

Agnethe Christensen, originally from Sweden, studied at the Royal Danish Conservatory, later specialized in renaissance and medieval singing with Andrea von Ramm in Basel, with subsequent studies in Rome and Paris. Well-known for her unconventional interpretations of modern and classical works, Christensen has worked with composers such as Wolfgang Rihm, Luciano Berio, and John Cage; with opera, folk and film music; with baroque directors such as William Christie, Reinhard Goebel; and with her own medieval music group, Alba, with which she has released several CDs. She also appears on opera stages worldwide performing mainly modern and baroque opera, most recently in the Danish performance ensemble Hotel Proforma's production of *Operation Orfeo*.

Eric Mentzel was born in Philadelphia and studied voice and organ at Temple University before taking a master's degree in early music performance practice at Sarah Lawrence College in New York. He began his career in New York as a soloist specializing in early music, appearing with such renowned ensembles as Pomerium and the Schola Antiqua. After moving to Germany in 1988, Mentzel appeared throughout Europe, North America, and Asia as a member of Sequentia, the Huelgas Ensemble, the Ferrara Ensemble, and as an oratorio soloist in addition to participating in more than 25 CD recordings and numerous radio and television productions. He has also appeared in contemporary opera productions in Germany, and is in demand as a teacher of early vocal style and techniques, teaching at the Schola Cantorum in Basel, Sequentia's Medieval Music Programme in Vancouver, and the Mannheim Musikhochschule. He is currently on the voice faculty of the University of Oregon School of Music.

Norbert Rodenkirchen was born in Cologne, where he studied both modern and baroque flute at the Hochschule fuer Musik. He is in demand as a versatile performer and composer in the realms of new music, early music, theater and film music. Rodenkirchen is especially interested in the shared characteristics of much contemporary music with music from the Middle Ages, and in 1992 he created a music festival devoted to this concept. He has been musical director of theater productions at the Staatstheater Darmstadt and Stadttheater Bremen, has composed works for Radio Bremen and the West German Radio, and has appeared widely as a flautist and recording artist in Europe. In 1998, together with vocalist Maria Jonas, he founded the early-music ensemble Diphona. His first solo CD, *Tibia ex Tempore*, was released on the Marc Aurel Edition label in 2001.

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105th Season, 4th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Monday evening
October 18, 2004

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

GUEST ARTIST SERIES

presents

Lost Songs of A Rhineland Harper

featuring

SEQUENTIA

ensemble for medieval music

Benjamin Bagby, director

Robert M. Trotter Visiting Professor

Agnethe Christensen, voice

Eric Mentzel, voice

Benjamin Bagby, voice/lyre/harp

Norbert Rodenkirchen, flute/lyre



UNIVERSITY OF OREGON

PROGRAM

An Ode to Cosmic Harmony	
Quod mundus stabili fide	Rhineland, early 11c
The Image of Dawn	
Cigni	Frankish, 10c
Foebus abierat	Northern Italy, late 10c
Clangam, filii	Winchester, 10c
Phebi claro	Provence, late 10c
Aurea personet lira	Rhineland, early 11c
Songs of the Harp	
Caute cane, cantor care	Rheinland, early 11c
Magnus Cesar Otto	Rhineland, ca. 996-1002
Rota modos arte	Rhineland, early 11c
David Reges inclita proles	Rhineland, early 11c

INTERMISSION

Lament of the Harper-King	
Dolorum solatium	Peter Abelard, 1079-1142
The Harper in the Snakepit	
Atli sendi ar til Gunnars	Iceland, 10c
Desire and Seduction	
Iam, dulcis amica, venito	Aquitaine, late 10c
Advertite, omnes populi	Rhineland, 11c
O admirabile Veneris idolum	Northern Italy, 10c
Puella turbata	Frankish, 10c
Suavissima nunna	Rhineland, 11c
Veni, dilectissime	Rhineland, 11c

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ABOUT TONIGHT'S ARTISTS

Founded in 1977 by Benjamin Bagby and the late Barbara Thornton, **Sequentia** is among the world's most respected and innovative ensembles for medieval music. Under the direction of Benjamin Bagby, Sequentia can look back on more than a quarter century of international concert tours, a comprehensive discography spanning the entire Middle Ages (including the complete works of Hildegard von Bingen), film and television productions of medieval music drama, and a new generation of young performers trained in professional courses given by members of the ensemble. Sequentia has performed throughout Europe, North and South America, India, the Middle East, Asia, Africa, and Australia, and has received numerous prizes (including a Disque d'Or, several Diapasons d'Or, two Edison Prizes, the Deutsche Schallplattenpreis and a Grammy nomination) for many of its more than two dozen recordings on the Deutsche Harmonia Mundi label. In 2002, Sequentia released an acclaimed 2-CD set of tales from the medieval *Icelandic Edda: The Rheingold Curse*, on the independent Marc Aurel Edition label (www.aurel.de). The ensemble's current program, *Lost Songs of a Rhineland Harper*, was released on the BMG Classics/DHM label in 2004, and has already received wide critical acclaim. Sequentia has brought to life more than sixty innovative concert programs that encompass the entire spectrum of medieval music, in addition to the creation of music-theater projects such as Hildegard von Bingen's *Ordo Virtutum*, the *Civiale Planctus Marie*, the *Bordesholmer Marienklage*, and Heinrich von Meissen's *Frauenleich*. The work of the ensemble is divided between a small touring ensemble of vocal and instrumental soloists, and a larger ensemble of voices for the performance of chant and polyphony. After 25 years based in Cologne, Germany, Sequentia's home is now in Paris (www.sequentia.org).

Vocalist, harper and scholar **Benjamin Bagby**, who was captivated by medieval music as a teenager, has been an important figure in the field of medieval musical performance for more than 25 years. The years 1977-2004 have been almost uniquely devoted to the work of Sequentia, including the direction of the Sequentia ensemble of men's voices for the performance of medieval polyphony and chant. Apart from this, Bagby devotes his time to the solo performance of Anglo-Saxon and Old-Icelandic oral poetry (his acclaimed bardic re-telling of *Beowulf* continues to be performed worldwide). In addition to researching and writing about performance practice, he has been a guest lecturer and professor, teaching courses and workshops all over Europe and North America.