalist to embody a different aspect of each season and to embrace (hopefully) what comes most naturally to them. My intention was not simply to give the solo lines to different instruments but to create something more like a bespoke suit. In some cases, that meant changing keys (*Spring* sits beautifully on the flute in D

major); in other instances, flashy figuration was rewritten to have the best effect on a new instrument. The sweet baroque flute plays the bird songs in **Spring** while the robust, woodsy oboe becomes **Autumn's** hunting horn and the bassoon, its drunkard. Growling chords from the viola da gamba embody **Winter's** blustering winds as violins tremble and chatter in the bitter cold. However, the violin rightly takes her place at center stage in *Winter's* stunning slow movement, displaying the full lyrical powers of the "singing" instrument. Winter's last movement – complete with slipping, sliding, and acrobatics on ice – suggested an improvisatory harpsichord toccata to me.

Vivaldi also arranged his own string concerti for an ensemble not unlike the one you hear in this program. Chamber versions of *La Notte* (RV 104), *Il Gardellino* (RV 98), and *La tempesta di mare* (RV 90) scored for flute, oboe, violin, and bassoon would seem to fit right in with Joseph Bodin de Boismortier's Concerto in e minor, Op. 37 no. 6. In fact, as this concerto amply demonstrates, the prolific and popular Boismortier loved to experiment with the concerto ritornello form made famous by Vivaldi and marry it with the French idiom.

Rather than make a wholesale adaptation of Vivaldi's **Summer**, however, I aimed to create a new concerto built from works by Jean-Philippe Rameau. The doyen of 18th-century theatrical music, Rameau was establishing himself as one of France's most inventive and exciting composers just as Vivaldi's Seasons were achieving wide renown in Paris. Rameau's music for the theater is full of incredible imagery as well as raw power. I've always been interested in creating opportunities for audiences to fall in love with music and composers that they are less familiar with and creating a Summer concerto from Rameau's *oeuvre* seemed like a perfect opportunity to combine the familiar and the unexpected.

Turning Rameau's theater music into a concerto didn't seem so strange to me when one considers that his virtuosic scores were initially lambasted for their virtuosity. In fact, when Rameau burst on to the scene as an opera composer in Paris in the mid 1730's, his brilliant orchestration was met with both adoration and contempt. An anonymous reviewer even attacked Rameau's opera *Les Indes Galantes* calling it a "sonata," and claiming that he had been "racked, flayed, and dislocated" by Rameau's music, which was "a perpetual witchery." That's not so unlike what people love about Vivaldi's *Seasons*, right?

Taking formal cues from the same sonnet that Vivaldi adopted his *Summer*, this *pastiche* composition divines blazing heat, bucolic shepherd scenes, and a tempestuous late-summer storm from Rameau's opera-ballets and solo harpsichord pieces. The first movement begins with a pastoral *Musette en rondeau* from *Les Indes Galantes* (1735) during which we can imagine shepherds and their flocks lazing under the sweltering sun. As the sun beats down, the birds sing: we hear the cuckoo first followed by the songs of other birds (*Le Rappel des oiseaux* from Rameau's 1724 *Pièces de clavecin*). Soft breezes stir the air as the *musette* returns before a threatening north wind sweeps in suddenly to shake the shepherd's confidence (an *Air pour Borée et pour la Rose* from *Les Indes Galantes*). Hopes of bucolic idyll are further dashed in the slow movement, in which a rustic siciliano is repeatedly interrupted by cracks of lightning and forbidding thunder as flies and gnats distract from impending danger (*Air pour les foux tristes et pour les gais* from Rameau's *Platée*). Finally, the last movement depicts a full-blown summer storm complete with lightning and hail. For this, I've interpolated a few violin solos into Rameau's famous storm scene (*Orage*) from Act I of *Platée* (1745). I hope you enjoy!

– Debra Nagy

ABOUT THE PERFORMERS

Les Délices (pronounced Lay day-lease) brings long-forgotten music alive for contemporary audiences. Founded by baroque oboist Debra Nagy in 2009, Les Délices has established a reputation for unique programs that "can't help but get one listening and thinking in fresh ways" (San Francisco Classical Voice). The group's debut CD was named one of the "Top Ten Early Music Discoveries of 2009" (NPR's Harmonia), and their performances have been called "a beguiling experience" (Cleveland Plain Dealer), "astonishing" (ClevelandClassical.com), and "first class" (Early Music America Magazine). The global pandemic marked an important evolutionary period for the group: Les Délices was a leader in reconceiving concerts for the virtual space and created a web series variety show for early music called SalonEra. Critics called the concerts "sensational," and "a cultural gift" while SalonEra opened a world of music to audiences at home. Now in its 4th Season, SalonEra has premiered over 35 original episodes, and created feature opportunities for over 80 artists. Highlights of Les Délices' 2021-22 season included a new global streaming partnership with Marquee.TV, two commissioned works by composers Jonathan Woody and Sydney Guillaume, and the premiere of their fairytale-based chamber opera, *The White Cat*. While music of the French Baroque remains a core specialty, recent projects have seen Les Délices bring their "outstanding artistry and verve" (American Record Guide) to folksongs from Baroque-era Scotland, Classical chamber music from the Age of Revolutions, late-Medieval music, and more. Les Délices released two new CDs (*The Highland Lassie* and *Noel, Noel*) in November 2023 and will launch a multi-year commissioning project exploring myth and its impact on our lives in 2025.

[Julie Andrijeski, violin](#), is celebrated as a performer, scholar, and teacher of historical music and dance. She is a faculty member at Case Western Reserve University and Teacher of Baroque Violin and Stage Movement at the Cleveland Institute of Music. She is a Visiting Lecturer at the Juilliard School and is often invited to present workshops at universities nationwide. Her article on historical violin performance is published in *A Performer's Guide to Seventeenth-Century Music*. A Grammy Award winner, Andrijeski is Artistic Director of the Atlanta Baroque Orchestra and Co-director of the New York-based ensemble Quicksilver, and performs with several other ensembles.

[Mark Edwards, harpsichord](#), is internationally recognized for his captivating, imaginative performances. He is the artistic director of Poiesis, collaborates regularly with Les Boréades de Montréal, and has performed with Il Pomo d'Oro, Pallade Musica, and Flûtes Alors!. He has given solo recitals at the Utrecht Early Music Festival and Brussels' Bozar and performed concertos with Il Gardellino (Belgium), Neobarock (Germany), and Ensemble Caprice (Canada). He is Associate Professor of Harpsichord at Oberlin Conservatory.

Cellist and Viola da gambist [Rebecca Landell's](#) "luminous" (*Cleveland.com*) and "notable" (the *New York Times*) sound elicits a range of expression "from classically evocative to Hitchcock horrifying" (Washingtonian). Her solo appearances include performances with Apollo's Fire, Atlanta Baroque Orchestra, Les Delices, The Smithsonian, and Batzdorfer Hofkapelle. Rebecca will be working on a Beethoven recording at the Smithsonian this season, along with continued collaborations with Apollo's Fire and Les Delices. Rebecca's teaching career includes her faculty position at the Baroque Performance Institute and at Oberlin Conservatory teaching baroque cello and viola da gamba.

[Flutist Joseph Monticello's](#) playing has been praised by the New York Times and Wall Street Journal as "graceful" and for being as "exciting as the singers." Equally at home on modern and historical flutes, Joseph is the principal flutist of Boston Baroque and assistant principal

flutist with the Florida Grand Opera and Palm Beach Symphony, making his home in Miami. Joseph is also a licensed professional of the Yamatogaku style of shamisen, the traditional Japanese three-stringed lute. Under the given name of Yamato Josho, Joseph made his professional debut at the National Theatre of Tokyo in Spring 2023. In addition to several albums with the Nu Deco Ensemble, Joseph's playing can be heard in the 2022 Disney film, *Rosaline*, and on The Berlin Friday Academy's critically-acclaimed "Janitsch: Trio Sonatas" album, released under the Brilliant Classics label. Joseph is a graduate of The Juilliard School, Oberlin Conservatory, and Interlochen Arts Academy. His passion for musical curatorship is furthered by his role as part-time Archivist for the New World Symphony in Miami Beach.

Debra Nagy, oboe and Artistic Director, has been deemed an artist "of consummate taste and expressivity" (*Cleveland Plain Dealer*). Inspired by a creative process that brings together research, composition in historical styles, improvisation, and artistic collaboration, her recent projects have included critically-acclaimed multimedia productions of Machaut's medieval masterpiece *Remede de Fortune*, an acclaimed CD combining jazz and French Baroque airs called *Songs without Words*, and *The White Cat*, a pastiche Baroque opera for singers and chamber ensemble with puppetry and projections. Debra was recognized with a 2022 Cleveland Arts Prize (Mid-Career Artist) and received the 2022 Laurette Goldberg Prize from Early Music America for her community outreach work with Les Délices. In addition to her work with Les Délices, Debra plays principal oboe with Boston's Handel & Haydn Society, Apollo's Fire, and many other ensembles. When not rehearsing, performing, or dreaming up new projects, Debra can be found cooking up a storm in her kitchen or commuting by bike from her home in Cleveland's historic Ohio City neighborhood.

Clay Zeller-Townson, bassoon, is the founder of the critically-acclaimed baroque band Ruckus. As a bassoonist, he plays with the leading period instrument ensembles in North America including: Tafelmusik, The Handel and Haydn Society, Philharmonia Baroque Orchestra, Boston Baroque, Trinity Baroque Orchestra and American Bach Soloists. Clay has given coachings on performance practice and masterclasses at New England Conservatory, UCLA, The Colburn School, The University of Missouri and The Eastman School of Music. Clay was born in Nova Scotia, raised in eastern North Carolina, and found his way to the baroque bassoon by way of the tenor saxophone. He holds a Bachelor's degree and Performer's Certificate from The Eastman School of Music, a Master's degree from The Juilliard School and the Advanced Certificate in Music Education from CUNY-Brooklyn College. A fierce advocate for the arts in rural communities, he teaches K-8 general music two days a week in Stamford and Readsboro, Vermont.

Shelby Yamin, violin, brings signature vivacity to performances across the globe, from the historic state rooms of George Washington's Mount Vernon to the storied chapel at Versailles. Shelby has appeared as a soloist with Philharmonia Baroque Chamber Players, Voices of Music, House of Time, New York Baroque Incorporated and The Oregon Bach Festival orchestra. Dedicated to diversifying the canon, Shelby regularly researches, performs, and records lesser known works, including 18th-century repertoire from the music library of Nelly Custis and, more recently, the violin duets of Maddalena Lombardini Sirmen (1745-1818). Shelby's discography includes the first ever recording of Sirmen's entire opus of violin duets on period instruments (Orpheus Classical Label, 2021). In addition to performing regularly with the Cleveland based ensemble Les Délices, Shelby is also the Associate Producer of their early music webseries, *SalonEra*. Shelby has earned degrees from the Manhattan School of Music, the San Francisco Conservatory of Music, and The Juilliard School, where she won the Historical Performance Concerto Competition. She currently resides in New York City.

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Artistic Director Debra Nagy and "captivating" harpsichordist Mark Edwards come together for music by J.S. Bach and François Couperin, previewing their upcoming recording *The Poet & the Prodigy*. Capturing Parisian charm in the heart of Rocky River, Tartine Bistro will curate a special menu and wines as an ideal complement to the performance.

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Les Délices celebrates the legacy of Black British composer and man of letters Charles Ignatius Sancho with a week of FREE events in Cleveland. Performances, book discussions and community conversations around Paterson Joseph's recent

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