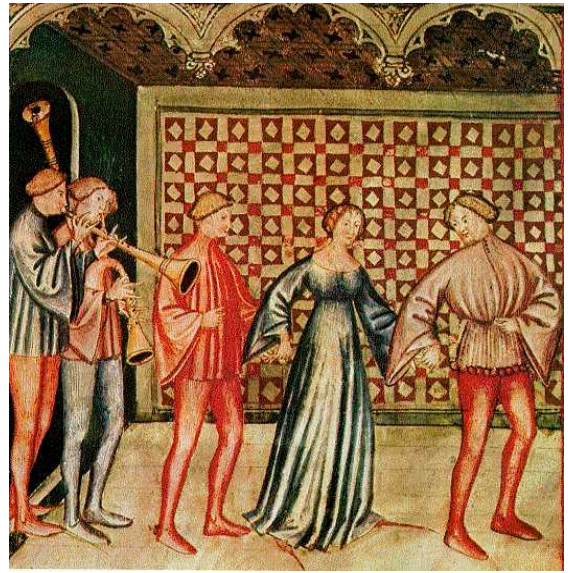




Michele Ciampani "Galliard" (15 c)



Taccuino Sanitatis "Svagli suono ballo" (14 c)



Bernardino Licinio "A Concert" (1520)



Presented by Sonoma Bach in association with the Green Music Center

Dancing in the Isles

Featuring

Musica Pacifica

With guests Laura Risk, fiddle, and Peter Maund, percussion

Sunday, March 20, 2016
Schroeder Hall
Green Music Center

Musica Pacifica: Dancing in the Isles

Scottish Strathspey and Reels	Traditional
Peter Bailie	
Miss Lyall	
Earl of Breadalbane's Hermitage	
Green Grow the Rashes	
Jenny Nettles	
Suite in A major, Book IV	Nicola Matteis (ca. 1670-1714)
Preludio	
Gigg	
(Untitled)	
Aria Facile: Presto	
Irish Tunes	Traditional
The Ashtree Grove	
The Grassy Green Pillow	
The Humours of Carrickmacross	
The Blarney Pilgrim	
Pavan Jhonstounis Delyt, ca. 1610	set by William Kinloch
Galliard	
Prelude for the Violin	Thomas Baltzar (ca. 1630-1663)
Preludio-Aria Allegra, con divisione per far la mano	Matteis
Sonata on "The Lea Rig"	Anonymous 18 th Century
Andante	
(Sarabanda) Largo	
(Corrente) Vivace	
Tempo di Gavotta	
Giga: Allegro	
Reel	

INTERMISSION



Scottish Hornpipes Old Grey Cat Miss Gayton's Hornpipe The Quay Side	Traditional
Suite No.2 in G major Fantazie Courante Ayre (Almand) Saraband	Matthew Locke (ca. 1621-1677)
Two French Canadian Tunes Belle Aurore La Contredanse	André Brunet repertoire of Louis 'Pitou' Boudreault
Scottish Jigs and Reels The Lost Hat Fairly Shot of Her North Highland Reel The Nine Pint Coggie Sandy King	Laura Risk Traditional
Three Parts Upon a Ground	Henry Purcell (1659-1695)
English Country Dances Portsmouth Orleans Baffles St. Martin's Lane The Hole in the Wall The Round	Traditional Purcell Purcell

Musica Pacifica

Judith Linsenberg
recorder & whistle

David Morris
violoncello & viola da gamba

Elizabeth Blumenstock
violin

Katherine Heater
harpsichord

With guests Laura Risk, fiddle, and Peter Maund, percussion

Founded in 1990, *Musica Pacifica* has become widely recognized as one of America's premier Baroque ensembles, lauded for both "dazzling virtuosity" and "warm expressiveness." They have been described as "some of the finest Baroque musicians in America" (*American Record Guide*) and "among the best in the world" (*Alte Musik Aktuell*).

Based in the San Francisco Bay area, the artists perform with Philharmonia Baroque and American Bach Soloists, as well as prominent early music ensembles worldwide. Musica Pacifica has performed on many prestigious concert series throughout the U.S. Their 2015 performance at the Boston Early Music Festival was called "sensational" by *The Boston Musical Intelligencer*. They have performed at festivals in Germany and Austria, and have been featured on German National Radio, Minnesota Public Radio, and National Public Radio's "Performance Today" and "Harmonia." Musica Pacifica's eight CD releases on the Virgin Classics, Dorian and Solimar labels have won national and international awards.

Elizabeth Blumenstock is a long-time concertmaster, soloist, and leader with the Bay Area's Philharmonia Baroque and American Bach Soloists, the International Handel Festival in Goettingen, Germany, and is Artistic Director of the Corona del Mar Baroque Music Festival. She is a member of many smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, and Live Oak Baroque. Ms. Blumenstock teaches at the San Francisco Conservatory of Music, the American Bach Soloists' summer Festival and Academy, and will begin teaching at Juilliard Historical Performance in the fall of 2016. She plays a 1660 Andrea Guameri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Katherine Heater, harpsichord, has performed throughout the United States with groups such as the Baroque Chamber Orchestra of Colorado, Voices of Music, Magnificat, Catacoustic Consort (Ohio), the Sun Valley Summer Symphony (Idaho), and at the

Berkeley and Bloomington Early Music Festivals, and the Tropical Baroque Festival of Miami. She received an Arts Bachelor in music from UC Berkeley and a Masters of Music in historical performance from Oberlin Conservatory. She also did post-graduate work at the Sweelinck Conservatorium in Amsterdam. An active teacher, Ms. Heater teaches harpsichord at UC Berkeley and privately. She has been director of the San Francisco Early Music Society's Music Discovery Workshop and co-director of the SFEMS recorder and baroque workshops.

Judith Linsenberg is one of the leading exponents of the recorder in the US, acclaimed for her "virtuosity," "expressivity," and "fearless playing." She has performed throughout the US and Europe, including solo appearances at the Hollywood Bowl and Lincoln Center, with such groups as the SF Symphony, the SF and LA Operas, Philharmonia Baroque, Seattle Baroque, the Oregon Symphony, LA Chamber Orchestra, the Oregon and Carmel Bach Festivals, et. al. and has recorded extensively. She is the winner of national performance awards, and has premiered several new works for the recorder. A Fulbright scholar to Austria, she is a *summa cum laude* graduate of Princeton University, holds a doctorate in early music from Stanford, and has been a visiting professor at the Vienna Conservatory and Indiana University.

A native of San Francisco, **Peter Maund** studied percussion at the San Francisco Conservatory of Music and music, folklore, and ethnomusicology at the University of California, Berkeley. A founding member of Ensemble Alcatraz and Alasdair Fraser's Skyedance, he has performed with early and contemporary music ensembles including Alboka, Anonymous 4, Berkeley Contemporary Chamber Players, Chanticleer, Davka, El Mundo, The Harp Consort, Hesperion XX, Kitka, Los Cenzontles, Musica Pacifica, Philharmonia Baroque Orchestra and Voices of Music, among others. Presenters and venues include Cal Performances, Carnegie Hall, Celtic Connections (Glasgow), Cervantino Festival (Guanajuato), Confederation House (Jerusalem), Edinburgh Festival, Festival Interceltiwue de Lorient, Festival Pau Casals, Folkfestival Dranouter, Horizonte Orient Okzident (Berlin), The Kennedy Center, Lincoln Center, Palacio Congressos (Madrid), Queen Elizabeth Hall (London), and Tager Alter Musik (Regensburg). He is the author of "Percussion" in *A Performers Guide to Medieval Music*, Indiana University Press, 2000. He has served on the faculty of the University of California, Berkeley, as well as in workshops sponsored by Amherst Early Music, the San Francisco Early Music Society, the American Recorder Society, and the American Orff-Schulwerk Association. Described by the Glasgow Herald as "the most considerate and imaginative of percussionists", he can be heard on over 50 recordings.

David Morris has performed with Musica Pacifica, the Boston Early Music Festival Orchestra, NYS Baroque, Tragicomedia, Tafelmusik, the Boston Symphony Orchestra, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, Seattle Baroque Orchestra, the Mark Morris Dance Group and Seattle's Pacific Musicworks. He is a member of Quicksilver and the Galax Quartet, and has recorded for Harmonia Mundi, New Albion, Dorian, New World, Drag City Records, CBC/ Radio-Canada and New Line Cinema.

Laura Risk grew up in the thriving San Francisco Scottish fiddle scene of the 1980s and 90s, learning her craft from acclaimed fiddler Alasdair Fraser. Laura performs and teaches internationally when she is not home in Montreal, Quebec, teaching at McGill University or researching Québécois traditional music, jazz violinist Ginger Smock, or the diffusion of the "chop!" Laura has over a dozen albums to her credit, including *Celtic Dialogue* (a *Boston Globe* Top Ten CD) and the acclaimed *2000 Miles*, on which she teams up with some of Quebec's hottest traditional and jazz musicians for a new take on tunes from the great Scottish collections of the 18th and 19th centuries. Says *Living Tradition*, "Laura plays in a powerful, percussive style, with tight control and beautiful tone but bursting with energy and passion, turning reels into romps and slow airs into soul-searches." Known as an inspirational teacher, Laura has taught fiddling at numerous summer camps and was an Instructor of Fiddling for five years at Wellesley College. She is a co-author of *The Glengary Collection: The Highland Fiddle Music of Aonghas Grant* and was recently awarded a Prix Mnémo for her co-production of the community CD *Douglstown: Music and Song from the Gaspé Coast*

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