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La Madonna

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Repast Baroque Ensemble

La Madonna

Laura Heimes, sopranoo
Amelia Roosevelt, Claire Jolivet, baroque violins
Jessica Roy, baroque viola
John Mark Rozendaal, baroque cello
Gabriel Studford, harpsichord

PROGRAM

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

Sonata no. 9 from Federicus Sacro-Profantum  
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)
Alto/basso–Allegro–Adagio batti
Soprano, violins, and basso continuo

“Ah, che troppo ineguali,” HWV 230  
Georg Friedrich Handel (1685–1759)
Recitativo–Adagio–Allegro–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.

The 2014/15 season is made possible in part by funds from:

- The Andrew W. Mellon Foundation
- The New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts
- Discover Jersey Arts
- National Dance Project (NDP) of the New England Foundation for the Arts
- The Honorable Mary Mochary

To view our complete season and for more information, visit peakperfs.org.
Mary's connection with the shepherds at the time of the Annunciation. But on studying the music, I realized Sammartini was a Milanese oboe virtuoso who spent much of his career in London. I originally chose his Handel was born a Lutheran. When he was 21 years old, he traveled to Italy, landing in Rome, where he met person voice to paint an intimate picture of Mary's human quality. It draws on a text from the Gospel of Luke worship. They depict the mystery and awe surrounding the momentous events of Mary's life. Both Vivaldi's Some of the works on this program are specifically Catholic: Biber's Rosary sonatas were dedicated to his Messiah. When Peak Performances approached us with the idea of presenting a program titled La Madonna shaped, dramatically taut" playing, has become 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 Baroque ensemble Guido’s Ear and has been a frequent Rozendaal is especially fond John Mark Rozendaal (baroque violin), praised in the Chicago Tribune) and “breathtaking” (Chicago Tribune) and “breathtaking” (Chicago Tribune) and “breathtaking” (Chicago Tribune) and "assured, polished and beautifully nuanced." Shuford earned a doctorate from Stony Brook University, where he studied with hurdy-gurdy player Zefiro records, among others. She has been Amelia Roosevelt (baroque violin) is a founding member of Repast. Described by the New York Times as “a virtuoso duliast," she performs with the Trinity Baroque Orchestra, the Washington National Cathedral Orchestra, the Aradia Ensemble, and the Carmel Bach Festival. She has toured internationally with Musica Antiqua Köln, Concerto Köln, and La Capella de Turchini. Recording credits include Naxos, MDG, New World, Eroica, Albany Records, Deut- Eia, ergo, advocata nostra, illos tuos misericordes vita, dulcedo, et spes nostra, salve. Salve, Regina 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