



LIVE
FROM
HOME
SERIES

**A note from La Grande Bande's
Music & Artistic Director and Board of Directors**

When the COVID-19 pandemic began, we had no idea exactly how, or how much, La Grande Bande would be affected. Obviously, we were profoundly disappointed that we were forced to postpone the two remaining performances of our 2019 – 2020 Concert Season. Thankfully, we were able to complete all of our educational programming before all large gatherings were not allowed.

Nothing can replace or make-up for not being able to perform for all of you in person. As musicians, we thrive on the direct connections we are able make with each of you before, during, and after each of our performances, masterclasses, outreach concerts, open rehearsals, and every single interaction in between. The new **Live From Home** series is designed to continue our programming, albeit in a radically different format: with videos recorded in our homes across the country made with the same passion and excitement we present in our concerts. We hope that the performances we'll be sharing over the next few months will provide you with joy in these historic times.

If you enjoy the program notes, the preview videos, or both, we encourage you to become a Sustaining Contributor. As a Sustainer, you will be able to access (1) all of the **Live From Home** series videos, (2) our Music & Artistic Director's Sustainer-level Director's Blog, and (3) other great perks like special invitations to private rehearsals. You can rest easy knowing that your monthly contribution will ensure La Grande Bande will be able to continue into the future. Want to find out more about becoming a Sustainer? We have the full list of benefits listed on our website at sustainers.lagrandebande.org.

Until we see each other in person again, we send each of you our best wishes.

Sincerely,

La Grande Bande

Live From Home Series

Cat Sandstedt, soprano

TJ Dalton, theorbo

Friday 21 August 2020

Program

Si dolce è'l tormento (c. 1624)

Claudio Monteverdi (1567–1643)

Par mes chants tristes et touchants (c. 1689)

Michel Lambert (1610–1696)

Program Notes

The two songs on today's program come from the pens of Baroque Europe's most important composer of vocal music. The first selection comes from the Italian composer Claudio Monteverdi. The second from Michel Lambert, whose music you also heard from last week's LFH performance.

Claudio Monteverdi

Monteverdi received musical training from Marc'Antonio Ingegneri, the music master at the Cremona Cathedral. He was a prolific composer who published his first collection of vocal music in 1582 at the age of 15 and many more throughout his life.

Monteverdi is famous in the music world as an opera composer and his opera, *Orfeo*, which premiered in 1607, is especially lauded because of Monteverdi's application of the *stile moderno* (baroque style). Monteverdi was also one of the first composers to specify instrumentation for

his compositions.

By 1613, Monteverdi had all but assured his legacy when he was appointed as the music director of St Mark's Cathedral in Venice. Monteverdi reformed the musical establishment at the Cathedral, and by all accounts, resurrected a quite derelict ensemble.

Si dolce è'l tormento

Monteverdi's aria, *Si dolce e'l tormento*, was published in a 1624 collection compiled by Carlo Milanuzzi entitled *Quarto scherzo delle ariose vaghezze* (literally "fourth joke [collection] of longing arias"). The collection included secular songs by Miniscalchi, Berti, and Claudio's son Francesco Monteverdi.

Monteverdi's aria is strophic, like a hymn, with multiple verses using the same music. Cat and TJ made the song their own with Cat adding ornaments and by adding a solo section for TJ.

We have included English translations of the

Italian text in the video using subtitles.

Michel Lambert

Music by Lambert makes its second appearance in our Live From Home series. As we noted last week, Lambert was, almost from birth, a part of the French court's musical establishment.

Educated as a choir boy at the chapel of Louis XIII's brother, Gaston, he became a well-regarded singer in Paris in the 1640s. Important patrons like Cardinal Richelieu and Nicolas Fouquet, both men who helped rule France, were among his supporters.

In the 1660s Lambert contributed some music to Jean-Baptiste Lully's ballets. Lully also happened to be Lambert's son-in-law, having married his daughter Madeleine in 1662.

Par mes chants tristes et touchants

The second *air de cour* for the LFH series also comes from Lambert's 1689 collection published in Paris by Christophe Ballard. The collection includes numerous works for one to four voices, with each selection also including instrumental

interludes (*ritournelles*) for each *air de cour*. Not every performance requires the use of the instrumental interludes. And, like many things in the Baroque period, instrumentation was pretty flexible.

Cat and TJ take that to heart as they perform Lambert's *air de cour* with solo voice and theorbo. In fact, the first *airs de cour* were written for that same instrumentation. However, in the Baroque period, theorbists and lutenists often accompanied themselves.

We have included English translations of the French text in the video using subtitles.

I want to thank Cat and TJ for accepting my invitation to be a part of La Grande Bande's Live From Home series. I can't think of a better way to end it than with two of La Grande Bande's—and my—favorite performers and most frequent collaborators. We so hope you enjoy the last installment of La Grande Bande's new **Live From Home** series.

Program notes by MTA.

About La Grande Bande

With performances called “warm and sensitive” by the Minneapolis Star Tribune, La Grande Bande strives to present innovative, unique, and inspiring musical programs played on the instruments that premiere audiences might have heard. LGB is composed of musicians from across the United States and from around the world who are specialists in the field of Early Music—music written between c. 1600-1800—and who play on historical instruments and sing in an historical manner.

We aim to present “masterworks” alongside lesser-known compositions, illustrating the extensive musical production during the sixteenth, seventeenth, and eighteenth centuries. Education is crucial to our mission, be it through program notes, through directed-educational events, open rehearsal sessions, or another method. We see incredible value in resurrecting the music written by the great masters of our past; it’s a historical, cultural, and musical lesson rolled into one.

To learn more about our musicians, or about our programming, visit www.lagrandebande.org/about.

About the Musicians

Catherine Sandstedt, coloratura soprano, is a native of Columbia, Missouri. She currently resides on Long Island, New York where she has recently completed her Masters in Vocal Performance at Stony Brook University and is currently pursuing her Doctorate of Musical Arts (DMA). At Stony Brook, she studies voice with soprano, Brenda Harris. Ms. Sandstedt looks forward to performing in Purcell’s *Dido and Aeneas* (First Witch and Second Woman) as well as Mozart’s *Il re pastore* (Elisa) at the Staller Center for the Arts at Stony Brook University. Ms. Sandstedt has enjoyed many performances while at Stony Brook, namely performing the role of *Mélisande* in the adaptation of Debussy’s opera *Impressions de Pelléas*. In addition, she has performed with the University Orchestra as a soloist for Handel’s *Messiah*; performed a duet from Derrick Wang’s new opera *Scalia/Ginsburg*, with the composer himself playing the piano; and performed the premiere of Nathan Heidelberger’s work, “Come il vento tra queste piante” with the Contemporary Chamber Players.



Ms. Sandstedt currently teaches voice at Suffolk County Community College as an Adjunct Faculty member. She has taught students for over 7 years, not just voice but also viola, violin and piano. Ms. Sandstedt enjoys working with students of all ages and musical backgrounds, hoping to help each student find their confidence with music, develop safe and proper technique and also help

to expand their knowledge to better understand the theory behind the music each student is learning.

Before moving to New York, she received her Bachelor of Music in both Voice and Viola Performance from the University of Missouri where she studied voice with Ann Harrell and viola with Leslie Perna. She worked closely with Christine Seitz on many operatic performances before she graduated in 2016. Performances include *Le Nozze di Figaro* (Susanna), *Gianni Schicchi* (Nella) and *The Crucible* (Mary Warren).

In addition, she has performed at OperaNEO, which is based in San Diego, in Handel's *Rinaldo* (Almirena) and Gluck's *Armide* (Lucinde/Plaisir).

Not only does Ms. Sandstedt perform as a soloist, but she has had the great pleasure to sing with the Marble Collegiate church choir in New York City. But that is not where her choral work ends! Ms. Sandstedt is a member of Vox Nova, which is a small choral ensemble of 16 singers. Vox Nova consists of established music educators, conductors, and professional vocalists.

In addition to these activities, Catherine has competed in many competitions. She participated in the Kentucky Bach Choir Competition last spring as a Top 10 Finalist in the Live Round; she was alternate for both Voice and Viola in the MTNA (Missouri Teacher National Association) State-Level; she placed 2nd in the Senior Women division at the 2015 National level of NATS (National Association of Teachers of Singing) in Greensboro, North Carolina. She also received 1st place in the Junior Women division at the Regional NATS in 2013.

Timothy (TJ) Dalton is a native of Long Island, who began his musical career on guitar. He completed his Undergraduate and Masters of Music degrees at Stony Brook University in classical guitar performance under the study of Jerry Willard.

He began playing early music during his time at Stony Brook University. Starting with baroque guitar, he soon progressed to theorbo, archlute, and other historical plucked instruments. He has played with the Stony Brook Baroque Players, Three Village Chamber Players (3VCP), as well as other small ensembles, baroque orchestras, and baroque opera productions.

He has performed across New York, Boston, and Toronto. TJ continues to perform on historical plucked instruments as well as classical guitar in solo and ensemble settings.

