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5-10-2015

## La Madonna

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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Dr. Susan A. Cole, President  
Daniel Gurskis, Dean, College of the Arts  
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

# Repast Baroque Ensemble

## La Madonna

Laura Heimes, soprano  
Amelia Roosevelt, Claire Jolivet, baroque violins  
Jessica Troy, baroque viola  
John Mark Rozendaal, baroque cello  
Gabriel Shuford, harpsichord

### PROGRAM

**Rosary Sonata no. 1, "The Annunciation"** Heinrich Ignaz Franz von Biber (1644–1704)  
Violin and harpsichord

**Sonata no. 9** from *Fidicinium Sacro-Profanum* Biber  
Strings and basso continuo

**Tell me, some pitying angel (The Blessed Virgin's Expostulation), Z. 196** Henry Purcell (1659–1695)  
Soprano and basso continuo

**Alma Redemptoris Mater** Marc'Antonio Ziani (1653–1715)  
Affettuoso—Allegro—Adagio botta  
Soprano, violin, and basso continuo

**"Ah, che troppo ineguali," HWV 230** Georg Friedrich Handel (1685–1759)  
Recitativo—Adagio  
Soprano, strings, and basso continuo

~~Intermission~~

**Concerto Grosso in G major, op. 3 no. 4** Giuseppe Sammartini (1695–1750)  
Andante grazioso—Allegro—Andante Adagio—Ciaccona  
Strings and basso continuo

**Rosary Sonata no. 15, "The Beatification of the Virgin"** Biber  
Violin and harpsichord

**Salve Regina in F major, RV 617** Antonio Vivaldi (1678–1741)  
Andante—Allegro—Allegro—Andante  
Soprano, solo violin, strings, and basso continuo

Repast would like to thank Gotham Early Music Scene for its generous assistance with this performance.

Duration: 70 minutes, including one 15-minute intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

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# Peak Performances

THE 2014-15 SEASON



# Repast Baroque Ensemble

## La Madonna



Photo by Inigo Carayo

May 10, 2015 • 3:00PM  
Alexander Kasser Theater



**MONTCLAIR STATE**  
UNIVERSITY

## Program Notes

When Peak Performances approached us with the idea of presenting a program titled *La Madonna* for Mother’s Day, I started thinking about the rich musical repertoire based on this theme. The Catholic Church, with its focus on Mary’s life, supported the creation of breathtakingly beautiful devotional music during the Baroque period.

Some of the works on this program are specifically Catholic: Biber’s Rosary sonatas were dedicated to his patron, Archbishop Gandolph, and probably performed in Salzburg during October, the month of Marian worship. They depict the mystery and awe surrounding the momentous events of Mary’s life. Both Vivaldi’s *Salve Regina* and Ziani’s *Alma Redemptoris Mater* use texts from Marian antiphons (call and response). They stem from the medieval tradition of singing after Compline, or night service, and portray Mary as the merciful mother of God.

Other pieces in this set were not necessarily composed for performance within a church service. Purcell wrote a lot of music glorifying the Anglican Church, but his *Blessed Virgin’s Expostulation* uses the first-person voice to paint an intimate picture of Mary’s human quality. It draws on a text from the Gospel of Luke in which Mary lost track of the 12-year-old Jesus on a journey from Jerusalem back home. Here, Mary is a mother filled with anxiety about losing her child.

Handel was born a Lutheran. When he was 21 years old, he traveled to Italy, landing in Rome, where he met the leading musicians and their patrons, many of whom were cardinals. His treatment of Mary in “Ah, che troppo ineguali” is as restorer of peace. It was written during the time of the War of the Spanish Succession, a pan-European conflict that threatened the balance of power within Europe and the New World.

Sammartini was a Milanese oboe virtuoso who spent much of his career in London. I originally chose his instrumental piece with a beautiful “Pastoral” movement coined the “Christmas Concerto,” referencing Mary’s connection with the shepherds at the time of the Annunciation. But on studying the music, I realized we already had a pastoral in the Vivaldi, and there is only so much pastoral music that people want to hear. So I chose a different piece by Sammartini, which is beautiful and ends with an enchanting Chaconne.

—*Amelia Roosevelt*

## About the Artists

**Laura Heimes** (soprano) has collaborated with many leading figures in early music, including ARTEK, Voices of Music, Paul O’Dette, Apollo’s Fire, the Four Nations Ensemble, and Piffaro: The Renaissance Band—a group with whom she has toured the United States. She has been heard at the Miami, Boston, Berkeley, Connecticut, and Indianapolis Early Music Festivals; at the Oregon and Philadelphia Bach Festivals, under the baton of Helmuth Rilling; and at the Carmel Bach Festival. With the Philadelphia Orchestra, she appeared as Mrs. Nordstrom in Stephen Sondheim’s *A Little Night Music*. Heimes made her Carnegie Hall debut in Handel’s *Messiah* with the Masterwork Chorus. In December 2011, she appeared in an acclaimed staged production of the same work with the Pittsburgh Symphony. Heimes has recorded for Dorian, Pro Gloria Musicae, Sonabilis, Avian, and Zefiro records, among others. She has been praised for her “sparkle and humor, radiance, and magnetism” and hailed for “a voice equally velvety up and down the registers.”

**Claire Jolivet** (baroque violin), praised in the *New York Times* for her “impeccable, thoughtfully shaped, dramatically taut” playing, has become

one of this country’s leading interpreters of baroque and classical repertoire. She is the concertmaster of Opera Lafayette in Washington, DC, with whom she has performed at the Kennedy Center, the Rose Theater in Lincoln Center, and the Theatre Royal of the Palace of Versailles in France. She regularly plays with the leading period ensembles of the New York area, including Trinity Baroque Orchestra, Concert Royal, the Clarion Society Orchestra, and the American Classical Orchestra. She has performed throughout Europe and in Asia as a member of Paris-based Opera Fuoco and has appeared as a guest with Musica Pacifica, Piffaro, Repast Ensemble, Tafelmusic, and the Orchestra of the Age of Enlightenment. An avid chamber musician, Jolivet is a founding member of the Dodd String Quartet and was for many years a member of the Four Nations Ensemble, with whom she appeared to critical acclaim on major concert stages in the United States and abroad. She was the founder and artistic director of the Crested Butte Chamber Music Festival in Colorado. She has recorded on the Deutsche Harmonia Mundi, ASV Gaudeamus, and Naxos labels.

**Amelia Roosevelt** (baroque violin) is a founding member of Repast. Described by the *New York Times* as a “virtuoso duelist,” she performs with the Trinity Baroque Orchestra, the Washington National Cathedral Baroque Orchestra, the Aradia Ensemble, and the Carmel Bach Festival. She has toured internationally with Musica Antiqua Köln, Concerto Köln, and La Cappella de’ Turchini. Recording credits include Naxos, MDG, New Classical Adventure, Albany Records, Deux-Elles, Linn Records, Hänssler Classic, Electra, and Capriccio. A New York City native, Roosevelt holds degrees in violin performance from Stony Brook University, where she studied with Joyce Robbins and Mitchell Stern; the Manhattan School of Music; and the Sweelinck Conservatory in Amsterdam. She graduated with honors from Swarthmore College.

**John Mark Rozendaal** (baroque cello) specializes in teaching and performing stringed-instrument music from the baroque and Renaissance eras. As founding artistic director of Chicago Baroque Ensemble, he performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur record labels. He served as principal cellist of The City Musick and Basically Bach and has performed both solo and continuo roles with the Newberry Consort, Orpheus Band, the King’s Noyse, Boston Early Music Festival Orchestra, the Catacoustic Consort, Philomel, Parthenia, and the New York Consort of Viols. Rozendaal is especially fond of the English viol repertoire; his solo CD on the Centaur label features music from Christopher Simpson’s rarely performed *The Division Viol*. His viola da gamba playing has been praised as “splendid” (*Chicago Tribune*) and “breathtaking” (*Chicago Sun-Times*).

**Gabriel Shuford** (harpsichord) is proficient in a wide range of styles, from historical performance to concert music of the 21st century, blues, and jazz. He performs throughout North America and abroad and is the recipient of several awards, including the 2011 Baron Prize from Stony Brook University and the top prize at the 2007 Mae and Irving Jurow International Harpsichord Competition. He is a member of the New York–based early-music ensemble Guido’s Ear and has been a frequent guest of the Chamber Music Society of Lincoln Center. The *New York Times* called his performance with Speculum Musicae of Elliott Carter’s Sonata “assured, polished and beautifully nuanced.” Shuford earned a doctorate from Stony Brook University, where he studied with harpsichordist Arthur Haas. He has served on the faculties of Luther College and Sarah Lawrence College.

**Jessica Troy** (baroque viola), a native New Yorker, wears a wide variety of freelance hats. As violist of the Mark Morris Dance Group

Music Ensemble since 1998, she has toured extensively—from Moscow, Idaho, to Moscow, Russia. She has appeared at the Casals, Sydney, and Mostly Mozart Festivals, performed with Yo-Yo Ma across the United States and Japan, and appeared with Renée Fleming on the *Late Show with David Letterman*. On the baroque viola, she has performed with the Dodd String Quartet, 4x4 Baroque, Rebel, and the Dryden Ensemble, among others. Donning a very different hat, Troy has recorded quartet parts for Lou Reed, Ani DiFranco, and Charming Hostess and, with her cohorts from these projects, has performed onscreen with David Byrne in *This Must Be the Place*, starring Sean Penn. She can be heard on Marlboro Music’s 50th-anniversary CD in a live performance of György Kurtág’s *Microludes* for string quartet, which she prepared with the composer.

### Repast Baroque Ensemble

A collaboration of three period-instrument virtuosos—Amelia Roosevelt, John Mark Rozendaal, and Gabriel Shuford—Repast presents vivid renditions of music of the baroque era. Each member of Repast has an active career in historical performance, and together they bring a wealth of experience and knowledge to the trio’s programs. Repast has been described as “a graceful, energetic ensemble” by the *New York Times*, which also cited the ensemble’s “vital performances” and “robust” playing. Their debut CD, *Repast*, received much positive critical acclaim, such as Audiophile Audition’s rave: “. . . they play like maniacs. The phrasing, spirit, and articulation are wonderful, almost palpable in some instances . . . and one is hard-pressed to come up with a more engaging program than this.”

Repast enjoys frequent and fruitful collaborations with leading period instrument players and vocalists in order to explore the vast and varied repertoire of the baroque era. The group’s name, meaning a meal or a feast, is a *double entendre*: out of the revival of past music comes a delectable, spiritually nourishing experience.

Founded in 2003 in New York City, Repast has performed as part of Miller Theatre’s *Bach and the Baroque* series and at the Getty Center in Los Angeles, Bargemusic, the Miami Bach Society, and the Minneapolis Institute of Arts, as well as many other venues. Baruch Performing Arts Center has presented Repast in an annual three-concert series since 2004, and the group has been featured on WKCR and Vermont Public radio.

Repast’s musicians also are committed educators, and the group has presented workshops and lecture-demonstrations at the College of William & Mary, Columbia University, the Brooklyn-Queens Conservatory of Music, and Baruch College.

**repastbaroque.org**

## Song Texts and Translations

**Alma Redemptoris Mater**, quæ pervia cæli  
Porta manes, et stella maris, succurre cadenti,  
Surgere qui curat, populo: tu quæ genuisti,  
Natura mirante, tuum sanctum Genitorem  
Virgo prius ac posterius, Gabrielis ab ore  
Sumens illud Ave, peccatorum miserere.

**Ah, che troppo ineguali**  
allor che il ciel festeggia  
son, benché grate sian, voci mortali,  
per eco fare all superna reggia.  
Hor che guerriera face  
arde il suol, noi divoti  
cangiamo i canti in voti  
perch’al mondo Maria renda la pace.

O del ciel Maria regina  
Se di pace sei la stella  
Splenda al mondo il tio favor.  
Al mortal un guardo inchina  
Ed estinta ogni facella  
Sia del bellico furor.

**Salve, Regina**, mater misericordiae,  
vita, dulcedo, et spes nostra, salve.  
Ad te clamamus, exsules, filii Hevae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia, ergo, advocata nostra, illos tuos misericordes  
oculos ad nos converte.  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.

Mother of Christ! Hear your people’s cry,  
Star of the deep, and portal of the sky!  
Mother of Him, who made Him from nothing,  
Sinking we strive and call to you for aid;  
Oh, by that joy which Gabriel brought to you,  
You, Virgin first and last, let us see your mercy.

Ah, too unequal,  
now that heaven celebrates,  
are mortal voices, however pleasing,  
echoed to the celestial realm.  
Now that a warlike torch  
inflames the earth, we piously  
change our songs to prayers  
that Mary may restore peace to the earth.

O Mary, Queen of Heaven,  
if you are the star of peace,  
let your grace shine on the world.  
Bend a glance down to mortals  
and extinguish every spark  
there may be of warlike fury.

Hail, holy Queen, Mother of Mercy,  
our life, our sweetness and our hope.  
To you we cry, the children of Eve.  
To you we send up our sighs, mourning and weeping  
in this land of exile.  
Turn then, most gracious advocate,  
your eyes of mercy toward us.  
Lead us home at the end and  
show us the blessed fruit of your womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.