



season
@HOME

LB
20|21

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The 2020 *season@HOME* performances are a



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Episode 1: Recorder Sonatas

season@HOME

La Grande Bande

Richard Hensold & Cléa Galhano, recorders

Maryne Mossey, violoncello

Michael Thomas Asmus, harpsichord

Friday 4 September 2020

Program

Trio Sonata in F, HWV 405 (c. 1707)

George Frideric Handel (1685–1759)

- I. Allegro
- II. Grave
- III. Allegro

Recorder Sonata in f, TWV 41:f1 (c. 1728)

Georg Philipp Telemann (1681–1767)

- I. Triste
- II. Allegro
- III. Andante
- IV. Vivace

Program Notes

La Grande Bande's first of eight **season@HOME** episodes kicks off our 2020 – 2021 Concert Season with a pair of pieces for an instrument almost everyone has played in their elementary school days: the recorder!

For Episode 1's professional players the days of "Go Tell Aunt Rhody" are long gone. That age-old

selection has been replaced with pieces by familiar and often-heard composers Georg Philipp Telemann and George Frideric Handel.

Don't let the notoriety of these composers fool you. The two pieces in this episode are rarely performed gems of the middle-Baroque period. And, now, at this very moment, you'll discover

exactly why they should be heard more often.

George Frideric Handel

Handel's time in Italy was productive for his career as a composer and as an impresario. The networks he was able to create there came in handy as he began his career as London's preeminent Italian opera composer in the 1720s. We continue to explore his early works on this first **season@HOME** episode.

We began our journey exploring Handel's early works, as you may recall, in our last in-person performance of 2020 this past March in Arlington, MN with *Concert III: Lively Entertainments*. (You might also recognize the music for the opening and closing titles from that same concert.) The youthful energy is so palpable in these pieces, and I believe they should be performed more often.

Trio Sonata in F

Early in his time in Italy, Handel composed the short and lovely little trio sonata that opens La Grande Bande's new 2020–2021 Season. It's a delightfully cheery piece exuding an uncontainable energy.

The structure of the sonata's movements, fast-slow-fast, is a typical design of Italian pieces of the period. This same tri-movement structure would eventually morph into the symphonies of the mid-1700s.

Like many of Handel's pieces, material from the Trio Sonata was borrowed for use in other compositions. The first movement *allegro* (Italian, "cheerful/quick"), for example, was used for part of the overture to *Il Trionfo del Tempo*, HWV 46 (1707). The final movement, *allegro*, was used in two sonatas for recorder and organ respectively. The middle movement, *grave* (Italian, "serious/solemn") is the only movement which was not used in other compositions.

George Philipp Telemann

Pieces by Telemann (1681–1767) form a large portion of the backbone of typical Baroque crowd-pleasers. For good reason, too! Telemann was one of the most inventive and prolific composers of his age. It was his efforts to compose and publish his music which, to this day, keeps his works on the most-often-performed lists of groups around the world. Still, pieces like this sonata are rarely, if ever, heard outside of academic institutions.

I tend to avoid programming pieces by Telemann simply because everyone else does them so often. But, when it comes to pieces like this one, and like the flute sonata we performed last November (*Concert II: A Casual Concert*), I can be easily convinced to add his works to the program.

Beginning in July 1721, Telemann was employed in Hamburg as the Cantor at the St. Johns Latin School. He also became the music director for Hamburg's five main churches at the same time. Telemann established yet another *collegium musicum*—the third one he founded by this point in his life—which became immensely popular with the public.

With his positions in Hamburg secured, Telemann was able to fully pursue his interest in music printing and publishing.

Sonata in f

This particular sonata was first published in Telemann's musical periodical *The Faithful Music Master* (German, 'Der getreue Music-Meister') for solo bassoon and basso continuo. *The Faithful Music Master* was published from 1728 to 1729. The periodical included pieces for a variety of instruments and instrumentations.

The collection of pieces, which are often not technically demanding, was likely geared towards amateur players. The size of ensemble, often between one and four players or singers, also

attests to this notion. It is known that professional players enjoyed this collection and played it in courts across Europe.

As is typical of the sonata genre, Telemann wrote four movements in an alternating slow-fast-slow-fast structure. The first movement, *triste* (Italian, “sad”), begins with a hauntingly beautiful melody. At first the melody seems unsure or insecure but becomes progressively more resolute as the movement continues. This movement feels musically similar to operatic recitative.

A stark contrast comes with the strongly rhythmic second movement, *allegro*. The second movement is not only a contrast in tempo but also is a contrast in melodic material (it’s less “singable”) and in harmonic material. Telemann becomes increasingly adventurous in his choice of harmonies through the movement. Eventually he ventures to keys which are so remote that things start to sound “out of tune.” But, of course, that’s

on purpose! He was aiming to move the passions of those who bought the musical periodical and performed its contents.

Telemann carefully uses the third movement, *andante* (Italian, “going/walking’), as a bridge between the two fast movements. The singable qualities of the first movement’s melody returns, but with a more stable and arioso quality—a mixture between recitative and aria.

The final movement, *vivace* (Italian, “lively”), is the fastest and the most spirited of the sonata. This movement is an endless display of the recorder player’s virtuosity and technical skill from beginning to end. The amateur players who played this sonata had both good taste and above average technical abilities.

Program notes by MTA.

About La Grande Bande

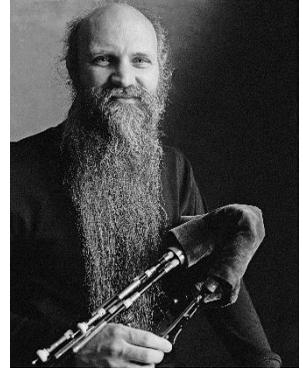
With performances called “warm and sensitive” by the Minneapolis Star Tribune, La Grande Bande strives to present innovative, unique, and inspiring musical programs played on the instruments that premiere audiences might have heard. LGB is composed of musicians from across the United States and from 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

Richard (Dick) Hensold is a musician specializing in early music; traditional music of Scotland, Ireland and Northumberland; Nordic folk music; and Cambodian traditional music. He performs on the Northumbrian smallpipes, Swedish pipes (säckpipa), Medieval great-pipes, Highland pipes, recorder, seljefløyte (Norwegian willow flute), low whistle and traditional Cambodian reed instruments. He is currently the foremost Northumbrian smallpiper in North America, has performed in both Scotland and England, and has taught Northumbrian smallpipes at workshops in England, Scotland, Japan, Canada, and across the United States (1997-present). He has released numerous CDs as a member of the groups Piper's Crow, Way Up North, The New International Trio, the Lyra Baroque orchestra, and with Ruth MacKenzie's Kalevala. His solo Northumbrian smallpipes CD *Big Music for Northumbrian Smallpipes* was released in 2007, and he currently tours with guitarist and vocalist Patsy O'Brien, from County Cork.



A recorder and early music major at Oberlin Conservatory, he has appeared as recorder soloist with the Twin Cities-based baroque orchestra Lyra Concert, and has also appeared with the Chicago Early Music Consort, Ex Machina, Circle of Sound, and the Minnesota Orchestra. His research interest in early Scottish music resulted in a lecture and concert appearance at the 1997 Lowland and Border Piper's Society colloque in Peebles, Scotland. The proceedings of this conference, along with Hensold's two other related papers, were published as *Out of the Flames* in 2004. He is a 2006 Bush Artist Fellow.



Brazilian recorder player **Cléa Galhano** is an internationally renowned performer of early, contemporary and Brazilian music. Galhano has performed in the United States, Canada, South America and Europe as a chamber musician, collaborating with recorder player Marion Verbruggen, Jacques Ogg, Belladonna, Lanzelotte/Galhano Duo and Kingsbery Ensemble. As a featured soloist, Galhano has worked with the Saint Paul Chamber Orchestra, New World Symphony, Musical Offering and Lyra Baroque Orchestra.

Among other important music festivals, Ms. Galhano has performed at the Boston Early Music Festival and at the Tage Alter Music Festival in Germany. Venues at which she has performed include Wigmore Hall in London, Weill Hall at Carnegie Hall and Merkin Hall in New York, and Palazzo Santa Croce

in Rome, always receiving acclaimed reviews. Ms. Galhano was featured at the Second International Recorder Congress in Leiden, Holland in 2006, at the International Recorder Conference in Montréal in 2007 and 2013, and at the ARS International Conference in Portland, Oregon in 2012.

She gave her Weill Hall at Carnegie Hall debut in May 2010 and her second Weill Hall recital in December 2013 with the international Cuban guitarist Rene Izquierdo.

Galhano studied at Faculdade Santa Marcelina in Brazil, the Royal Conservatory (The Hague), and the New England Conservatory of Music in Boston, earning a LASPAU, Fulbright Scholarship and support from the Dutch government. As an advocate of recorder music and educational initiatives, she served for six years on the national board of the American Recorder Society. Ms. Galhano recently received the prestigious 2013 McKnight fellowship award, and MSAB Cultural Collaborative and MSAB Arts Initiative grants.

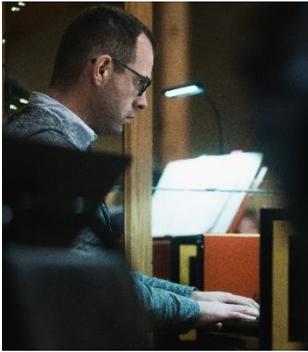
Currently, she is the Executive Artistic Director of the St. Paul Conservatory of Music and a faculty member at Macalester College, Music Director of the Recorder Orchestra of the Midwest, and has recently been appointed Adjunct Lecturer in Music, Recorder at HPI, Jacobs School of Music, IU.

Ms. Galhano has recordings available on Dorian, Ten Thousand Lakes and Eldorado labels and she is the recipient of the National Arts Associate of Sigma Alpha Iota.

Hailed by the Minneapolis Star Tribune as “nimble expressive” and possessing “warmth and sensitivity”, Baroque cellist and violist da gamba, **Maryne Mossey**, is an active performer and teacher based in the Twin Cities. She has performed regularly at venues ranging from Carnegie Hall and Merkin Concert Hall in New York, to the Baroque Room and Sundin Music Hall in Minnesota, with such ensembles as Ensemble 212, the New York Youth Symphony, and the South Dakota Symphony Orchestra. On Baroque cello and viola da gamba, she currently plays with La Grande Bande, and Lyra Baroque Orchestra, as well as other collaborative early music projects around the upper midwest.

Maryne was selected as violist da gamba for the 2019 American Bach Soloists Academy. She has also performed at workshops for the Amherst Early Music Festival and International Baroque Institute at Longy. Maryne’s teachers have included cellists Jerome Carrington (Juilliard Pre-College), Clive Greensmith (Tokyo String Quartet), and Marcy Rosen (Queens College). Her studies in early music have been with Julie Elhard, Sarah Cunningham (Juilliard), and Phoebe Carrai (Juilliard). She holds a Bachelor of Music degree from Queens College and a Masters from the University of Minnesota. Maryne plays on an 1806 Thomas Dodd cello and a 1991 François Bodart viola da gamba. Maryne resides in St. Paul with her two Italian greyhounds.





Harpichordist & Conductor, **Michael Thomas Asmus**, is currently studying at Stony Brook University for a Doctor of Musical Arts degree in Harpsichord Performance with Arthur Haas. As a conductor, he has been praised as a “conscientious [conductor]” with “a natural talent” and “a bright future” by audiences and ensembles alike. He has been lauded as a “versatile” continuo player (CNVC.org) with “judicious, rhythmically supple harpsichord playing” (Star Tribune). He is consistently lauded by his colleagues as a great musical collaborator.

In 2019 he made his Opera NEO (San Diego) debut as the Assistant Conductor and Vocal Coach for their production of Francesco Cavalli’s *La Calisto*. He was scheduled to return in 2020 as the Assistant Conductor and Vocal Coach for Opera NEO’s production of Jean-Philippe Rameau’s *Platée*. Opera NEO will resume their 2020 production calendar in 2021.

Since June 2011, Michael has acted as the Music and Artistic Director of La Grande Bande, a non-profit, period instrument orchestra and chorus he founded in the same year. La Grande Bande produced its first full concert series for the 2019 – 2020 Season.

Acknowledgements

The *season@HOME* would not be possible without the help and support of our volunteers, including Brian & Diana Asmus, Adam Asmus, and the musicians who helped with venue set-up and clean-up as we made these recordings. We also need to thank Big A Productions for graciously donating your time for preparing, recording, and editing all of the videos in this series. If you want to become a volunteer, fill out the questionnaire at www.lagrandebande.org/volunteer.

Lastly, we want to thank all of you for tuning in! Producing a series like this has not been without challenges. Regardless, we passionately believe that our programming is something which our communities should have access to for years to come. Tell your friends! Tell your family! Tell your neighbors! We cannot thank you all enough for the support that you have shown us. We hope you will continue to support us in the years to come.

We look forward to seeing you, once again in-person whenever it is safe enough to do so.

Warmest wishes,

La Grande Bande

2020 – 2021 Concert Season Contributors

Current as of 29 August 2020

We need *your* support to offer you and the community all that we have planned for our 2020 – 2021 Season. We cannot do it without your support. (We also offer really great contributor benefits!) Join your friends, family, and neighbors as a contributor by visiting www.lagrandebande.org/supportus today!

The *season@HOME* would not be possible without generous financial support from the Carl and Verna Schmidt Foundation and the following individuals and businesses.

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We just added the Sustaining Contributor program on 1 January 2020. The program allows you to make recurring monthly contributions to support La Grande Bande's programming. There are even some really cool and *exclusive* perks for Sustainers! Learn more and sign up at sustainers.lagrandebande.org.

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Episode 1: Recorder Sonatas

Friday | 4 September 2020

Episode 2: Valentini's *Sinfonia for Violins and continuo*

Friday | 18 September

Episode 3: Handel's *Violin Trio Sonata*

Friday | 2 October 2020

Episode 4: William Boyce *Concerto Grosso*

Friday | 16 October 2020

Episode 5: Michel Lambert's *Airs de cour*

Friday | 30 October 2020

Episode 6: Rare French Cantatas

Friday | 13 November 2020

Episode 7: Locatelli *Concerto Grosso*

Friday | 27 November 2020

Episode 8: Bach's Circle

Friday | 11 December 2020