

FRIDAY, JULY 22, 7:30 PM ~ PRE-CONCERT CHAT 7:00 PM

Early Music Access Project with actors from Indiana Repertory Theatre

Murder in Messina

**Daniel Moody, countertenor; David McCormick and Alan Choo, baroque violin
Caroline Nicolas, viola da gamba; Brian Kay, archlute and baroque guitar**

**From the IRT// *Pandolfi*: Adam Tran; *Viviani and Friend*: Eric Olson
Falvetti and Guard: Mark Goetzing; Staging Director, Richard J Roberts**

Narrator, Michael Toulouse // [Classical Music Indy](#)

Balletto à Violino Solo, “Il Monforti” (1669) Giovanni Antonio Pandolfi
(1624–c1687)

Aria, Op. 4, No. 15, “Le scatola da gli agghi” (1645) Marco Uccellini (1603–1680)

Sonata, Op. 4, No. 2, “La Viviana” (1660) G. A. Pandolfi

Sonata prima, Op. 4 (1678) Giovanni Buonaventura Viviani (1638–1693)

“Intorno all' idol mio,” from *Oronthea* (1656) Antonio Cesti (1623–1669)

Sonata No. 11, from *Duodena selectarum sonatarum* (1659)
Johann Heinrich Schmelzer (c1620–1680)

Intermission

Ciacona à 3 con il suo Balletto, Op. 4 (1659) Maurizio Cazzati (1616–1678)

Capriccetto Quarto à 3, “Il Falvetti” (1669) G. A. Pandolfi

La Domenga Sarabanda à 2 Violini (1669) G. A. Pandolfi

“S'io non vedo Alidoro,” from *Oronthea* (1656) Antonio Cesti

Passacaglio à 2 Violini, “Il Marquetta” (1669) G. A. Pandolfi

Trombetta à 2 Violini, “La Spata Fora” (1669) G. A. Pandolfi

O sacrum convivium (1572) Thomàs Luis de Victoria (c1548–1611)

Can You Solve the Murder?

By now, you probably already know that Giovanni Antonio Pandolfi is our murderer. But, can you guess the other details of the crime before the show begins?

Who did Pandolfi murder?

- A. Giovanni Buonaventura Viviani
- B. Giovanni Marcquett
- C. Atto Melani
- D. Michelangelo Falvetti

Where did the murder take place?

- A. Messina Cathedral
- B. The estate of Giovanni Antonio La Rocca
- C. The docks in Messina
- D. Almudena Cathedral in Spain

What was the murder weapon?

- A. candlestick
- B. rifle
- C. knife
- D. sword

Where did Pandolfi flee after the murder?

- A. Rome
- B. Portugal
- C. Peru
- D. Spain

Early Music Access Project was founded by Artistic Director David McCormick in 2017 to explore the connections between various styles, including medieval, renaissance, baroque, new music composed for old instruments, and folk music. EMAP collaborates with non-classical musicians, visual artists, dancers, actors, poets, and a variety of other creative individuals.

Over five seasons, EMAP has presented a variety of unique programs. Its first season included a collaboration with a local opera company and hip-hop dance crew and a fundraiser at a local Medici-inspired estate, complete with Florentine music and dancing. More recent programs include a Twelfth Night celebration, an Appalachian storytelling show, and a semi-staged production of John Blow's opera *Venus and Adonis*.

EMAP's recent research on Black musical traditions in early America has resulted in a series of concerts and online events exploring music making at Monticello as well as the production of the documentary film *Black Fiddlers*, directed by Eduardo Montes-Bradley, with appearances by banjo sensation Rhiannon Giddens, acclaimed fiddler Justin Robinson, and historian Kip Lornell. The film will be released in Fall 2022.

Biographies

Violinist **Alan Choo**, whose performances have been described by *The Straits Times Singapore* as “an intoxicating brew of poetry and dare-devilry,” performs on the global stage as a leading soloist, chamber musician and historical specialist. He made his solo debut with the Grammy Award-winning baroque orchestra Apollo’s Fire at the Tanglewood and Ravinia Music Festivals in 2017, and currently serves as Rotating Concertmaster and Artistic Leadership Fellow for the ensemble. He is also Founder and Artistic Director of Red Dot Baroque,

Singapore’s first professional period ensemble and Ensemble-in-Residence at the Yong Siew Toh Conservatory of Music, his alma mater. In May 2019 he was invited as guest concertmaster and soloist with the Shanghai-based baroque ensemble, Shanghai Camerata.

Alan has also given masterclasses and lectures in violin performance, performance practice and stage presence to students at the Cleveland Institute of Music, Michigan State University, Baldwin-Wallace College, Bowling Green State University, Yong Siew Toh Conservatory and Nanyang Academy of Fine Arts. He holds a Masters in Early Music from Peabody Conservatory and a Doctorate in Historical Performance Practice from Case Western Reserve University, under the tutelage of Risa Browder and Julie Andrijeski respectively. Alan is currently recording an album of the complete Rosary Sonatas by Heinrich Biber with Apollo’s Fire.



Brian Kay is a modern-day troubadour. He is founder and director of THEATRO, an ensemble of musicians, actors, and other talents dedicated to combining historical music and historical theater practices. He is currently overseeing their international period instrument recording of the original music from the plays of William Shakespeare. He is an Artistic Leadership Fellow of Apollo's Fire, the Cleveland Baroque Orchestra, and he won a GRAMMY® Award for his work on their *Songs of Orpheus* recording. He

was a featured soloist on the soundtrack of Netflix's *The Witcher* series, playing lutes, ouds, guitars, and percussion. He has performed throughout the world at venues

such as the National Concert Hall of Dublin, Belfast Castle (Ireland), Carnegie Hall, the Kennedy Center, the Indianapolis Early Music Festival, and the Folger Theater. His live radio appearances include NPR, Baltimore's WYPR, Baltimore's 98ROCK, Boston's WGBH, and Cleveland's WCLV. He has recorded with record labels Avie and Sono Luminus and has appeared on albums which include original, early music, folk, traditional Sephardic, chamber and orchestral. He is a multi-instrumentalist, songwriter, arranger, actor, and a traditional and historical music specialist.

Brian studied historical plucked instruments at Peabody Conservatory of the Johns Hopkins University under Mark Cudek and Richard Stone. He is a core member of Twa Corbies and Apollo's Fire, and regularly performs with Early Music Access Project, Hesperus, The Folger Consort, Trio Sefardi and is a founding member of the early music meets early theater group THEATRO.

As a professor, Brian teaches at Cleveland Institute of Music and Case Western Reserve University. He has lectured on music and history at Yale University, The Peabody Conservatory, Johns Hopkins University, The Folger Theater, The Kennedy Center, and Baldwin-Wallace College. He was Artist in Residence at the Cushman School in Miami and has done outreach for elementary schools, middle schools, high schools, colleges, and prisons across the country.



Leading the charge for early music in the twenty-first century, **David McCormick** is a multi-instrumentalist, scholar, and educator recognized for curating imaginative performances, creating educational opportunities for students of all ages, and guiding prominent arts organizations through the challenges of our time. In 2021, David takes the helm of Early Music America as its sixth executive director, with the ambition of creating a more inclusive, equitable space for all who engage with historical performance. As

artistic director of Early Music Access Project, David plays baroque violin and vielle (medieval fiddle) and transforms thoughtful research into dynamic programming. David is a founding member of Alkemie, a medieval ensemble based in New York City, with whom he has appeared at Indianapolis Early Music Festival, Music Before 1800, and Amherst Early Music Festival. He is a 2017 recipient of Shenandoah Conservatory's Rising Stars Alumni Award. David enjoys exploring new restaurants and practicing yoga.

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” (*New York Times*) and for his “vivid and powerful” voice (*The Boston Musical Intelligencer*), Mr. Moody is equally known for his “sweet and melancholy sound” (*Washington Post*) and 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 *Xerxes*, Lichas in *Hercules*, Didymus in *Theodora*, Oberon in Britten’s *A Midsummer Night’s Dream*, L’Enfant in Ravel’s *L’enfant et les sortilèges* and most recently, Nerone in Monteverdi’s *L’incoronazione di Poppea* with Cincinnati Opera alongside Anthony Roth Costanzo where *American Record Guide* remarked on Daniel’s performance “numerous moments of utter beauty... voice blossom[ing] out into something big and round and smooth. [F]loats easily into soprano range...”

Daniel drew attention in the role of Rinaldo from the San Diego Story for his unusually powerful tone: “[Mr. Moody] may help to create a new operatic vocal category: Helden Countertenor.” 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”.

Daniel has soloed with acclaimed orchestras across the country and abroad including, Atlanta Symphony (Thomas Søndergård conducting), Les Violons du Roy in Québec City, (Bernard Labadie), Apollo’s Fire, The Cleveland Baroque Orchestra (Jeannette Sorrell) Portland Baroque Orchestra (David Hill), Illinois Symphony, Charleston Symphony (Ken Lam), Winston-Salem Symphony (Robert Moody) and gave the American premiere of George Benjamin’s *Dream of the Song* (Stefan Asbury) at the Festival of Contemporary Music at Tanglewood Festival. Daniel has also performed with numerous early music groups and festivals including Boston, Indianapolis and Washington Early Music Festivals, renowned group Acronym at the Isabella Stewart Gardner Museum in Boston, Baroque Chamber Orchestra of Colorado, Mountainside Baroque (Maryland) 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 such venues as 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. His performances have been broadcast live in concert on BBC Radio 3 in the United Kingdom, on Boston’s WGBH, Indiana’s WFIU, and WSU’s Sunday Baroque.

Recent debuts and upcoming seasons include *Messiah* with Minnesota Orchestra, a tour of *St. Matthew Passion* with Apollo’s Fire, a duet concert with famed mezzo-

soprano Anne Sofie von Otter with Philharmonia Baroque Orchestra (Nicholas McGegan), Carnegie Hall debuts with Oratorio Society of New York and Musica Sacra (Kent Tritle), concerts with Opera Lafayette, and commissioned operas by composers Hannah Lash (*Desire*) and Elena Ruehr (*Cosmic Cowboy*).

Daniel is a graduate of the Peabody Conservatory (BM '14), Yale School of Music and Institute of Sacred Music (MM '16) and has won several awards in prestigious competitions which include Metropolitan National Council Auditions, George London Competition; George London Award (2018) and Encouragement Award (2017), Handel Aria Competition, Rochester Oratorio Society Classical Idol, New York Oratorio Society Competition, and first prize of the Russell Wonderlic Competition.



Acclaimed cellist/gambist **Caroline Nicolas** enjoys an active and multifaceted career as one of the outstanding performers of music from the Renaissance to the Romantic eras. Noted for her “eloquent artistry and rich, vibrant sound” (*Gainesville Times*), she has been praised for her unique ability to combine emotionally rich interpretations with a historically inquisitive spirit. She regularly appears with leading ensembles as a soloist, chamber musician, and music director, and has collaborated with such eminent musicians as Andrea Marcon, Amandine Beyer, Kristian Bezuidenhout, Jordi Savall, William Christie,

Rachel Podger, Harry Bicket and Stephen Stubbs.

Awards include having been selected as a fellow of The English Concert in America, given to young musicians “who appear likely to make significant contributions to the field of early music.” As the winner of The Juilliard School’s Historical Performance concerto competition, she made her solo debut in Alice Tully Hall, New York City. Ensembles she has worked with include Trinity Baroque Orchestra, Mercury Baroque Orchestra, Ars Lyrica, Juilliard Baroque, Kammerorchester Basel and Sinfonieorchester Liechtenstein. Festival appearances include the Boston Early Music Festival, Bach Festival Leipzig and Styriarte Festival in Austria. Her performances have been broadcast on KING FM in Washington, KUHf in Texas, WDIY in Pennsylvania, and CCTV in China.

Recent engagements include performances for Philharmonia Baroque, Pacific MusicWorks, New World Symphony, Gotham Early Music Scene, Town Hall Seattle, Early Music Seattle, Gallery Concerts, Victoria Baroque, and Byron Schenkman & Friends. This season, Caroline is looking forward to debut collaborations with Sonnambula, Science Ficta, the Early Music Access Project, and Main Line Early Music.

A native of Winnipeg, Canada, Caroline was first introduced to the cello by her mother, an elementary school music teacher. After falling in love with the expressive possibilities of gut strings, she studied with Phoebe Carrai at The Juilliard School and Christophe Coin and Paolo Pandolfo at the Schola Cantorum Basiliensis. She lives with her husband, lutenist Kevin Payne. For more information, please visit www.carolinenicolas.com.

Texts and Translations

Le scatola da gli agghi

You've broken my needle case,
Which you will pay me for if reason will have it so.

Intorno all' idol mio

Around my idol,
Blow, yes blow
Sweet and gracious breezes,
And on his elected cheeks
Kiss him for me, courteous little breezes.
To my beloved who rests
On the wings of silence
Grateful dreams assist,
And my concealed passion
Reveals itself to me, phantoms of love.

Alas, I am no longer myself!
If Alidoro scorns me
My life will be
Death's prey.

This diadem of gold
That I place upon your hair.
This royal scepter was born for you.
You are my soul, you are my king.

Oh God, who has ever seen such majesty,
such a ruler?
Divine is his countenance,
Heaven is enamored with these closed eyes.

But in my entombed heart
I do not wish to contain the dart
that wounds me.
A queen lover
Does not wish to be punished
or to die like this.

Read, oh my darling,
In black notes my sincere loves,
In simple accents the immensity
of my passions.

Sleep, my beloved,
Orontea remains awake for you;
My life, goodbye.

S'io non vedo Alidoro

If I don't see Alidoro
For whom my spirits are failing,
And distanced from his beauty I nearly die;
If I look at him, I breathe;
The splendor of his glances
regenerate my heart,
And I sense him saying to me
in silent little words:
I adore her, Orontea.

Adoring always,
Moods never change
Of one who serves his beloved
Amongst fetters and chains.

The sorrows, the hardships
They are all sweetnesses.
And whoever desires bitterness
does not complain
That the joys of love are the torments.

Love, ah, I know you,
From your lamp comes this passion;
I know who you are, I have known Love.

Love? Consequently
I love a vile pilgrim:
I who not long ago despised
more than a king.
Where is the royal pomp,
where is the dignity?
Oh God, I cannot any more,
I am conquered;
The entire world abhors me,
I love Alidoro.

O sacrum convivium

O sacred banquet in which Christ is received, the memory of his Passion is renewed, the mind is filled with grace, and a pledge of future glory to us is given

