



season
@HOME

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20|21

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Episode 4: Boyce's Concerto Grosso

season@HOME

La Grande Bande

Elizabeth York & Mary Sorlie, solo violins
Miriam Scholz-Carlson & Theresa Elliott, violins
Ginna Watson, viola
Maryne Mossey, violoncello
Josh Schwalbach, contrabass
Michael Thomas Asmus, harpsichord

Friday 16 October 2020

Program

Concerto Grosso in e

William Boyce (1711–1779)

- I. Adagio
- II. Allegro
- III. Siciliana
- IV. Allegro

Program Notes

La Grande Bande's fourth *season@HOME* episode keeps us in England as we perform the music of William Boyce. Boyce's music is not often performed, and we wanted to start exploring his works for the *season@HOME* series. The covid-19 restrictions of indoor gatherings certainly caused us to be creative in which music we selected. This concerto grosso, even with a small ensemble, is one that we'll return to for

future in-person performances. We hope that you enjoy this great concerto grosso by a underperformed English master composer.

William Boyce

The work of English Baroque composer William Boyce is often overshadowed by the elder George Frideric Handel (Handel was born 26 years earlier than Boyce.) Both composers were active in the

theatres during their lives in London: Handel famously worked as the Italian opera composer for the Royal Academy of Music; Boyce composed masques and incidental music for plays.

Boyce began his musical training as a choir boy at St. Paul's Cathedral, London where he was trained by Charles King and studied music with Maurice Greene. Boyce began to experience deafness during his studies with Greene, and never regained his hearing. Like Beethoven, Boyce was able to overcome his deafness and create some of the most beautiful music of the late-English Baroque.

Boyce's talents continued to gain public attention when he became the Composer of the Royal Chapel in 1736. His association with the Fund for the Support of Decay'd Musicians, of which Handel himself was a founder-member, broadened the reach of his music. Boyce's collection of trio sonatas published in 1747 was, according to Burney, in constant use as chamber music, in private concerts, in theatres, in public gardens for many years.

In 1755, Boyce succeeded his teacher, Maurice Greene, as Master of the King's Musick, a post which was the envy of many composers of the day.

Concerto grosso in e

The date when Boyce completed the concerto grosso we're performing here is unknown. I dug through as many sources as I could find, and I was unable to come up with even a range of years.

Nevertheless, the concerto grosso is the style of those by Arcangelo Corelli and Piero Antonio Locatelli (a selection of Locatelli's is slated for Episode 7). Boyce's take on the concerto grosso is quite similar to Handel in terms of length and structure.

In form, the concerto grosso is a compilation of several movements. Each movement has different

tempos and characters/moods, but they are usually connected by key centers (like this one which uses e minor and G major).

The most important difference between the concerto grosso and a regular concerto is the instruments. The concerto grosso is built from two groups: one group (concertino) is small and usually has three or four players; the other group (ripieno) is a large group of 6 or more. Because of the pandemic, we had to limit the number of players. However, the call/response effect, of which many concerti grossi employ, is still audible despite the smaller ensemble.

The first movement, *adagio*, begins with the solo trio (two violins, violoncello, and harpsichord) followed by the tutti ensemble. This exchange happens often throughout the course of the movement.

The second movement, *allegro*, is a fugue. The first violins begin with the subject—the theme of the fugue—followed by the second violins and the basses (with the viola). The subject traces throughout the movement, passing back and forth between the various groups of instruments.

The third movement, *siciliana*, features only the solo trio. A siciliana is a slow dance which resembles its faster cousin, the gigue. This movement is my particular favorite because of its gorgeous melody.

The final movement, *allegro*, is an energetic and spirited conclusion of the concerto grosso. In this movement, the trio is once again a feature, but the solo violinist (Elizabeth in our video) is the most featured of all.

We so hope that you enjoy the fourth episode of La Grande Bande's *season@HOME* series. We had a whole lot of fun putting this little musical gem together for you!

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.

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

About the Musicians



Violinist **Elizabeth York** lives in St. Paul, MN and is active as a performer and teacher across the region. She is Associate Principal Second violin of the South Dakota Symphony Orchestra, and performs on baroque violin with the Lyra Baroque Orchestra. She is violin faculty at the College of St. Benedict/St. John's University, Upper Midwest String Camp, and Birch Creek Music Performance Center, and teaches violin and viola privately.

Recent performance highlights include chamber music projects with La Grande Bande, 113 Composers Collective, and Sioux Falls Chamber Music Collective, and solo violin recitals at The Baroque Room in St. Paul and at the BARC in Windom, MN.

Elizabeth holds a Doctorate of Musical Arts in violin and viola performance from Stony Brook University in New York, where she also received a Masters of Music in violin performance.

As a studio teacher, **Mary Sorlie** enjoys teaching violin to students of all ages and abilities. In 2011, Mary was awarded the 2011 MNSOTA Master Teacher: Studio Award. She received a Bachelor and Master of Music in violin performance from the University of Minnesota, with additional study at the Cincinnati College-Conservatory of Music and at the Oberlin and Brussels Conservatories. Her violin teachers have included Mary West, Lea Foli, Stephen Clapp and Marilyn McDonald.



Widely active as a free-lance violinist, Ms. Sorlie has played with the Lexington Symphony, Minnesota Opera, Minneapolis Chamber Symphony, Lyra Concert, and Minnesota Sinfonia. Mary is a frequent guest conductor and string clinician in the Midwest. She currently is a member of WolfGang, a quintet which performs music of the 18th century. She is also the conductor for the Philharmonia East and West Orchestras of the Greater Twin Cities Youth Symphonies (GTCYS), as well as Music Director for the Harmony Program. She resides in St. Paul with her husband Chuck and wonder dog, Lucy.



Miriam Scholz-Carlson lives in Minneapolis, MN where she plays regularly with Lyra Baroque Orchestra, The Bach Society of Minnesota, Flying Forms, Oratory Bach, Consortium Carissimi, and other local groups, as well as The Newberry Consort in Chicago. She was a founding member of Glorious Revolution Baroque.

As a music director, Miriam selected, arranged and performed Elizabethan music for Great River Shakespeare Festival's regional premier of Shakespeare in Love in the summer of 2018. She teaches both privately and at St. Olaf College and has trained as a teacher of the Alexander Technique and Learning Methods in order to help musicians perform with greater ease and efficiency.

Theresa Elliott, violinist, is currently a member of the Lyra Baroque Orchestra, the Minneapolis Pops Orchestra, and the Aurora and the Birchwood String Quartets. Other baroque organisations she has performed with include the Bach Society of MN, and more recently La Grande Bande. She has also performed with Music St. Croix, Arius Chamber Music Society, and the Duluth-Superior Symphony Orchestra, and at Mystic Lake Casino, and with the MN State Fair Orchestra, and several years with the Starkey Hearing Aid Foundation Celebrity Gala Fundraising Event Big Band Orchestra. Another avenue of performance has been with several theaters which include; Artistry, Chanhassen Dinner Theater, The Children's Theater Company of Minneapolis, the Ordway, the Guthrie, and Theater Latte Da. Theresa received her Bachelor of Music Degree in Violin Performance from the University of Minnesota.



Ginna Watson is a Minneapolis-based violinist who specializes in historically informed performance. She plays baroque violin and viola with the Lyra Baroque Orchestra and medieval bowed strings and harp with The Rose Ensemble for Early Music. Ginna also performs with Consortium Carissimi and Sprezzatura, ensembles dedicated to performing 17th-century music on historic instruments.

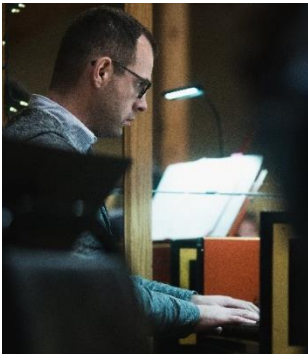
Ginna has performed in concert series and festivals around the country, including the Boston Early Music Festival, the Getty Museum in Los Angeles, the National Gallery of Art in Washington, D.C., the Musical Instrument Museum in Phoenix, and Princeton University.

She is concertmaster of the annual Early Music Montana festival. Internationally, she has performed throughout France, Germany, Spain, Italy, and Bolivia. Ginna frequently gives masterclasses on medieval and baroque performance practice, including Houston Baptist University, Colorado State University, Luther College in Decorah, Iowa, and the Center for Jewish Culture and Creativity in Los Angeles. Ginna is the violin instructor at Hamline University in Saint Paul, Minnesota.

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.



Harpsichordist & 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.

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 will produce its first full concert series for the 2019–2020 season.

2020 – 2021 Concert Season Contributors

Current as of 15 October 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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season@HOME

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