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2004-12-06

Boston University Baroque Orchestra, December 6, 2004

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BOSTON UNIVERSITY

College of Fine Arts

School of Music



Boston University
Baroque Orchestra

Martin Pearlman, director

Monday December 6, 2004 at 8 pm

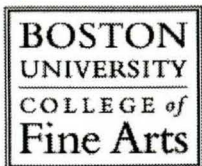
Marsh Chapel

735 Commonwealth Avenue

Enable students to more intelligently interpret and perform the works of the masters, render their services as instructors more valuable, and qualify them to do far more towards elevating the art to its true position in the estimation of the public.

-Original Mission Statement
Eben Tourgee, 1873
First Dean of the School of Music

In a newly founded collaboration, students' artwork of the School of Visual Arts will be displayed on the covers of the School of Music Programs. The piece for this month's program is by Amanda Granum, '06, entitled 'The Charles'. This painting is an attempt to capture a fleeting moment at dusk.



Monday December 6, 2004 at 8 pm
Marsh Chapel

BOSTON UNIVERSITY BAROQUE ORCHESTRA

Martin Pearlman, director

JOHANN SEBASTIAN BACH
(1685-1750) Concerto in C minor for two harpsichords
and orchestra, BWV 1060

Allegro
Adagio
Allegro

TAKAE OHNISHI and JUNG SUN YOON,
harpsichord

from the "Wedding Cantata", BWV 202

I. Weichet nur, betrübte Schatten
IX. Gavotte: Sehet in Zufriedenheit

TERESA WAKIM, soprano
BRYAN JONES, Baroque oboe

JEAN-MARIE LECLAIR
(1697-1764) Concerto in A minor for violin and orchestra,
Op. 7, No. 5

Vivace
Largo
Allegro assai

VERA RUBIN, Baroque violin

GEORGE FRIDERIC HANDEL
(1685-1759) *Gloria*

Gloria in excelsis Deo
Et in terra pax
Laudamus te; Gratias agimus tibi
Domine Deus
Qui tollis
Quoniam; Cum Sancto Spiritu

ANNE HARLEY, soprano

MARTIN PEARLMAN

Martin Pearlman is Professor of Music at Boston University School of Music Historical Performance Program. He is the founder, music director, and conductor of both the orchestra and professional chamber chorus which make up the Boston Baroque ensemble. Hailed for his "fresh, buoyant interpretations," and his "vivid realizations teeming with life," Pearlman has been acclaimed for more than thirty years in orchestral, choral, and operatic repertoire from Monteverdi to Beethoven. Highlights of his work include the complete Monteverdi opera cycle, with his own new performing editions of *The Coronation of Poppea* and *The Return of Ulysses*; Boston's first performances of Gluck's *Iphigénie en Tauride* and Handel's *Alcina*; and a series of Mozart operas including *Abduction from the Seraglio*, *The Magic Flute*, *Marriage of Figaro*, *Così fan tutte*, *The Impresario*, and *Don Giovanni*, the last of which was broadcast nationally on public radio. Professor Pearlman's completion and orchestration of music from Mozart's *Lo Sposo Deluso*, his performing version of Purcell's *Comical History of Don Quixote*, and his new orchestration of Cimarosa's *Il Maestro di Cappella*, were all premiered by Boston Baroque.

Martin Pearlman made his Kennedy Center debut with The Washington Opera in Handel's *Semele*, saluted by The Washington Times as "wonderfully expressive...crisp and clearly stamped with his personal vision." Other guest conducting credits include the National Arts Center Orchestra of Ottawa, Utah Opera, Opera Columbus, Boston Lyric Opera, Minnesota Orchestra, San Antonio Symphony, Springfield (MA) Symphony, and the New World Symphony. Professor Pearlman is also a composer. His *The Creation according to Orpheus* was given its world premiere by conductor Susan Davenny Wyner and the New England String Ensemble in 2003–2004.

BOSTON UNIVERSITY BAROQUE ORCHESTRA

Martin Pearlman, director

Baroque violin

Krista Reisner
Julie Cannata

Baroque cello

Celia Wilson
Ellie Wee
Christina Day Martinson

Baroque bass

Karen Campbell
Dasha Dubrovina
Vera Rubin

Baroque oboe

Bryan Jones

Baroque viola

Laura Jeppesen

Harpsichord

Takae Ohnishi
Jung Sun Yoon

TEXTS AND TRANSLATIONS

BACH

Wedding Cantata

I. Depart, melancholy shadows; frost and winds, go to rest!
Flora's pleasure wants to grant the heart nothing but merry happiness,
for she is bringing the flowers.

IX. May you see in contentment a thousand bright days of well-being, so that in the near future
your love will bear blossoms.

HANDEL

Gloria

Gloria in excelsis Deo

Glory to God in the highest.

Et in terra pax

and on earth peace to men of good will.

Laudamus te; Gratias agimus tibi

We praise you, we bless you, we worship you, we glorify you.

We give thanks to you for your great glory.

Domine Deus

O Lord God, heavenly king, God the father almighty.

Lord, the only begotten son, Jesus Christ, Lord God, lamb of God, son of the father,

Qui tollis

you who take away the sins of the world, have mercy upon us; you who take away the sins of
the world, receive our prayer; you who sit at the right hand of the father, have mercy upon us.

Quoniam; Cum Sancto Spiritu

For you only are holy, you only are the Lord, you only, O Jesus Christ, are most high,
with the Holy Spirit, in the glory of God the father. Amen.

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