

Santiago de Murcia (Koch International Classics 7445). In January 1999 this cd was the “Global Hit” on the public Radio International program “The World,” and in March ’99 it was the CD of the month for the German periodical *Alte Musik Aktuell*. In addition to being a member of Ensemble Galatea Mr. Savino is also director of El Mundo, a group specializing in Spanish and Latin American music. His most recent recordings feature the solo music of French guitarist Robert de Visée and the first full orchestral, period instrument versions of Boccherini Guitar Symphonia and the Op.30 concerto by Mauro Giuliani with the Portland Baroque Orchestra under the direction of Monica Huggett. As a continuo player and accompanist Mr. Savino is a principal performer with the Houston Grand opera, New York Collegium, Portland Baroque Orchestra, and the Glimmerglass Opera. From 1986-98 Mr. Savino directed the CSU Summer Arts Guitar and Lute Institute and in 1995 was Visiting Artistic Director of the prestigious NEH sponsored Aston Magna Academy at Rutgers University. An avid writer, Mr. Savino has had articles and editions published by Cambridge University Press, Editions Chantarelle and Indiana University Press. He is a Professor of Music at CSU Sacramento where he has been the only music professor to receive an “outstanding and exceptional” sabbatical award.

Marc Vanscheeuwijck, cello, is a Belgian native who studied art history, romance languages, and musicology at the University of Ghent, 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 Moeller, and moved to Bologna, Italy, to do research in 17th-century Bolognese music. Since 1995, he has been on the music history faculty at the University of Oregon in Eugene, where he also directs the Collegium Musicum. As a scholar he concentrates his efforts on the use of various types of violoni in the Baroque period, and on seventeenth-century sacred music. His book “The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-95). History - Organization - Repertoire” will be published this summer by the Belgian Historical Institute in Rome. He is a member of several Belgian, Italian, Czech, and Northwestern Baroque music ensembles.

Beall Concert Hall
8:00 p.m.

Thursday evening
March 13, 2003

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

GUEST ARTIST SERIES

presents

GALATEA

Monica Huggett, violin

Bruce Dickey, cornetto

Paul Beier, lute and chitarrone

Richard Savino, baroque guitar and lute

Gianluca Capuano, organ

with: ***Marc Vanscheeuwijck, bass violin***

Curiose inventioni:

Virtuoso instrumental music of the Early Baroque

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103rd Season, 83rd program

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PROGRAM

- Sinfonia Quinta** Giovanni Battista Buonamente
(*Quarto libro de varie sonate*, 1626) (1595-1642)
- Sonata Quarta**
(*Sonate et Canzoni, Libro Sesto*, 1636)
- Canzona** for two lutes Claudio Merulo
(intabulation by (1533-1604)
Giovanni Antonio Terzi, 1593)
- Capriccio** Biagio Marini
(*Sonate, Symphonie, Canzoni...* (c. 1597-1665)
Opera VIII, 1622)
- Ballo secondo**
(*Sonate da Chiesa e da Camera, Opera XXII*, 1655)
Entrata, Balletto, Gagliarda, Corrente, Retirata
- Prelude–Vestiva i colli** Giovanni Pierluigi da Palestrina
(diminutions by Giovanni Antonio Terzi, 1593)
- Sonata seconda** Dario Castello
(*Sonate Concertate* (early 17th Century)
in Stil Moderno, 1629)

INTERMISSION

- Sonata Quinta** Giovanni Battista Buonamente
(*Sonate et Canzoni, Libro Sesto*, 1636)
- Sonata Quarta “per sonar con due corde”** Biagio Marini
(*Sonate, Symphonie, Canzoni...*, *Opera VIII*, 1622)
- Io son ferito ai lasso** Giovanni Pierluigi da Palestrina
(diminutions by (1525-1594)
Giovanni Battista Bovicelli, 1594)

In addition to performing, Bruce Dickey is much in demand as a teacher, both of the cornetto and of seventeenth-century performance practice. In addition to his regular class at the Schola Cantorum he has taught at the Royal Conservatory in The Hague, the Accademia Chigiana in Siena, and the Early Music Institute at Indiana University as well as master classes in the United States, Canada, Europe and Japan. He is also active in research on performance practice, and has published, together with Michael Collver, a catalog of the surviving cornetto repertoire. In 2000 the Historic Brass Society bestowed on him the prestigious Christopher Monk Award for “his monumental work in cornetto performance, historical performance practice and musicological scholarship”. In 1981, Bruce Dickey moved to Italy, partly to be closer to the origins and source materials for his instrument and its music. He currently lives in Bologna, home of the original Concerto Palatino and of the best pasta in the world.

Monica Huggett was born in London and studied modern violin with Manoug Parikian at the Royal Academy of Music. When in her teens, she was introduced to the baroque violin; she felt an immediate empathy with the instrument and has since been one of its most fervent champions. She tours all over the world as soloist, director, and chamber musician, and she has recorded on the EMI, Harmonia Mundi, Philips, Virgin, Erato, and Decca labels with such orchestras as the Hanover Band, Raglan Baroque Players, Orchestra of the Age of Enlightenment, Academy of Ancient Music, and the Amsterdam Baroque Orchestra, which she formed with former Portland Baroque Orchestra Artistic Advisor Ton Koopman in 1980 and led until 1987. Her latest recordings with the Orchestra of the Age of Enlightenment include the complete violin concertos of Mozart and the Beethoven and Mendelssohn concertos. With Trio Sonnerie, she has championed the works of the French baroque masters, and she has recorded chamber works by Schubert, Mendelssohn, and Beethoven with the chamber ensemble Hausmusik. In addition to her busy performing and recording schedule, she is also Professor of baroque violin at the Hochschule für Künste in Bremen, Germany. Monica Huggett performs on a violin made in Cremona, Italy, in 1618 by Hieronymus and Antonius Amati. The 1995-96 season marked her debut as the first Artistic Director in the Portland Baroque Orchestra’s history.

The recipient of numerous awards, guitarist/lutenist **Richard Savino**’s performances and recordings has been praised by critics throughout the world. In addition to receiving a Diapason d’Or from Compact (Paris) and a du Répertoire (Paris) the latter has also placed his Boccherini recordings in their “Great Discoveries” category which they deem as essential to any classical music collection. In 1998 he recorded a collection of 18th-baroque guitar music from Mexico by

different instruments or voices according to the program, giving particular importance to the lute and other plucked stringed instruments for a rich and varied continuo. The new name of the group, recalling the legend of Pygmalion, who through his love transformed the splendid statue of Galatea into a living woman, symbolizes bringing Renaissance and Baroque music to life according to the spirit and practices of the period.

Lutenist **Paul Beier** studied under Diana Poulton at the Royal College of Music, London. He has performed throughout Europe and the Americas, both as soloist and as continuo player with baroque music groups such as Ensemble Concerto, Aurora, Aglaia, La Venexiana, etc., and has taken part in productions of early opera in theaters such as La Scala, Milan and the Santa Fe Opera in New Mexico. His solo recordings have met with notable critical success, and he has recorded for labels such as Opus 111, Stradivarius, loch, Glossa, Cantusbch, Synfonia, Nuova Era, Tactus, Amadeus and Concerto. Since 1981 he lives and teaches in Italy.

Gianluca Capuano took his degree in composition, organ and conducting, and has specialized in problems of notation, sources and performance practice of the music of centuries past. He is organist at the Basilica of San Simpliciano in Milan, music and artistic director of the professional vocal ensemble I Madrigalisti Ambrosiani, with whom he is dedicated to a conscientious and critical approach to the musical masterworks of the Renaissance and Baroque, and he is the musical director of the Carissimi Association—Manusardi Archives. He has an advanced degree in theoretical philosophy, and has recently published a book on the study of musical aesthetics.

Bruce Dickey was a trumpeter by training, but a contact with the recorder while still a student sparked an interest in early music which he pursued while earning a degree in musicology at the Indiana University School of Music. A year of recorder studies at the renowned Schola Cantorum Basiliensis in Basel (Switzerland) turned into a permanent job as teacher of cornetto at the same institution. Many years of performing and recording with the leading figures in the field of early music (Jordi Savall, Andrew Parrott, Nikolaus Harnoncourt, Gustav Leonhardt, Ton Koopman, Monica Huggett, Philippe Herreweghe, and others) provided the background for what has become his principal activity, the ensemble Concerto Palatino. Bruce Dickey can be heard on more than five dozen recordings. His solo recording (“Quel lascivissimo cornetto...”) on Accent with the ensemble Tragicomedia was awarded the prestigious Diapason d’or.

Sinfonia Francesco Corbetta
(*Varii capricci per la ghittara spagnuola*, 1643) (1615-1681)

Io son ferito Giovanni Pierluigi da Palestrina
(diminutions by Francesco Rognoni, 1620)

Sonata undecima Giovanni Battista Fontana
(*Sonate...per Violino, o Cornetto...*, 1641) (c.1580-1630)

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PROGRAM NOTES

The art of diminution, by the early sixteenth century at the culmination of centuries of development, was already a mature art form as it continued to be practiced throughout the Renaissance. By the end of the century it had seen the development of the luxuriant diminution madrigal of Marenzio and the flowering of sophisticated instrumental variations on vocal originals. These works in their turn are at the root of seventeenth-century instrumental virtuosity. During the course of the seventeenth century this purely instrumental language continued to develop in exploration of new techniques and expressive possibilities. The concert program exemplifies this development with the presentation of versions for cornetto, lute and violin of palestrinian madrigals by Bovicelli, Terzi and Rognoni, the sonata by Ferro which gives an important role to the theorbo, the symphony for baroque guitar by Corbetta, and the splendid instrumental sonatas by Buonamente and Marini, in which writing for the violin creates unusual and daring textures, combining instrumental virtuosity in natural way with the typical seventeenth-century expression of the “affects.”

Galatea (ex Ensemble Galilei), founded and directed by Paul Beier, has performed in prestigious European festivals, and has recorded several CDs dedicated to Biagio Marini (Emanuela Galli, soprano; Monica Huggett, violin), Barbara Strozzi (Emanuela Galli, soprano), and Giovanni Battista Buonamente (Monica Huggett, violin and Bruce Dickey, cornetto). The repertoire of Galatea is centered on innovative Italian music of the beginning of the Seventeenth Century, experimental and virtuosic, of high artistic level, a bridge between the mature Renaissance and the Baroque period. The group comprises