Philharmonia Baroque Orchestra and Chorale

With Anne Sofie von Otter

WHEN: WEDNESDAY, MARCH 6
VENUE: BING CONCERT HALL

7:30 PM
**Program**

George Frideric Handel (1685–1759)

Overture to *Partenope*, HWV 27

“Ch’io parta?” from *Partenope*

Daniel Moody, countertenor

“Will the sun forget to streak” from *Solomon*, HWV 67

Anne Sofie von Otter, mezzo-soprano

“Furibondo spira il vento” from *Partenope*

Daniel Moody

“No more...Iris, hence away” from *Semele*, HWV 58

Anne Sofie von Otter

“Welcome as the dawn of day” from *Solomon*

Anne Sofie von Otter & Daniel Moody

Concerto Grosso Op. 3, No. 2 in B flat major, HWV 313

Vivace

Largo

Allegro

Menuet

Gavotte

— Intermission —

Arvo Pärt (b. 1935)

Summa

Vater Unser

Daniel Moody

*Es sang vor langen Jahren*

Anne Sofie von Otter & Daniel Moody

Caroline Shaw (b. 1982)

The Edge *

Red, Red Rose **

Anne Sofie von Otter

Henry Purcell (1659–1695)

Suite from *The Fairy Queen*, Z. 629

First Music: Prelude and Hornpipe

Second Music: Aire and Rondeau

Fairies Dance

Dance for the Followers of Night

Act Ill Prelude

Dance for the Green Men

Chaconne

* World premiere  ** Bay Area premiere

**PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms. Photography and recording of any kind are not permitted. Thank you.**
Program Notes

Period instruments, originally introduced to modern audiences by historically informed performers in their effort to recreate the sonority of instrumental music from the seventeenth and eighteenth centuries, are recently being recognized by contemporary composers for their potential as a new source of orchestral timbre. Once heralded as “authentic instruments” in recordings in the 1970s, they were perceived as musically inferior to their “improved” symphonic counterparts embraced by countercultural ensembles. Through patient and rigorous study, however, a generation of virtuoso performers has mastered their unruly idiosyncrasies—the fickle intonation of gut strings, the precarious accuracy of valveless brass, and challenges of scantly keyed woodwinds—and period instrument orchestras, like PBO, have taken their rightful place alongside their nineteenth-century progeny.

Likewise, the countertenor voice, a technically mastered use of falsetto or naturally high “chest voice” by an adult man, has emerged in the past fifty years or so from a curiosity spurned or scorned by voice teachers to a rightful place alongside soprano, mezzo, tenor, baritone, and bass. Found especially in the performance of Baroque vocal music today in lieu of the extinct castrati, countertenors were known to have sung some of the alto solos in Handel’s church music and oratorios. In his operas, castrati and female mezzos in male dress (called “trouser roles”) were used somewhat interchangeably, according to the circumstances of supply and demand.

Just as Wanda Landowska commissioned new works for her Pleyel harpsichord from Francis Poulenc and Manuel de Falla in the 1920s, Philharmonia has commissioned works by Caroline Shaw suited to our sound and instrumentation. The transparency of an assiduously tuned string choir unobscured by vibrato and gut strings played with featherlight bows not only serve the fleet passagework of Handel and Vivaldi but also the transcendent harmonies of modern composers such as Shaw and Arvo Pärt.

**HANDEL: Overture to Partenope**
This overture to one of Handel’s frothiest Italian operas demonstrates that all “dotted figures” are not created equal. So-called because of the notated “dot” that prolongs the first note of a two-note rhythmic pattern, it first appears in its conventional form as the slow introduction to a stately “French overture.” However, the customary Allegro which follows transforms the majestic into the flippant, not unlike Dvorak’s *Humoresque* known to beginning violinists. The concluding Presto is an Italian *giga* of nonstop galloping eighth-notes, appropriately introducing the comedy of errors which follows.

**HANDEL: “Ch’io parta?” and “Furibondo spira il vento” from Partenope**
Partenope was the second production of the season now known as Handel’s Second Academy in 1729-30. The story of the suitors of Partenope, Queen of Naples had already been set in 23 operas before Handel got to it, and the details of the plot need not concern us here. The beauty of hearing arias from these serious operas (opere serie) of Handel out of context as opposed, say, to those in Puccini’s *Tosca*, is that only the musical signifiers of the emotion, called Affekt by the Germans, are essential; the intrigues of the plot are irrelevant. Each principal character is given a variety of arias, each to demonstrate a single aspect of his or her personality. These two arias for Arsace, Partenope’s principal suitor, were written for the alto castrato Antonio Bernacchi. Handel would classify “Ch’io parta?” as a “pathetick aria,” in which Arsace’s genuinely broken heart is expressed in wide leaps and expressive silences, stripped bare of orchestral pretense and ornament. “Furibondo spira il vento,” on the other hand, is a “simile aria,” a bravura depiction of a windstorm calling for a theatrical display of vocal agility sure to incite enthusiastic applause at the end of Act II.

**HANDEL: “Will the sun forget to streak” and “Welcome as the dawn of day” from Solomon**
Though Handel had all voice types on hand for the premiere of his oratorio Solomon in 1749, he chose a female alto (Caterina Galli) for the title role opposite soprano Giulia Frasi in the double role as Solomon’s Queen and (in the final act) the Queen of Sheba. The latter, whose arrival is greeted by one of Handel’s greatest orchestral hits, is not a love interest but a tourist and admirer from exotic lands. The lush orchestration of her aria features a composite sonority of oboe and transverse flute playing stately regal rhythms over pulsating harmonies in the strings, while the queen in modest phrases proclaims her admiration for Solomon’s wisdom and splendor.

The duet ‘twixt Solomon and his wife, “Welcome as the dawn of day,” introduces one of the raciest scenes in English Biblical oratorio. It was so erotic, in fact, as to be expurgated from the early Novello edition. The king and his bride express their
passion before they “haste to the cedar grove” to consummate their love “while nightingales lull them to sleep with their song.” Their melodic lines of fugal imitation entwine in this duet while the strings discreetly comment from the sidelines.

**HANDEL: “Iris, hence away!” from Semele**

Following on the heels of the oratorios Messiah and Samson, the appearance of Semele in February 1744, based on Ovid’s Metamorphoses, dashed the expectations of audiences expecting another Biblical epic. Handel’s friend Mary Delany, who found it charming, wrote that “Semele has a strong party against it, viz. the fine ladies, petit maîtres, an dignoramus’s [sic].” In this inter-deity sitcom, the goddess Juno beckons Iris, messenger of the Gods, to join her flight to the darkened realm of Somnus, god of sleep, whose peaceful slumber she intends to “molest with noise and light.” Urgent repeated notes in the bass impel sporadic interjections from the violins while Juno breathlessly describes their route “o’er Scythian hills to the Meotian lake.”

**HANDEL: Concerto Grosso in B-flat Major, Op. 3 No. 2**

Though it were composed in 1715 to 1718, this concerto grosso didn’t appear in print until 1734 in a compilation of other early works which Handel’s publisher John Walsh labeled Opus 3. Handel’s biographer Donald Burrows says that it was surely written for the Haymarket opera orchestra and shares some of its music with an overture to the Brockes Passion, an oratorio Handel may have composed in Hamburg. Which was borrowed from which is uncertain. The concerto reflects both the French and Italian styles as well as the Germans’ penchant for bringing them together. The opening Vivace begins and ends with the dotted rhythms of the French overture over a repeated bass, out of which emerges Italianate passagework of two solo violins. The languid Largo begins with the atmosphere of an Italian aria. Pulsing strings interwoven with a cello duet precedes an oboe solo that begs for ornamentation. The spell is broken by the rather pedantic German fuge which follows. The last two movements are French court dances. First comes a passepied, a fast minuet, with the shifting textures of an Italian concerto grosso. The solo group begins with a trio of two oboes and cello, joined later by two solo violins. The finale is a gavotte with two variations (doubles), first with a running (not walking) bass, then by continuous triplets in the violins which give this French dance the spirit of an Italian gigue (giga).

**PÄRT: Summa, Vater Unser, Es sang vor langen Jahren**

The music of the Estonian composer Arvo Pärt is perhaps the polar opposite of Baroque music. While the aesthetic of the latter values complexity, movement, bravura expressivity, and virtuosity, Pärt embraces an austere tonal style he calls “tintinnabulation,” inspired by Medieval chant and Renaissance polyphony.

In his words, Tintinnabulation is like this. Here, I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. The three notes of a triad are like bells. And that is why I call it tintinnabulation.

Summa reflects its origins as an a cappella vocal work for four singers with text from the Credo of the Mass. First written in 1978, it was arranged by the composer for string orchestra some twelve years later. Although he did not specify period instruments, the clarity of their intonation and transparency of their sound complement the transcendence of the mesmeric harmony. There is a gentle, jaunty lilt to the rocking two-note motif that pervades the work with Baroque regularity, and the repetitions give a spiritual mantra-like dimension to the piece.

**Vater Unser.** Pärt’s setting of the Lord’s Prayer was a spontaneous work written for boy’s voice and piano in 2005. Dedicated to Pope Benedict XVI, it was performed at the Vatican celebration on the 60th anniversary of his ordination in 2011. The text is intoned with childlike simplicity over gently oscillating violins supported by a placid bass line.

**Es sang vor langen Jahren** was written in 1984 for the composer and theorist Diether de la Motte (1928–2010). The interweaving of the violin and viola and pervasive rocking rhythm suggest the tedium of the pining lover who sings of spinning “bright, clean threads.” The plangent minor melody in a sparse musical landscape evokes both the loneliness and nostalgia in the text by Clemens Brentano (1778–1842).

**SHAW: The Edge**

In this treatment of Jacob Polley’s poem, written in 2017, the enigmatic question “Where does the moment go?” is treated somewhat like a rondo, accompanied by a Baroque rhythmic figure that the composer readily admits to borrowing: “When in doubt, the articulation & phrasing should always be in the style of Handel’s Lascia ch’io pianga.” The plaintive oboe solo that begins the piece makes way for a freely sung vocal line without the constraints of precise rhythms. Shaw breaks the conventional distance between
composer and performers with other conversational quips in the parts. At the particularly “violinistic” climax, she exposes her own background as a string player in a freely-bowed passage marked “wildly ecstatic, irregular arpeggios, like Corelli on Red Bull.”

SHAW: Red, Red Rose
This ethereal setting of Robert Burns’s familiar poem was the first piece commissioned by Philharmonia from Caroline Shaw. The wistful opening lines are intoned in free rhythm over a pizzicato bass. A rhythmically pliant E-minor triad is then outlined by the strings as the folklike vocal melody leisurely unfolds. The entrance of the oboe in the second stanza is accompanied by an undulating ostinato, later taken up by the harpsichord. A brief interlude breaks out of the hypnotic key before the final stanza trails off into an ethereal harmony sustained by the humming voices of the orchestra.

PURCELL: The Fairy Queen
The hiatus in English music brought by the Puritan Revolution and the Commonwealth era (1649–1660) was compensated by the flourishing of Italian and French music and stagecraft, leading to the building of new theaters with mechanical special effects, lavish furnishings, and audiences eager to indulge themselves in long-suppressed excess. These theatrical entertainments were in the form of masques consisting of solos, choruses, dances, and spoken dialogue, for, as a contemporary writer observed, “Other Nations bestow the name of Opera only on such Plays whereof every word is sung. But experience hath taught us that our English genius will not relish that perpetual singing.” Only in Handel’s generation did “perpetual singing” become the norm in London. Purcell’s instrumental music for Fairy Queen, a masque loosely based on Shakespeare’s A Midsummer Night’s Dream, reflects the popularity of theatrical dances in the English (hornpipe) and French (rondeau) forms as well as a canonic “Dance for the Followers of Night.” The final Chaconne is a series of variations on an 8-bar harmonic progression with the second beat accents characteristic of the French court dance, the sarabande. French composers often ended acts or complete works with such chaconnes, and the Francophile Purcell concludes his masque in the same manner.

GLOSSARY OF TERMS

appoggiatura: literally “something that leans,” an appoggiatura is a note which is dissonant (unstable) when it sounds simultaneously with another note or chord but then “resolves” into a stable consonance. Appoggiaturas abound in music that is plaintive or melancholy but also in music that is frivolous and coy. They are either written into the music by the composer or frequently added by performers as ornamentation.

castrato: an adult male singer, either soprano or alto, who was castrated before puberty, resulting in a powerful high voice and an enlarged thoracic cavity. The barbaric practice was initiated, prohibited, and utilized by the Catholic Church which—thanks to the misogyny of the St. Paul—forbade women from singing in church. Castrati sang the leading male roles in Italian serious opera (opera seria) in Italy, Austria, Germany, and England, but the French found the practice abhorrent, which it was.

counterpoint, contrapuntal (adj.): music which is composed in “horizontal” lines rather than “vertical” harmonies or chords. In Baroque music is often written in imitative counterpoint, in which individual lines enter at separate times, but play or sing the same or similar melody, as in a round or canon. This may be organized in the strict form of a fugue or only suggestive of one (fugal).

French overture: an all-purpose instrumental form used as an introductory movement for operas, oratorios, ballets, and suites. True to its origins at the court of Louis XIV, it begins—and often ends—with a regal processional-like movement marked by majestic dotted rhythms and scalar flourishes (tirade) framing an Allegro movement in free imitative counterpoint.

oratorio: an unstaged dramatic work based on a Biblical, historical, or mythical subject utilizing forms common to opera: overture, recitative, arias, duets, and sometimes chorus—as in the English oratorios of Handel. The performance of sacred oratorios was permitted during the penitential season of Lent, when opera performances were prohibited.

suspension: like an appoggiatura, a suspension is a dissonance which resolves to a consonance, but somewhat in reverse. While the appoggiatura begins as a dissonance (instability) and resolves to consonance, the suspension begins in consonance (stable harmony), and is “suspended” over the movement of the other parts, who, by moving away from the consonance, make the suspended note dissonant. That dissonance which is created must then be resolved by the movement of the suspended note to a consonance.

tutti: the rest of the orchestra, other than the soloist.
**Texts and Translations**

**HANDEL: “Ch’io parta?” from Partenope, HWV 27**
[librettist unknown, adapted from original text by Silvio Stampiglia, 1699]

<table>
<thead>
<tr>
<th>Arsace</th>
<th>Arsace</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ch’io parta?</td>
<td>I should leave?</td>
</tr>
<tr>
<td>Si crudele partò.</td>
<td>Yes, cruel one, I will leave,</td>
</tr>
<tr>
<td>Mà senza cor.</td>
<td>But without a heart.</td>
</tr>
<tr>
<td>Che nel mio sen fedele,</td>
<td>For in my faithful breast,</td>
</tr>
<tr>
<td>nel luogo ov’era il cor,</td>
<td>In the place of my heart</td>
</tr>
<tr>
<td>è il mio dolor.</td>
<td>Is my sadness.</td>
</tr>
</tbody>
</table>

**HANDEL: “Will the sun forget to streak” from Solomon, HWV 67**
[librettist unknown]

*Queen of Sheba*
Will the sun forget to streak
Eastern skies with amber ray,
When the dusky shades to break
He unbars the gates of day?
Then demand if Sheba’s queen
E’er can banish from her thought
All the splendor she has seen,
All the knowledge thou hast taught.

**HANDEL: “Furibondo spira il vento” from Partenope**

<table>
<thead>
<tr>
<th>Arsace</th>
<th>Arsace</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furibondo spira il vento</td>
<td>The wind blows furiously</td>
</tr>
<tr>
<td>e sconvolge il cielo e il suol.</td>
<td>And disrupts the heavens and the earth.</td>
</tr>
<tr>
<td>Tal adesso l’alma io sento agita dal mio duol.</td>
<td>Likewise now in my soul</td>
</tr>
<tr>
<td></td>
<td>I feel the agitation of my sadness.</td>
</tr>
</tbody>
</table>
HANDEL: “No more...Iris, hence away,” from Semele, HWV 58

Juno
No more, I'll hear no more!
Awake, Saturnia, from thy lethargy!
Seize, destroy the cursed Semele!
Scale proud Cithaeron's top:
Snatch her, tear her in thy fury,
And down, down to the flood of Acheron
Let her fall, let her fall! fall! fall!
Rolling down the depths of night!
Never more to behold the light!
If th' imperial scepter sway, I swear by hell
(Tremble, thou universe, this oath to hear!)
Not one of curst Agenor's race to spare!

Hence, hence, Iris, hence away,
There Somnus I'll compel
His downy bed to leave, and silent cell;
With noise and light I will his peace molest,
Nor shall he sink again to pleasing rest
Till to my vow'd revenge he grants supplies,
And seals with sleep the wakeful dragon's eyes.

HANDEL: “Welcome as the dawn of day,” from Solomon

Queen of Sheba
Welcome as the dawn of day
To the pilgrim on his way,
Whom the darkness caus'd to stray,
Is my lovely king to me.

Solomon
Myrtle grove, or rosy shade,
Breathing odours through the glade
To refresh the village maid,
Yields in sweets, my queen, to thee.

PÄRT: Vater Unser

Vater Unser im Himmel,
Geheiligt werde Dein Name.
Dein Reich komme,
Dein Wille geschehe,
wie im Himmel so auf Erden.
Unser tägliches Brot gib uns heute.
Und vergib uns unsere Schuld,
wie auch wir vergeben unsern Schuldigern.
Und füre uns nicht in Versuchung,
sondern erlöse uns von dem Bösen.

Our Father who art in heaven,
Hallowed be Thy name.
Thy kingdom come.
Thy will be done
On earth, as it is in heaven.
Give us today our daily bread.
And forgive us our trespasses,
As we forgive those who trespass against us.
And lead us not into temptation,
But deliver us from evil.
Es sang vor langen Jahren
Wohl auch die Nachtigall,
Das war wohl süßer Schall,
Da wir zusammen waren.

Ich sing' und kann nicht weinen
Und spinne so allein
Den Faden klar und rein
So lang der Mond wird scheinen.

Als wir zusammen waren
Da sang die Nachtigall
Nun mahnet mich ihr Schall
Dass du von mir gefahren.

So oft der Mond mag scheinen,
Denk' ich wohl dein allein,
Mein Herz ist klar und rein
Gott wolle uns vereinen.

Seit du von mir gefahren,
Singt stets die Nachtigall,
Ich denk' bei ihrem Schall,
Wie wir zusammen waren.

Gott wolle uns vereinen
Hier spinn' ich so allein,
Der Mond scheint klar und rein,
Ich sing' und möchte weinen.

Long years ago indeed, as now
There sang the nightingale;
The sound was truly sweet;
Then, we were together.

I sing and cannot weep,
And thus, alone, I spin
The bright, clean threads
As long as the moon shines.

When we were together,
Then sang the nightingale;
Now her sound reminds me
That you are gone from me.

However often the moon shines,
I think on you alone;
My heart is bright and clean;
God grant we be united!

Since you have gone from me,
The nightingale sings constantly;
Her sound makes me think
How we were together.

God grant we be united
Where, so alone, I spin;
The moon shines bright and clean;
I sing, and would weep.
**SHAW: The Edge**  
[text by Jacob Polley, 2016]

the wind is light  
the light wind  
beating its wings about your face  
as it rises  
where you cannot rise

the loaf  
baked full of the fields’  
light and air  
the honey ablaze  
on the knife

wind with no  
relief in it, turning a cylinder  
of leaves a shadow  
falls into and tumbles out bright

where does the grace  
of the moment go  
from the stream, a palmful  
of silver your life

ing-beats, the long grass  
whipped by  
the light that sings  
off the edge of the rose

**SHAW: Red, Red Rose**  
[text from “A Red, Red Rose” by Robert Burns, 1794]

And fare thee well, my only Love  
And fare thee well, awhile  
And I will come again, my Love  
Though it were ten thousand mile.

O my Love’s like a red, red rose  
That’s newly sprung in June  
O my Love is like the melody  
That’s sweetly played in tune.

So fair art thou, my bonnie lass,  
So deep in love am I  
And I will love thee still, my dear,  
Till a’ the seas gone dry.

Till a’ the seas gone dry, my dear,  
And the rocks melt with the sun  
And I will love thee still, my dear,  
While the sands of life shall run.

And fare thee well, my only Love  
And fare thee well awhile  
And I will come again, my Love  
Though it were ten thousand mile.
Grammy award-winning mezzo-soprano Anne Sofie von Otter is one of today’s most recorded artists with an unrivalled discography built across a career spanning more than three decades at the very top of her profession. A lengthy and exclusive relationship with Deutsche Grammophon produced a wealth of acclaimed recordings as well as a collaboration with pop legend Elvis Costello on *For the Stars*. Her first recording with Naïve Classique, *Love Songs*, with renowned jazz pianist Brad Mehldau was released in 2010 and her double CD, *Douce France*, received a GRAMMY® Award in 2015 for Best Classical Solo Vocal Album.

An ever-evolving repertoire has played a key role in sustaining Anne Sofie von Otter’s international reputation as an operatic force. Recent roles have included Leocadia Begbick (*Aufstieg und Fall der Stadt Mahagonny*) at the Royal Opera House Covent Garden under Marc Wigglesworth, Cornelia (*Giulio Cesare*) at the Salzburger Festspiele under Giovanni Antonini (available on DVD), Geneviève (*Pelléas et Mélisande*) under Philippe Jordan for Opéra national de Paris (available on DVD), and Countess Geschwitz in Christoph Marthaler’s production of *Lulu* at Staatsoper Hamburg under Kent Nagano. She’s appeared as Waltraute (*Die Götterdämmerung*) at both Deutsche Oper Berlin and Wiener Staatsoper under Sir Simon Rattle, and as Jenny (*Die Dreigroschenoper*) at Theater an der Wien. She recently created the leading role in the world premiere of Sebastian Fagerlund’s *Höstsonaten* based on the iconic Ingmar Bergman film; and also the role of Leonore in the world premiere of Thomas Adès’ *The Exterminating Angel* at the Salzburger Festspiele and at the Royal Opera House Covent Garden, conducted by the composer.

A busy concert schedule takes Anne Sofie von Otter to all corners of the world where recent appearances have included the Boston, Washington National and Swedish Radio Symphony orchestras, London Philharmonic Orchestra, and the Royal Stockholm Philharmonic Orchestra. She appeared with Jonas Kaufmann and the Berliner Philharmoniker, conducted by the late Claudio Abbado, for a televised performance of *Das Lied von der Erde* on the 100th anniversary of Mahler’s death, and she appeared with the Finnish Radio Symphony Orchestra under Hannu Lintu performing specially commissioned arrangements of Sibelius songs on the 150th anniversary of the composer’s birth.

This season includes recitals at Wigmore Hall, at Munich’s Cuvilliés-Theater and at La Monnaie; a US recital tour with Philharmonia Baroque including a world premiere at Lincoln Center of a work by Caroline Shaw; and a tour of Asia with Brooklyn Rider. She appears as The Old Lady in Barrie Kosky’s new production of *Candide* at Komische Oper Berlin; reprises her highly-acclaimed interpretation of Marzellina (*Le nozze di Figaro*) for Bayerische Staatsoper; and performs the role of Madame de Croissy (*Dialogues des Carmélites*) for Royal Swedish Opera conducted by Marc Soustrot.

Countertenor Daniel Moody has garnered widespread acclaim for his commanding yet expressive vocal timbre and his breathtaking musicianship. Praised as having a “vocal resonance, [which] makes a profoundly startling impression” (*The New York Times*) and for his “vivid and powerful” voice (*The Boston Musical Intelligencer*), Mr. Moody is equally known for his ability to “pierce hearts” and “utterly silence a room” (*The Boston Musical Intelligencer*) with his expressivity and connection with audiences.

Opera appearances include the title roles in Handel’s *Giulio Cesare* and *Rinaldo*, Arsamene in Handel’s *Xerxes*, Oberon in Britten’s *A Midsummer Night’s Dream*, and most recently, Nerone in Monteverdi’s *L’incoronazione di Poppea*. About the Artists
with Cincinnati Opera alongside Anthony Roth Costanzo. Daniel has also performed roles in Mark Morris' productions of Britten's *Curlew River* and Purcell's *Dido and Aeneas* at BAM (Howard Gilman Opera House) and at the Tanglewood Music Festival where the *Financial Times* noted his “inspired and absorbing performances.”

A lover of early music, Mr. Moody has performed with acclaimed groups Les Violons du Roy (Bernard Labadie conducting), Apollo's Fire, The Cleveland Baroque Orchestra and Portland Baroque Orchestra (David Hill conducting). He has performed at the Boston, Indianapolis and Washington Early Music Festivals and with early music groups Mountainside Baroque (Maryland), Antico Moderno (Boston) and La Fiocco (Pennsylvania). A graduate of the prestigious Yale Voxtet—resident at Yale's Institute of Sacred Music—he has performed as a soloist at Lincoln Center's Alice Tully Hall, London's St. John's Smith Square and, Cambridge's Trinity College, with conductors David Hill, Simon Carrington, Masaaki Suzuki, and Matthew Halls. Recent highlights include the American premiere of George Benjamin’s *Dream of the Song* at the Festival of Contemporary Music at Tanglewood Festival; engagements with Charleston Symphony, Winston-Salem Symphony, Handel's Hercules with Staunton Festival singing Lichas, and the Great Music in a Great Space series (Kent Ttitle conducting). In 2016, Daniel was one of four vocalists in Joyce DiDonato's Carnegie Hall Masterclasses, broadcast live on Medici TV.

Mr. Moody is a graduate of the Peabody Conservatory (BM ’14), Yale School of Music and Institute of Sacred Music (MM ’16) and has won awards from the George London Competition, Rochester Oratorio Society Classical Idol, New York Oratorio Society Competition, and the Russell Wonderlic Competition.

---

**Upcoming Events**

**Tickets and information:**
live.stanford.edu

**Old Stock, A Refugee Love Story**
Fri, Mar 15 & Sat, Mar 16
7:30PM
Bing Concert Hall

**At The Illusionist’s Table**
Tues, April 23–Sun, May 5
Frost Amphitheater Green Room
**THE PLAYERS AND THEIR INSTRUMENTS**

Philharmonia’s musicians perform on historically accurate instruments. Below each player’s name is information about his or her instrument’s maker and origin.

### VIOLIN

<table>
<thead>
<tr>
<th>Player</th>
<th>Instrument Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lisa Weiss</td>
<td>Concertmaster, Anonymous; after Testore Egon &amp; Joan von Kaschnitz Concertmaster Chair</td>
</tr>
<tr>
<td>Elizabeth Blumenstock</td>
<td>Andrea Guarneri, Cremona, 1660; on loan from Philharmonia Baroque Orchestra Period Instrument Trust Susan B. Levy Chair</td>
</tr>
<tr>
<td>Jolianne von Einem</td>
<td>Rowland Ross, Guildford, England, 1979; after A. Stradivari</td>
</tr>
<tr>
<td>Lisa Grodin</td>
<td>Paulo Antonio Testore, Contrada, Larga di Milano, Italy, 1736</td>
</tr>
<tr>
<td>Katherine Kyme</td>
<td>Carlo Antonio Testore, Milan, Italy, 1720</td>
</tr>
<tr>
<td>Tyler Lewis</td>
<td>Anonymous, Italy, c. 1800</td>
</tr>
<tr>
<td>Anthony Martin</td>
<td>Thomas Oliver Croen, Walnut Creek, California, 2005; after F. Gabetti, Venice, Italy, 1717</td>
</tr>
<tr>
<td>Carla Moore</td>
<td>Johann Georg Thir, Vienna, Austria, 1754</td>
</tr>
<tr>
<td>Maxine Nemerovski</td>
<td>David Tecchler, Rome, Italy, 1733</td>
</tr>
<tr>
<td>Sandra Schwarz</td>
<td>Anonymous, School of Cremona, 1745</td>
</tr>
<tr>
<td>Noah Strick</td>
<td>Celia Bridges, Cologne, Germany, 1988</td>
</tr>
</tbody>
</table>

### VIOLA

<table>
<thead>
<tr>
<th>Player</th>
<th>Instrument Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ellie Nishi</td>
<td>Anonymous, Germany, 18th Century</td>
</tr>
<tr>
<td>Maria Ionia Caswell</td>
<td>Anonymous, Mittenwald, Germany, c. 1800</td>
</tr>
<tr>
<td>Jessica Troy</td>
<td>Timothy Johnston, Hewitt, Texas, 2006; based on “Conte Vitale” viola, Andrea Guarneri, 1676</td>
</tr>
</tbody>
</table>

### VIOLONCELLO

<table>
<thead>
<tr>
<th>Player</th>
<th>Instrument Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tanya Tomkins</td>
<td>Lockley Hill, London, England, 1798</td>
</tr>
<tr>
<td>Phoebe Carrai</td>
<td>Anonymous, Italy, c. 1690 Osher Cello Chair Endowment</td>
</tr>
<tr>
<td>Paul Hale</td>
<td>Joseph Grubaugh &amp; Sigrun Seifert, Petaluma, 1988; after A. Stradivari Zheng Cao Memorial Cello Chair</td>
</tr>
<tr>
<td>William Skeen</td>
<td>Anonymous, Northern Italy, ca. 1680</td>
</tr>
</tbody>
</table>

### DOUBLE BASS

<table>
<thead>
<tr>
<th>Player</th>
<th>Instrument Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kristin Zoernig</td>
<td>Joseph Wrent, Rotterdam, Holland, 1648</td>
</tr>
<tr>
<td>Anthony Manzo</td>
<td>Tom Wolf, 2007; after Carlo Fernando Landolfi, Tanegia, 1766</td>
</tr>
</tbody>
</table>

### OBOE

<table>
<thead>
<tr>
<th>Player</th>
<th>Instrument Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marc Schachman</td>
<td>H.A. Vas Dias, Decatur, Georgia, 2001; after T. Stanesby, England, c. 1710 Principal Oboe Chair in Memory of Clare Frieman Kivelson and Irene Valente Angstadt</td>
</tr>
<tr>
<td>Gonzalo Ruiz</td>
<td>Joel Robinson, New York, 1990; after Saxon models, c. 1720</td>
</tr>
</tbody>
</table>

### BASSOON

<table>
<thead>
<tr>
<th>Player</th>
<th>Instrument Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danny Bond</td>
<td>Peter de Koningh, Hall, Holland, 1978; after Prudent, Paris, France, c. 1760</td>
</tr>
</tbody>
</table>

### THEORBO

<table>
<thead>
<tr>
<th>Player</th>
<th>Instrument Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Tayler</td>
<td>Andreas von Holst, Munich, Germany, 2004; after Magno Tieffenbrucker, Venice, Italy, 1610</td>
</tr>
</tbody>
</table>

### HARPSICHORD

<table>
<thead>
<tr>
<th>Player</th>
<th>Instrument Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hanneke van Proosdij</td>
<td>John Phillips, Berkeley, 2010; after Johann Heinrich Gräbner, Dresden, 1722 Generously lent by Peter and Cynthia Hibbard</td>
</tr>
</tbody>
</table>

* Principal
† Principal 2nd Violin
bc Continuo