



season  
@HOME

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20|21

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# Episode 7: Locatelli's Concerto Grosso

## La Grande Bande

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

Friday 27 November 2020

### Program

Concerto Grosso in E-flat, Op. 4, No. 10 (1735)

Pietro Antonio Locatelli (1695–1764)

- I. Adagio
- II. Allegro
- III. Minuetto con variazioni

### Program Notes

La Grande Bande's seventh *season@HOME* episode brings us to Dresden, Germany. This episode features a concerto grosso written by Pietro Antonio Locatelli in 1735.

We had a great time putting this beautiful and challenging piece together. We hope you enjoy!

#### *Pietro Antonio Locatelli*

Born in Bergamo, a city in the northern Italian region of Lombardy, Pietro Antonio Locatelli was the first of seven sons born to Filippo Locatelli and Lucia (née Crocchi). Pietro first learned music while singing in the choir at Santa Maria Maggiore in Bergamo. By 1710, then 14-years-old, Pietro

first appeared as a player in the Basilica's instrumental ensemble. By January 1711, he had been promoted to third violin, an official position within the ensemble.

In 1711, Locatelli went to Rome to study with a member of Arcangelo Corelli's circle. His teacher was perhaps Giuseppe Valentini, whose *sinfonia* we performed in Episode 2 of our *season@HOME* series. From 1717 to 1723 Locatelli was a frequent performer at performances supported by Cardinal Pietro Ottoboni—Handel's famous patron while he was in Rome some 10 years prior.

At some point Locatelli probably encountered musicians who played at the Dresden court,

through his visits to Munich (1727), Berlin (1728), Kassel (1728). Included in the collection of music from the Dresden State Opera is a 1735 print of Locatelli's Opus 4 collection of "theatrical introductions and concerti grossi." This is the edition which I used to make our performance parts for this Episode.

As a performer, Locatelli was a renowned virtuoso player. He pushed the bounds of violin technique for both the left and right hands. In the left hand, Locatelli pushed the range of the violin higher than most of his contemporaries dared. You'll hear an example of this in one variation of the minuetto movement. Locatelli's exploration of staccato-legato, is a pinnacle of his technical advancement for the bow arm.

### *Concerto grosso*

Locatelli's Opus 4 was published in Amsterdam in 1735 as a divided collection. The first part, numbers 1 through 6 are called "theatrical introductions." The second part, numbers 7

through 12, are concerti grossi.

The concerto grosso normally consists of a small group of soloists, called the "concertino," often two violins, violoncello, and continuo, and a larger group of players, called the "ripieno", with several players on violins, violas, and violoncello, contrabass, and continuo. What makes this collection rather unique is Locatelli's addition of a solo viola to the normal three-part concertino.

We had to downsize the ensemble small size due to coronavirus restrictions. A typical size of ensemble would increase the ripieno numbers by at least two-times. Thankfully, Ginna Watson our violist, was able to play both of the viola parts. Each of the other ripieno parts was able to be performed by one player each.

We so hope that you enjoy this performance of Locatelli's concerto grosso. We so look forward to performing more of his works in the future.

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).

## 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*

## About the Musicians



**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.





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.





**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.



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.

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.

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Current as of 26 November 2020

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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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# LA GRANDE BANDE

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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