



season  
@HOME

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20|21

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# Episode 3: Handel's Trio Sonata

*season@HOME*

## La Grande Bande

GINNA WATSON & MIRIAM SCHOLZ-CARLSON, VIOLINS

MARYNE MOSSEY, VIOLONCELLO

MICHAEL THOMAS ASMUS, HARPSICHORD

Friday 2 October 2020

### Program

Trio Sonata in C for violins and continuo, HWV 403 (c. 1738) George Frideric Handel (1685–1759)

- I. Allegro
- II. Andante larghetto
- III. Allegro
- IV. Allegro

### Program Notes

For La Grande Bande's third *season@HOME* episode, we return to the work of one of our most beloved composers: Georg Frideric Handel. Handel is by far one of the most lyrical and melody-focused composers of the Baroque era. It's always a real pleasure to perform his works.

We know that many of you enjoy Handel's work, and we thought it would be lovely to return to more familiar territory after the beautiful, but unknown work by Giuseppe Valentini in Episode 2. We hope you enjoy this Episode as much as we did when we put it together.

#### *George Frideric Handel*

By the mid-1730s London's love for Italian opera began to wane. Handel's compositional output slowly transitioned to oratorio to meet the changing tastes. In 1741, Handel wrote his final opera and turned his quill to the oratorio.

Handel began work on his oratorio *Saul* in August and September of 1738. Charles Jennens, the famous librettist of *Messiah* fame, supplied Handel with the libretto for *Saul* on 23 July.

The trio sonata that we'll be performing for this episode was written in 1738 in conjunction with

*Saul*. In fact, the first three movements of this exact trio sonata were adapted for orchestra and used as the overture for *Saul*. The fourth movement was used in Act II. Often, you'll see the trio sonata called "Saul" in reference.

It's not quite clear whether the oratorio took form prior to the trio sonata. Some scholars believe that the trio sonata acted as a sketch for the overture. Others, myself included, believe the trio sonata was composed as an independent work then revised and incorporated the sonata into *Saul* after the initial composition.

The first movement, *allegro*, is a playful and a stark contrast to the French overture style used in Handel's operas. A melodic and harmonic adventure, the opening movement even has a recognizable quote from *Messiah* (you'll definitely

recognize it!!)

The second movement, *andante larghetto*, is filled with dotted rhythms. We've interpreted this notation as indicating *notes inégales*, a classic aspect of the French Baroque style.

The third movement, *allegro*, is a typical Handelian fugue. It's a spirited and quintessentially Italian-styled movement. We loved this one. The final movement, *allegro*, is a quick and vivacious.

We so hope that you enjoy the third episode of La Grande Bande's *season@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](http://www.lagrandebande.org/about).

## About the Musicians

**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.



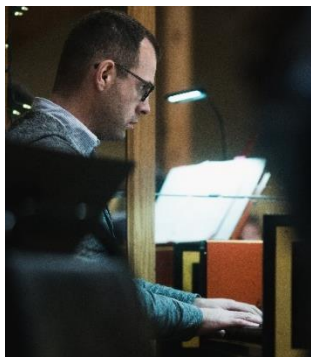
**MIRIAM SCHOLZ-CARLSON** lives in Minneapolis, MN where she plays regularly with Lyra Baroque Orchestra, The Bach Society of Minnesota, Flying Forms, Oratory Bach, Consortium Carissimi, and other local groups, as well as The Newberry Consort in Chicago. She was a founding member of Glorious Revolution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

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 will produce 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](http://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 1 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](http://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](http://sustainers.lagrandebande.org).



# LA GRANDE BANDE

*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