

**Marc Vanscheeuwijck** is a Belgian native who studied art history, romance languages, and musicology at the University of Ghent (Belgium), where he received his Ph.D in 1995. After graduating from the Bruges and Ghent Conservatories in cello and chamber music in 1986, he studied baroque cello with Wouter Möller, and moved to Bologna (Italy) to do research in 17th-century Bolognese music. Since 1995, he has been on the musicology faculty at the University of Oregon. He is a member of several Belgian, Italian and northwestern Baroque music ensembles.

Originally from Colorado, harpsichordist **Phebe Craig** spent her student years in Berlin, Brussels, and San Francisco. She has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles. As a specialist in basso continuo realization she has accompanied many prominent early music soloists. She has appeared at the Carmel Bach Festival, the Regensburg Tage Alter Musik, and the Berkeley Early Music Festival. In addition to performing with many local ensembles, Craig also belongs to New York State Baroque. She teaches at the UC Davis and is director of the San Francisco Early Music Society's Baroque Music & Dance Workshop. She has also published a series of play-along CDs for Baroque Music (DiscContinuo) and a Guide to Baroque Dances for Musicians (Dance at a Glance).

**Kathryn Lucktenberg** is an associate professor of violin at the University of Oregon. A fourth-generation violinist, she studied at the Curtis Institute of Music where she completed high school and earned her Bachelor of Music degree. In 1979 she made her debut with the Philadelphia Orchestra, and within a year after graduation from Curtis she joined the Honolulu Symphony as concertmaster. During that time, Lucktenberg was a member of the Honolulu Symphony String Quartet and served on the faculty at the University of Hawaii. A seasoned soloist and chamber music performer, Lucktenberg has won several national competitions, and was a semifinalist in the 1982 Indianapolis International Competition and the 1986 Carl Flesch International Competition.

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#### *SPECIAL THANKS*

*Office of the President*

*The Office of the Vice-President for Research and Graduate Studies*

*The Office of Academic Affairs*

*College of Arts and Sciences Program Development Grant*

*The Oregon Humanities Center*

*Comparative Literature Program*

*The Center for the Study of Women in Society and  
the Women's and Gender Studies Program*

*The Giustina Fund*

*Romance Studies, Montclair State University*

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107th Season, 10th program



## SCHOOL OF MUSIC AND DANCE

Beall Concert Hall  
7:00 p.m.

Saturday evening  
October 21, 2006

### THE FACULTY ARTIST SERIES

presents

## BAROQUE CANTATAS & SONATAS

*Eric Mentzel, tenor*

*Arcangeli Baroque Strings:*

*Michael Sand & David Wilson, Baroque violin*

*Marc Vanscheeuwijck, Baroque cello*

*Phebe Craig, harpsichord & organ*

*with Kathryn Lucktenberg, Baroque violin*



UNIVERSITY OF OREGON

PROGRAM

- Sonata XXI con tre violini** Giovanni Gabrieli  
for 3 violins and continuo (c.1554–1612)  
from *Canzoni e Sonate...* (Venice 1615)
- Stabat Mater dolorosa** Giovanni Felice Sances  
for tenor and continuo (c.1600–1679)  
from *Partitura delli Motetti a Voce Sola* (Venice, 1643)
- Sonata Decima à 3** Dario Castello  
for 2 violins and continuo (1st half 17th C.)  
from *Sonate concertate in stil moderno..., libro II* (Venice, 1644)
- Ricercar 7** (for violoncello solo) Domenico Gabrielli  
from *Ms. Modena* (Biblioteca Estense, 1689) (1659–1695)
- Ballo del Granduca** Giovanni Battista Buonamente  
for 2 violins and violoncello (late 16th C.–1642)  
from *Il quarto libro di varie sonate* (Venice, 1626)
- Follia** (for violin and continuo) Arcangelo Corelli  
from *Sonate a violino e violone o cimbalò, Op. V* (Rome, 1700) (1653–1713)
- Ciaccona, Op. 2/12** Arcangelo Corelli  
for 2 violins and continuo  
from *Sonate da Camera a Tre, Op. II* (Rome, 1685)
- O lucidissima dies** Giovanni Paolo Colonna  
for tenor, 2 violins and continuo (1637–1695)  
from *Motetti Sacri a voce sola con due violini, Op. II* (Bologna, 1681)

INTERMISSION

- Cantate Française** Marc-Antoine Charpentier, attr.  
“**Coulez, charmants ruisseaux**” (1643–1704)  
for tenor, 2 violins and continuo  
from *Ms. Versailles* (c. 1690)

**Le Parnasse, ou L’apothéose de Corelli,** François Couperin  
**grande sonade en trio** (1668–1733)  
for 2 violins and continuo  
from *Les goûts-réünis* (Paris, 1724)

Motet: **In hoc mundo** Domenico Zipoli  
for tenor, 2 violins and continuo (1688–1726)  
from *Ms. 156 Archivo Musical de Chiquitos* (Bolivia)

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ABOUT TONIGHT’S ARTISTS

**Eric Mentzel** holds a Master of Fine Arts degree in early music performance from Sarah Lawrence College in New York. He has appeared at major festivals and concert venues across Europe and as far afield as Japan and Australia. He has also worked closely with some of the most highly regarded ensembles in the early music field, such as Sequentia, the Ferrara Ensemble, and the Huelgas Ensemble, and has appeared on more than 40 CDs for Sony, Decca, BMG, Harmonia Mundi, Arcana, Opus 111, Raumklang, Naxos, and Capriccio. His recordings have been awarded the Preis der deutschen Schallplattenkritik (German Grammy), the Diapason d’Or de l’Annee, and the Choc de Musique (French recording awards).

**Michael Sand** has become one of the leading Baroque violinists in America. A founding member and first musical director of the Philharmonia Baroque Orchestra of San Francisco, he is also the director of Arcangeli Baroque Strings, and of New York State Baroque, an Ithaca-based chamber orchestra. He has guest-led performances of numerous chamber orchestras throughout this country and abroad, including Israel, Canada, and Australia. After twenty years of playing Baroque music in a historically-informed manner, Sand has recently turned his attention to the stylistic performance of Romantic music, influenced by the surviving recordings of such 19th-century violinists as Joachim and Ysaÿe. Sand has recorded for Meridian, Harmonia Mundi (both in France and the United States), Art and Music, KATastropPHE, Wildboar, and Titanic Records. He teaches at the University of California, Davis, Fresno Pacific University, and at the San Francisco Early Music Society’s Baroque Music Workshop at Dominican College.

Baroque violinist **David Wilson** has performed extensively with period instrument ensembles in the United States and Europe. He has played with chamber ensembles including the Benevolent Order for Music of the Baroque, Magnificat, Music’s Re-Creation, The Albany Consort, and Lux Musica, and he is a founding member of Florilegia, Ensemble Seicento, and the Wisconsin Baroque Quartet. He has taught Baroque violin at Indiana University, where he earned the Doctor of Music degree in Early Music, and he holds degrees in violin from Bowling Green State University in Ohio and The Catholic University of America in Washington, D.C. He is the author of *Georg Muffat on Performance Practice*, published by Indiana University Press.