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Guest Artist Concert: HESPERUS and The Western Wind

HESPERUS

The Western Wind

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"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

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HESPERUS and The Western Wind

Laugh, Cry, Dance, Sing

HESPERUS
Tina Chancey, rebec, vielle, fiddle, viola da gamba, kamenj, recorder
Bruce Hutton, banjo, guitar, lap dulcimer, National Steel guitar,
mandolin, ukulele
Scott Reiss, recorders, hammered dulcimer, Arabic percussion

The Western Wind
Phyllis Elaine Clark, soprano
Kathy Theil, soprano
William Zukof, countertenor
Neil Farrell, tenor
Michael Steinberger, tenor
Elliot Z. Levine, baritone

American and English Ballads and Renaissance Songs

Pastime with Good Company
Hobokentanz
The Sweet and Merry Month of May

Captain Kidd
Honor to the Hills
The Devil's Nine Questions
Resurrected Sweetheart
Cantiga/The Ballad of Little Sadie
Children Go Where I Send Thee
Promised Land

The Devil and the Farmer's Wife/Campbell's Retreat from Redgap
We Be Soldiers Three
Tomorrow the Fox Will Come to Town

The Kynge Henry VIII
Renaissance Dance, Pub. by Tielmann Susato
William Byrd

Traditional
Traditional
Traditional
Traditional
13th-c. Spanish/Traditional
Traditional

Traditional

Trad., Pub. by Ravenscroft, 1611
Trad., Pub. by Ravenscroft, 1611
INTERMISSION

Laugh, Cry, Dance: American humor, blues, and jazz

Mood Indigo
Shake It Down
Don't Get Around Much Anymore
For No Good Reason At All
Well You Needn't
Pratt City
Round Midnight
Sweet Home Chicago
I'm Beginning to See the Light
Saltarello/The Blues My Naughty Sweetie Gives to Me
I've Got Rhythm

Duke Ellington
Lillian Glinn
Duke Ellington
arranged by Warren C. Kellerhouse
Cliff Edwards
Thelonious Monk
arranged by Neil Farrell
Bertha Hill/Louis Armstrong
Thelonious Monk
arranged by Farrell
Robert Johnson
Duke Ellington
arranged by Kellerhouse
14th-c. Italian/
Vaudeville
George Gershwin

Ford Hall Auditorium
Friday, January 31, 1997
8:15 p.m.

HESPERUS is represented by
Baylin Artists Management:
2210 Mt. Carmel Avenue, Suite 202,
Glenside, PA 19038 Riverdale, NY 10463

The Western Wind is represented by
New World Classics
1 Riverdale Avenue, Suite 4
HESPERUS and The Western Wind present a program of warm and cheerful works for a cold winter's day selected from five centuries of British and American musical traditions.

*Pastime with Good Company*, one of the greatest hits of the 16th century, was written by King Henry VIII and describes the pleasures of good food, good wine and good friends. We also present Renaissance works by William Byrd, keyboard composer and madrigalist, and Tielmann Susato, whose *Hobokentianz* celebrates Holland, not New Jersey.

A number of our musical selections are traditional, handed down from generation to generation by ear, through the oral tradition, instead of on printed music. Ballads such as *Captain Kidd*, *Little Sadie*, *The Devil's Nine Questions*, and *The Devil and the Farmer's Wife*, tell the stories of a famous personage, a notorious murder, and the triumph of faith, and of meanness respectively, over the forces of evil.

*Honor to the Hills* and *The Promised Land* are shape note hymns, originally from the American singing-school tradition. This tradition originated in 1720 as an attempt by a group of New England clergymen to stamp out the "horrid Medley of rude and disorderly Noises" that passed as congregational music-making. The singing school rapidly outgrew its original purpose and by 1770 was a permanent feature of town life from Maine to the Carolinas. Conducted by an itinerant singing master who might shoe horses or sell household wares on the side, and meeting in a tavern or public meeting hall, the singing school served as both an uplifting educational experience and as a social gathering place for young people. *Honor to the Hills* is found in *The Christian Harmony*, published in 1805 in New England. *The Promised Land* comes from William Walker's *Southern Harmony*, published in 1835, and is one of the earliest published compositions by an American woman.

*Children Go Where I Send Thee* is a different kind of devotional song. Bruce's use of "bottleneck" style on the National Steel guitar puts this gospel song squarely in the blues tradition.

After intermission, the Western Wind will perform a number of jazz songs by Thelonious Monk (1920-1982) and Duke Ellington (1899-1974). Monk was a pianist, composer and combo leader who developed the angular and dissonant Bop style with Dizzy Gillespie and Charlie Parker in the years before World War II. Ellington was also a pianist, composer and orchestra leader who became nationally famous while appearing in Harlem nightclubs whose programs were broadcast on the radio. He also wrote long concert works for symphony orchestra, such as *Black, Brown and Beige*.

HESPERUS complements these composers with some pieces from the rich period of jazz/blues: *Shake it Down*, in which Scott Reiss plays the original vocal part of Lillian Glinn on recorder, and in which the trumpet part of the
original is played on the kamenj by Tina Chancey; and Pratt City in which Ms. Chancey plays the vocal part on the lyra and the brilliant trumpet solo by Louis Armstrong is played on recorder. A crossover is achieved on Sweet Home Chicago, in which Bruce Hutton plays and sings the original guitar blues of Robert Johnson, with the addition of a "rhythm section" consisting of viola da gamba and dumbeck.

HESPERUS also presents two vaudeville songs with a rather skewed view of love and marriage; For No Good Reason at All by Cliff Edwards who was also known as the voice of Jiminy Cricket in Disney's Pinocchio, and The Blues My Naughty Sweetie Gives to Me, a humorous inventory of the various ways the singer gets the blues.

THE ARTISTS

HESPERUS

HESPERUS, innovative, historically-informed and multi-cultural, performs eight centuries of music from four continents. Expert at creating a synthesis of living and historic traditions, HESPERUS is just as comfortable improvising a medieval dance as a 1950s Chicago blues; recreating a haunting Inca flute tune as a 17th-century Irish ballad; dazzling with a virtuosic Baroque concerto as with a rapid-fire Appalachian mountain breakdown. HESPERUS performs two kinds of programs: fusions of early (Renaissance and medieval) music of Europe and American traditional music, as in this Crossover Holiday program; and single-style early music programs. Whatever the genre, HESPERUS always performs with creative energy, technical assurance and a sense of fun.

HESPERUS has performed throughout the United States, Southeast Asia, Germany, and Panama, and has recorded on its own Golden Apple label as well as Maggie's Music. Its awards include the Baltimore Chamber Music Award (1989) and the Music and Humanity Award from Music at Gretna (1996). HESPERUS's newest recording, Colonial American Roots will be released on the Maggie's Music label in February 1997.

TINA CHANCEY, a founding member and Producing Director of HESPERUS, is also a performing member of the Folger Consort. Ms. Chancey has performed with the Ensemble for Early Music and the New York Renaissance Band. In 1990 and 1985 she received Solo Recitalist Grants from the National Endowment for the Arts to support solo performances on the pardessus de viole at the Kennedy Center's Terrace Theater and Weill Recital Hall at Carnegie Hall. Her articles on early music appear in The American Recorder, Encounters, Historical Performance, Strings and Cadenza, and she has recorded for Delos, Greenhays, EMI, Bard, Musical Heritage, Arabesque, Maggie's Music, and Golden Apple. Presently she is a PhD candidate at the Union Institute, and has recently recorded six baroque suites by Barthelemy de Caix for two pardessus.
BRUCE HUTTON has been a member of HESPERUS since 1984 and is also a founding member of the Double Decker String Band, which has received critical acclaim in the United States, Canada, England, West Germany and Japan. He has also performed and recorded jug-band music with Dr. Kilmer's Medicine Show, and is a frequent guest artist with Roustabout String Band. Much of Mr. Hutton's performance work is in the schools; he has appeared in over 1500 schools throughout the East Coast. He currently records for Marimac recordings, both as a solo artist and with Double Decker, and also has recordings on the Folkways, Rounder, Fretless, Heritage, Greenhays/ Flying Fish, and Golden Apple labels.

SCOTT REISS is the Founder and Artistic Director of HESPERUS and co-director of the Folger Consort. Mr. Reiss has appeared as guest soloist with the National Symphony Orchestra, Concert Royal, the 20th Century Consort, the Smithsonian Chamber Players, the Washington Bach Consort, the Annapolis Brass Quintet, and Piffaro. Mr. Reiss has created several styles of "crossover fusion", combining early music with traditional styles of music. His workshop "Ear-Trade: Court and Cabin" launched HESPERUS's fusion of medieval and Appalachian music, and his "American Jazz Recorder Festival" brought six recorder players to the stage performing jazz, blues, Brazilian, and rock music. Mr. Reiss has recorded for Columbia, Delos, Bard, Maggie's Music, Greenhays, and Golden Apple, and his articles have appeared in The American Recorder, Continuo, and Early Music America magazines in the United States, and Tibia in Germany.

THE WESTERN WIND

Since 1969, the internationally acclaimed vocal sextet, The Western Wind, has devoted itself to the special beauty and variety of a cappella music. The ensemble's repertoire reveals its diverse background—from Renaissance motets to Fifties rock n' roll, from medieval carols to barbershop quartets, from complex works by avant-garde composers to the simplest folk melodies.

The ensemble has toured throughout the United States, Germany, Italy, and East Asia. Its series of holiday specials have been distributed by National Public Radio and Public Radio International since 1988, and most recently featured the Ensemble's latest recording: The Birthday of the World: Music and Traditions of the High Holy Days, Part I: Rosh Hashanah (WW 1854) and Part II: Yom Kippur (WW 1872). The ensemble has appeared on "The Today Show" and has made a score of award-winning recordings. The Western Wind can also be heard singing Philip Glass's music for the films Koyaanisqatsi (Antilles Records) and Candyman. The Western Wind won the ASCAP-Chamber Music American Award for Adventurous Programming of Contemporary Music during the 1987-88 Season.
PHYLLIS ELAINE CLARK (soprano) is a native of Watertown, New York. She is a graduate of Boston University School for the Arts, and received a diploma in opera from the Royal Conservatory of the Hague in the Netherlands. Since joining the Western Wind, she has enjoyed combining her interests in performing the group's varied repertoire and as a teaching clinician for choral workshops. In New York City she has been a soloist with Bachworks and has performed frequently on the Music Before 1800 Series at Corpus Christi Church. As a recitalist she works with pianist Elizabeth Rogers and specializes in contemporary repertoire.

NEIL FARRELL (tenor) has been associated with the Western Wind ensemble as an arranger since 1987. This season, he makes his debut singing with the group, and supplies a new arrangement of Thelonius Monk's spunky Well You Needn't, as companion to his arrangement of Monk's beautiful ballad Round Midnight. He has appeared with the New York Choral Society in music of Britten, Vaughan Williams and Kodaly, and in the summer of 1992, he toured Spain in performances of Mozart's Requiem with the Budapest Concert Orchestra. A regular soloist with the Sacred Music in A Sacred Space series at the Church of St. Ignatius Loyola, he has been acclaimed as the Evangelist in Bach's St. John Passion, and has appeared in Bach's Mass in B Minor, Magnificat and St. Matthew Passion, for which Mr. Farrell was tenor soloist.

ELLIOT Z. LEVINE (baritone), a native of Queens, New York, has sung with The Western Wind since its inception in 1969. A master's graduate of the Manhattan School of Music, he has taught at City College, Upsala College, the Lighthouse Music School and the Hebrew Arts School. He has been a featured soloist with the RAI Orchestra at Rome, the Rome Opera, La Fenice, the Castle Hill Festival, Musica Sacra, the Folger Consort, and the Ensemble for Early Music. He is composer-in-residence at St. Thomas Moore Church in New York City and has had many works performed by choruses and solo artists around the country. His works have been published by Harold Flammer, E. Henry David, Willis Music and Plymouth Music.

MICHAEL STEINBERGER (tenor), a native of Pomona, New York, joined The Western Wind in 1995. He is a member of and frequent soloist with The Saint Thomas Choir of Men and Boys and the Renaissance ensemble Pomerium. He performs regularly throughout the United States, Europe and the many music festivals of the world including Boston Early Music Festival, San Antonio Early Music Festival, the Tage Alter Musik in Regensburg, Germany and the Utrecht Oude Muziek Festival in the Netherlands. Mr. Steinberger has also appeared as featured soloist with New York's Ensemble for Early Music, Hudson Shad and Anonymous 4.

KATHY THEIL (soprano) is one of New York's busiest early and contemporary music specialists. As a member of ensembles Pomerium, The Waverly Consort, The New York Virtuoso Singers, The Gregg Smith Singers, The Ensemble for Early Music and Concert Royal, she has performed at the Utrecht Early Music Festival, The Regensburg Early Music Festival and major concert venues around the world. A native of Pittsburgh, Ms. Theil is a regular
soloist on both the Sacred Music in a Sacred Space and Ascension Music series in New York. As well as being an accomplished ensemble singer, she has performed leading roles in such musical comedies as *The Pirates of Penzance*, *Patience*, and *Ruddigore, Camelot* and *Carousel*. Ms. Theil has recorded on the Decca, Dorian, Delos, Virgin and Classic Masters labels and has most recently been featured chanting the music of Hildegard von Bingen on the Voices of Ascension recording *From Chant to Renaissance*.

WILLIAM ZUKOF (countertenor) is one of the founding members of The Western Wind. A New York City native, he was born in Manhattan and has a Bachelor of Arts degree from The City University of New York. He has appeared as a soloist with the Roger Wagner Chorale, the Gregg Smith Singers, the Handel and Haydn Society of Boston, and Musica Sacra of New York. Mr. Zukof performed the Bach *Magnificat* under the direction of Leonard Bernstein at the Vatican in Rome. His operatic appearances include roles with the Washington Opera, the Eastern Opera Company, the Eastman School of Music and the University of California at Berkeley. He is also a stage director of opera and music theater. Executive producer for Western Wind Records, he has produced *Blessings and Batey, The Chanukah Story, The Passover Story, Mazal Bueno, 0 Western Wind* and most recently *The Birthday of the World: Music and Traditions of the High Holy Days*. 