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## When Modern Was: A Dialogue with Past and Present

### PROGRAM

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| <b>Trio Sonata in A minor, Op. 1 Nr. 3, BuxWV 254</b> (1694)   | Dieterich Buxtehude<br>(1637-1707)          |
| <b>Sonata Seconda, from <i>Sonatae unarum fidium</i></b> (1664)  | Johann Heinrich Schmelzer<br>(1620/23-1680) |
| <b>Concerto in C Major, BWV 976</b> (1714)<br>I. [no tempo indication]   | Johann Sebastian Bach<br>(1685-1750)        |
| <b>Viola da gamba Sonata in E minor, TWV 41:e5</b> (1740)<br>Cantabile<br>Allegro<br>Recitativo/Arioso<br>Vivace | Georg Philipp Telemann<br>(1681-1767)       |
| <b>Violin Sonata No. 3 in F Major</b> (1681)   | Heinrich Franz Ignaz Biber<br>(1644-1704)   |
| <b>Sonata in G minor for Viola da gamba and Harpsichord, BWV 1029</b> (ca. 1730)<br>Vivace<br>Adagio<br>Allegro  | J.S. Bach                                   |
| <b>Trio Sonata in B-flat Major, Op. 1 Nr. 4, BuxWV 255</b> (1694)  | D. Buxtehude                                |

### Ars Musica Chicago

Susannah Foster, baroque violin  
Shirley Hunt, viola da gamba  
Jason J. Moy, harpsichord & Artistic Director



## A NOTE FROM OUR ARTISTIC DIRECTOR

Every age has seen modernism challenge the status quo in the arts, and redefine how audiences perceive “Classical” aesthetics. In the 17<sup>th</sup> century, musical modernism took the form of a wild new style called the *Stylus Phantasticus*. Rejecting the formality and austerity of the Renaissance era, Baroque musicians pushed virtuosity, expressivity, and genres to their limits in order to create a more visceral connection with their listeners. The 17th century Jesuit scholar Athanasius Kircher described this *Stylus Phantasticus* as a “most free and unrestrained method of composing...instituted to display genius and to teach the hidden design of harmony” (*Musurgia Universalis*, 1650).

The Austrian violinist and composer Johann Heinrich Schmelzer was among the first to embrace this new style. He and his student, Heinrich Ignaz Franz Biber, completely revolutionized violin music through their spellbinding virtuosity and became the first true violin rockstars of their time. Another important exponent of the style was Dieterich Buxtehude, the Danish-German organist and composer whose influence was felt by successive generations of musicians, including Johann Sebastian Bach. This evening’s program traces the *Stylus Phantasticus* from its roots in Buxtehude, Schmelzer, and Biber, to its evolution into the High Baroque and *Galant* styles of Bach and Telemann.

We are delighted to open tonight’s program with a special presentation by the Driehaus Museum’s Executive Director, Richard P. Townsend, that explores the parallels of 17<sup>th</sup> and 18<sup>th</sup> century musical modernism with the Museum’s inaugural contemporary art exhibition featuring the work of British-Nigerian artist Yinka Shonibare CBE. Learn how the Driehaus Museum, in its 10<sup>th</sup> year, is looking ahead by pushing its own boundaries, questioning the status quo, and inspiring a whole new generation with its contemporary art initiative, *A Tale of Today*. We are honored to have special guest artist Josefiene Stoppelenburg join us for a performance of the aria “V’adoro pupille”, from George Frideric Handel’s iconic 1724 London opera, *Giulio Cesare*, as part of Mr. Townsend’s presentation.

We are especially grateful to the Richard H. Driehaus Museum; Mr. Townsend; and Amy Endres, Curator of Education and Public Programs, for making this evening’s program possible.



## ABOUT THE PERFORMERS



### **Susannah Foster, baroque violin**

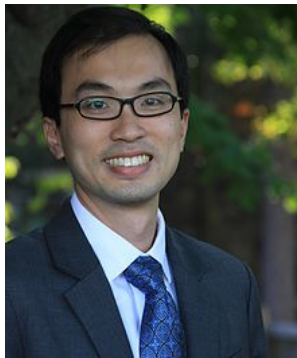
Boston-based violinist Susannah Foster enjoys a diverse performing career on modern and historical instruments. She performs with such ensembles as the Handel + Haydn Society, Boston Baroque, Les Bostonades, Emmanuel Music, Grand Harmonie, Ars Musica Chicago, Phoenix Orchestra, and Newton Baroque, and has appeared throughout North America, Europe, and Africa with conductors Riccardo Muti, Kurt Masur, Jaap Van Sweden, Rafael Frühbeck de Burgos, Michael Tilson Thomas, Christoph Eschenbach, Herbert Blomstedt, Oliver Knussen, and John Williams. She has performed extensively with the New World Symphony in Miami, and served as concertmaster of the Civic Orchestra of Chicago, Tanglewood Music Center, Music Academy of the West, and Northwestern University Symphony Orchestras. She holds a Master of Music and Bachelor of Music from Northwestern University. [www.susannahfoster.com](http://www.susannahfoster.com)



### **Shirley Hunt, viola da gamba**

Praised by *The Strad* as “stylish and accomplished,” internationally respected viola da gamba player Shirley Hunt embraces an eclectic musical life as a soloist, chamber musician, and continuo player. Ms. Hunt has performed and recorded with the nation's leading period instrument ensembles including Handel and Haydn Society, Boston Baroque, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, Portland Baroque Orchestra, and Bach Collegium San Diego. Ms. Hunt performs regularly at the Metropolitan Museum of Art with the renaissance ensemble Sonnambula, and appears in recital annually at the Museum of Jurassic Technology, where she is an artist in residence. Originally from Portland, Oregon, Ms. Hunt was born

into a musical family and is the younger sister of the late mezzo-soprano Lorraine Hunt Lieberson. [www.shirleyhunt.net](http://www.shirleyhunt.net)



### **Jason J. Moy, harpsichord**

Jason J. Moy holds degrees in harpsichord and Early Music performance from McGill University in Montreal, where his primary teachers and mentors included Hank Knox, Luc Beauséjour, and the late Bruce Haynes. Jason is a faculty member at the DePaul University School of Music, where he is Director of the Baroque Ensemble, Coordinator of Mixed Chamber Music, and harpsichord instructor. Jason is Artistic Director of Ars Musica Chicago, and a founding member of the award-winning period instrument ensemble Trio Speranza. As one of the Chicago area's most sought-after early keyboard specialists, Jason

frequently appears with such noted ensembles as the Bach Week Festival Orchestra, Wisconsin Chamber Orchestra, Illinois Symphony Orchestra, Music of the Baroque, Newberry Consort, and Chicago Chamber Musicians. [www.jjmoy.com](http://www.jjmoy.com)



**Ars Musica Chicago** is dedicated to making Early Music relevant and engaging for modern listeners through historically informed performance and educational outreach for all ages. To learn more about Ars Musica Chicago's artistic and educational programming, please visit [www.ArsMusicaChicago.org](http://www.ArsMusicaChicago.org).