

# Double Take

*Baroque expressions from Italy and England*

Sunday, January 19, 3:00 pm, Moeser Hall, UNC-CH

***Presented in collaboration with the William S. Newman Artists Series***

TENET: Jolle Greenleaf and Clara Rottsolk *sopranos*

Nicholas DiEugenio and Kako Boga *violins*

Daniel Swenberg *theorbo*/ Jeffrey Grossman *harpsichord*

- |  |                               |
|--|-------------------------------|
| "Chiome d'oro"   | Claudio Monteverdi            |
| "O come sei gentile"   | (1587-1643)                   |
| "Tornate, o cari baci"   |                               |
| Sonata Seconda per doi violini<br>from <i>Op. 8 (1629)</i>   | Biagio Marini<br>(1587-1665)  |
| "Tell me, some pitying angel tell"   | Henry Purcell                 |
| Ground in C minor, Z. T681   | (1659-1695)                   |
| "O dive custos"  |                               |
| Sonata No. 3 in D Minor<br>from <i>12 Sonatas of Three Parts (1683)</i>                                      |                               |
| "She loves and she confesses"  |                               |
| "Quel sguardo sdegnosetto"   | Monteverdi                    |
| "Love thou art best"   | Purcell                       |
| Sonata Quarta à due soprani<br>from <i>Sonate concertate in stil moderno,</i><br><i>libro secondo (1621)</i> | Dario Castello<br>(1602-1631) |
| "Shepherd leave decoying"  | Purcell                       |
| "O let me weep" from <i>The Fairy Queen</i>  |                               |
| "Damigella tutta bella"  | Monteverdi                    |
| "Soave libertate"  |                               |
| "Laetatus sum" (1651)  |                               |

## Texts and Translations:

<p><b>Chiome d'oro</b>, bel tesoro, tu mi legghi in mille modi se t'annodi, se ti snodi.</p> <p>Candidette perle elette, se le rose che coprite discoprite, mi ferite.</p> <p>Vive stelle, che sì belle e sì vaghe risplendete, se ridete m'ancidete.</p> <p>Preziose, amorse, coralline labbra amate, se parlate mi beate.</p> <p>O bel nodo per cui godolo! O soave uscir di vita! O gradita mia ferita!</p>	<p>Golden tresses, fairest treasure, you bind me in a thousand ways, whether you are coiled or loosened.</p> <p>Choice little white pearls, when you reveal the roses that you cover, you wound me.</p> <p>Lively stars that shine, so fair and alluring, when you laugh you slay me.</p> <p>Precious, seductive beloved lips of coral, when you speak you give me bliss.</p> <p>Oh fair bond that gives me joy! Oh sweet life's leave-taking! Oh this welcome wound of mine!</p>
<p><b>O come sei gentile</b>, caro augellino! O quanto è il mio stato amoroso al tuo simile! Tu prigion, io prigion; tu canti, io canto; tu canti per colei che t'ha legato, ed io canto per lei.</p> <p>Ma in questo è differente la mia sorte dolente: che giova pur a te l'esser canoro; vivi cantando, ed io cantando moro.</p>	<p>Oh, how gentle you are, dear little bird! Oh, how my being in love resembles your state! You are a captive, I am a captive; you sing, I sing; you sing for the one who has bound you to herself, and I sing for her.</p> <p>But there is a difference concerning my dreary fate: It is worth your while to be a songster; you live singing, and I die singing.</p>
<p><b>Tornate, o cari baci</b>, a ritornarmi in vita baci al mio cor digiun esca gradita!</p>	<p>Return, o beloved kisses, and restore me to life, o kisses, welcome sustenance to my starving heart.</p>

Voi di quel dolce amaro per cui  
languir m'è caro,  
di quel dolce non meno nettare  
che veleno  
pascete i miei fameici desiri,  
baci in cui dolci provo anco i  
sospiri!

You, for whose bittersweet taste I  
dearly long,  
whose sweet taste is both nectar  
and poison,  
feed my famished desires.  
Kisses who make even sighs taste  
sweet.

**Tell me, some pitying angel,**  
quickly say,  
Where does my soul's sweet  
darling stray,  
In tiger's, or more cruel Herod's  
way?  
Ah! rather let his little footsteps  
press  
Unregarded through the  
wilderness,  
Where milder savages resort:  
The desert's safer than a tyrant's  
court.  
Why, fairest object of my love,  
Why dost thou from my longing  
eyes remove?  
Was it a waking dream that did  
foretell  
Thy wondrous birth? no vision  
from above?  
Where's Gabriel now that visited  
my cell?  
I call; he comes not; flattering  
hopes, farewell.  
Me Judah's daughters once  
caressed,  
Called me of mothers the most  
blessed.  
Now (fatal change!) of mothers  
most distress'd.  
How shall my soul, its motions  
guide?  
How shall I stem the various tide,

<p>Whilst faith and doubt my lab'ring soul divide? For whilst of thy dear sight beguil'd, I trust the God, but oh! I fear the child.</p>	
<p><b>O dive custos auriacae domus</b> et spes labantis certior imperi; o rebus adversis vocande, o superum decus in secundis!</p> <p>Seu te fluentem pronus ad Isida in vota fervens Oxonidum, seu te precantur, quos remoti unda lavat properata Cami;</p> <p>Descende caelo non ita creditas visurus aedes praesidiis tuis, descende visurus penates caesaris, et penetrale sacrum.</p> <p>Maria musis flebilis occidit,  Maria, gentis deliciae brevis; O flete Mariam! flete, Camoenae!  O flete, Divae, dea moriente.</p>	<p>O God, guardian of the House of Orange, And surer hope of fleeting power, O you who should be invoked in adversity, O divine ornament in prosperity —</p> <p>Whether the eager choir of Oxford By the river Isis calls On you in prayer of they who are washed By the swift stream of the distant Cam —</p> <p>Come down from heaven to visit with your help The palace not thus entrusted, Come down and visit the chapel of our Monarch And the sacred chamber.</p> <p>Mary is dying, lamented by the Muses, Short-lived darling of her people, O weep for Mary, O weep you Muses, O weep you Goddesses, for the dying divinity.</p>
<p><b>She loves and she confesses too,</b> There's then at last no more to do; The happy work's entirely done, Enter the town which thou hast won; The fruits of conquest now begin,</p>	

Lo, triumph, enter in.  
What's this, ye Gods? What can it  
be?  
Remains there still an enemy?  
Bold Honor stands up in the gate,  
And would yet capitulate.  
Have I overcome all real foes,  
And shall this phantom me  
oppose?  
Noisy nothing, stalking shade,  
By what witchcraft wert thou  
made,  
Thou empty cause of solid harms?  
But I shall find out counter  
charms,  
Thy airy devilship to remove  
From this circle here of love  
Sure I shall rid myself of thee  
By the night's obscurity,  
And obscurer secrecy;  
Unlike to ev'ry other spright  
Thou attempt'st not men to  
affright  
Nor appearest but in the light.

**Quel sguardo sdegnosetto**

lucente e minaccioso,  
quel dardo velenoso  
vola a ferirmi il petto.  
Bellezze ond' io tutt' ardo  
e son da me diviso,  
piagatemi col sguardo,  
sanatemi col riso!

Armatevi, pupille,  
d'asprissimo rigore,  
versatemi sul core  
un nembo di faville!  
Ma 'l labbro non sia tardo  
a rattivarmi ucciso;  
feriscami quel sguardo,  
ma sanimi quel riso.

That haughty little glance,  
bright and menacing,  
that poisonous dart  
is flying to strike my breast.  
O beauties for which I burn,  
and by which I am distracted,  
wound me with your glance,  
but heal me with your laughter.

Arm yourself, O eyes,  
with harshest rigor;  
pour upon my heart  
a shower of sparks!  
But let those lips not be slow  
to revive me when I am slain.  
May that glance wound me,  
but may that laughter heal me.

<p>Begl'occhi, all'armi, all'armi!  Io vi preparo il seno:  infin ch'io venga meno  gioite di piagarmi.  E se da' vostri dardi  io resterò conquiso,  ferischino quei sguardi,  Ma sanami quel riso.</p>	<p>Beautiful eyes, to arms, to arms!  I prepare my bosom for you:  rejoice in wounding me,  even until I swoon.  And if I shall be vanquished  by your darts,  may those glances wound me,  But may your laughter heal me.</p>
<p><b>Love, thou art best of Human Joys,</b>  Our chiefest Happiness below,  All other Pleasures are but Toys;  Musick, without thee, is but Noise,  And Beauty but an empty Show.</p> <p>Heav'n, who knew best what Man  could move,  And raise his Thoughts above  the Brute,  Said, Let him be, and let him love,  That must alone his Soul improve,  Howe'er Philosophers dispute.</p>	
<p><b>Shepherd, shepherd, leave decoying:</b>  Pipes are sweet on summer's day,  But a little after toying,  Women have the shot to pay.  Here are marriage-vows for  signing:  Set their marks that cannot write,  After that, without repining,  Play, and welcome, day and night.</p>	
<p><b>O let me forever weep!</b>  My Eyes no more shall welcome  sleep:</p> <p>I'll hide me from the sight of Day,  and sigh my Soul away.  He's gone, his loss deplore;</p>	

<p>and I shall never see him more. O let me weep! forever weep!</p>	
<p><b>Damigella tutta bella</b> Versa versa quel bel vino, Fa che cada la rugiada Distillate di rubino.</p> <p>Ho nel seno rio veneno Che vi sparse Amor profondo Ma gittarlo e lasciarlo Vo'sommerso in questo fondo.</p> <p>Damigella, tutta bella Di quel vin tu non mi satii Fa che cada la rugiada Distillate da topatti.</p> <p>Nova fiamma più m'infiamma Arde il cor foco novello Se mia vita non s'aita Ah ch'io vengo un Mongibello!</p> <p>Ah, che spento lo non sento Il furor de gl'ardor miei, Men cocenti meno ardenti Sono, ohime, gli incendi Etnei.</p> <p>Ma più fresca ogn'hor cresca Dentro me sì fatta arsura Consumarmi e disarmi Per tal modo ho per ventura.</p>	<p>Damsel most beautiful pour, pour that fine wine make drop the dewy distillation of ruby.</p> <p>I have in my bosom a stream of love that deep Love pours out for you but to cast aside and leave it submerged in this depth.</p> <p>Damsel most beautiful with that wine you do not sate me, make drop the dewy distillation of topaz.</p> <p>A new flame inflames me more my heart burns with new fire if my life brings no help Ah, I'll be consumed.</p> <p>Oh, when extinguished, I don't feel the furor of my passion, Less scalding Less burning Is, Alas, the blazing Etna.</p> <p>But fresher every moment grows within me that fire to consume me and unmake me such is my luck.</p>
<p><b>Soave libertate,</b> già per sì lunga etate mia cara compagnia, chi da me ti disvia? O dea desiata e da me tanto amata, ove ne vai veloce? Lasso, che ad alta voce</p>	<p>Sweet liberty, for so long a time my dear companion, who has parted you from me? O desired goddess, and so beloved by me, whither do you go so swiftly? Alas, I raise my voice</p>

<p>in van ti chiamo e piango:  tu fuggi, ed io rimango  stretto in belle catene  d'altre amorse pene  e d'altro bel desio.  Addio, per sempre, addio!</p>	<p>and in vain call out to you and  weep:  you flee and I remain  held fast in the fair chains  of other amorous afflictions  and other fond desires;  and so farewell, farewell forever!</p>
<p><b>Laetatus sum</b> in his quae dicta  sunt mihi:  In domum Domini ibimus.  Stantes erant pedes nostri  in atriis tuis, Ierusalem.</p> <p>Ierusalem, quae aedificatur ut  civitas:  cuius participatio eius in idipsum.  Illuc enim ascenderunt tribus,  tribus Domini:  testimonium Israel ad  confitendum nomini Domini.</p> <p>Quia illic sederunt sedes in iudicio,  sedes super domum David.  Propter fratres meos et proximos  meos,  loquebar pacem de te:</p> <p>Propter domum Domini Dei nostri,  quaesivi bona tibi.</p> <p>Gloria Patri et Filio  et Spiritui Sancto.  Sicut erat in principio et nunc et  semper,  et in saecula saeculorum. Amen.</p>	<p>I was glad when they said unto me:  'We will go into the house of the  Lord.'  Our feet shall stand  in thy gates, O Jerusalem,</p> <p>Ierusalem is built as a city:  that is at unity in itself.  For thither the tribes go up, the  tribes of the Lord:  to testify to Israel, to give thanks to  the Lord's name.</p> <p>For there is the seat of judgment:  even the seat of the house of  David.  For my brethren and companions'  sakes,  I will wish you peace.</p> <p>Because of the house of the Lord  our God  I will seek to do thee good.</p> <p>Glory be to the Father, and to the  Son,  and to the Holy Ghost.  As it was in the beginning, is now,  and ever shall be,  world without end. Amen.</p>



## Program Notes

Double Take centers the baroque duet as a form which multiplies the structural and expressive capacities of a single musical idea. As this program demonstrates, the timeless model of music for two melodic lines holds potential for refined intimacy and exuberant expansion.

The selections by Claudio Monteverdi (1567-1643) are pulled from the breadth of his career. The Italian baroque composer is known for inadvertently instigating an aesthetic debate with his modern compositions. The “Artusi Controversy” concerns a public attack on the new style by Giovanni Maria Artusi in 1600. Monteverdi responded in a letter published with his Fifth Book of Madrigals in 1605. The rebuttal, named a *Seconda prattica*, which privileged expression and lyrics over structure and used innovative treatments of dissonance. In 1607, his brother, Giulio Cesare assembled the collection *Scherzi Musicali*, ‘Musical Jokes,’ further justifying the *Seconda prattica* in its preface. Perhaps this gesture and focus on lightheartedness was intended to alleviate the mood following the death of Claudio’s wife, Claudia. From this collection we hear “*Damigella tutta bella*,” a sparkling example of lighthearted music-making and *Seconda prattica* conventions. From Monteverdi’s second collection of *Scherzi Musicali* (1632), we hear “*Quel sguardo sdegnosetto*.” This secular madrigal in *Stile Recitativo* is a humorous ode about the troubles of love.

Monteverdi’s Seventh Book of Madrigals (1619) is titled “*Concerto*.” However, at the time the term did not yet indicate soloist and ensemble but referred to contrasts between parts and dialogue of voices and instruments. With fifteen of the thirty-two compositions marked a *due* in this collection, it is not surprising that many duets on this program are sourced from the Seventh Book. “*Chiome d’oro*” is set to an anonymous text extolling the arresting pleasures of love. The vocal lines, frequently harmonized in parallel thirds, contrast with *ritornello* interludes of the violin.

Biagio Marini (1594-1663) worked under Monteverdi when he was *Maestro di Capella* at the Basilica di San Marco in Venice. Though

Marini also wrote vocal music, he is known for innovations in violin compositions such as notated tremelo, scordatura tuning and double/triple stopping. Dario Castello (1602-1631) also served as head instrumentalist at San Marco during Monteverdi's 30-year appointment. The Sonata Quarta is an early example of a trio sonata, notably containing highly contrasting sections and featuring two melodic lines with an increasingly present bassline.

Leaving Italy and turning to the second half of the seventeenth century, we hear from the English baroque master, Henry Purcell (1659-1695). Though he lived a short life, Purcell enjoyed a rich musical upbringing as a chorister in the Chapel Royal, benefitted from a fecund musical environment after the Restoration, and held the esteemed post of organist at Westminster Abby. "Ground in C minor" is based on a four-bar pattern in the basso continuo with a Brisé style ritornello and a song melody over top. Brisé is modern term applied to seventeenth-century music signifying the application of lute characteristics to the keyboard, mainly broken chord patterns in sequence. "Shepherd leave decoying" is from the semi-opera, King Arthur (1691). In this genre, only secondary characters were given singing parts. In this scene, diegetic musicians entertain Emmeline and her maid Matilda while they wait for news from the battle between the Britons and the Saxons. "O let me weep" is also taken from a semi-opera, The Fairy Queen (1692). In the final masque, the musical complement to a scene, Oberon requests the popular lament despite the concluding mood of celebration.

As demonstrated by this program's passage through Italy and England, the baroque duet's intrinsic dialogue adapted seamlessly to diverse cultural and artistic demands.

– Lindsey Jones, PhD Candidate of Musicology at Rutgers University

## **ARTISTS**

Originally from Tokyo, Japan and now based in New York, **Kako Boga** is a violinist who performs on historical and modern instruments. Kako has appeared internationally as a soloist, performing alongside orchestras in Asia, Australia, and the United States, and her solo and

chamber music performances have taken her to such distinguished venues as Alice Tully Hall of Lincoln Center, Weill and Zankel Halls at Carnegie Hall, and the Sydney Opera House. As an ensemble musician, Kako has performed with many renowned musical groups around the United States and abroad, including Handel and Haydn Society, Kaleidoscope Chamber Orchestra, New York Baroque Incorporated, New York Classical Players, and Tafelmusik. She is a co-founder and co-leader of Relic, a chamber orchestra founded in 2022 which has quickly garnered acclaim across the country for its compelling and innovative performances of Baroque music. In addition to music, Kako loves food, tea, and naps.

Violinist **Nicholas DiEugenio** has been heralded for his “excellent...evocative” playing (*The New York Times*), full of “rapturous poetry” (*American Record Guide*). Nicholas is in-demand as a soloist, chamber musician, and ensemble leader, creating powerful shared experiences in music ranging from early baroque to contemporary commissions. His award-winning album “Unraveling Beethoven” with pianist and wife Mimi Solomon was released in 2018 by New Focus Recordings, and other recordings include the complete Violin Sonatas of Robert Schumann (*Musica Omnia*) as well as a tribute to Pulitzer prizewinner Steven Stucky (*New Focus*). Nicholas is a core member of the Sebastians as well as Associate Professor of Music at UNC Chapel Hill. Nicholas plays a J.B. Vuillaume violin (1835) as well as a Karl Dennis baroque violin (2011).

Soprano **Jolle Greenleaf** is one of today’s foremost figures in the field of early music. She has been hailed by *The New York Times* as a “golden soprano” and “a major force in the New York early music-scene.” Ms. Greenleaf was named artistic director of TENET Vocal Artists in 2009, where she sings and directs the ensemble in repertoire spanning the Middle Ages to the present day. Her flair for imaginative programming has been lauded as “adventurous and expressive,” and “smart, varied and not entirely early” (*The New York Times*). She is a celebrated interpreter of the music of Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi. Ms. Greenleaf has performed in venues throughout the U.S.,

Scandinavia, Europe, and Central America for Vancouver Early Music Festival, Denmark's Vendsyssel Festival, Cambridge Early Music Festival, Costa Rica International Music Festival, Puerto Rico's Festival Casals, Utrecht Festival, at Panama's National Theater, and San Cristobal, the Cathedral in Havana, Cuba.

Keyboardist and conductor **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the acclaimed baroque ensemble the Sebastians, Jeffrey has directed Bach's Passions and Handel's *Messiah* in collaboration with TENET Vocal Artists. Recent seasons also include his leading Monteverdi's Vespers with the Green Mountain Project in New York and Venice; conducting operas of Haydn and Handel for Juilliard Opera; and a workshop of a new Vivaldi pastiche opera for the Metropolitan Opera. A native of Detroit, Michigan, he holds degrees from Harvard, Juilliard, and Carnegie Mellon University; he teaches performance practice at Yale University.

A brilliant and accomplished concert artist, "resplendent" soprano **Clara Rottsoik** has appeared as a soloist with orchestras including American Bach Soloists, Santa Fe Pro Musica, Pacific MusicWorks, the American Classical Orchestra, St. Thomas Fifth Avenue, Richmond Symphony, Bach Collegium San Diego, Virginia Symphony, New Mexico Philharmonic, Pacific Symphony, Atlanta Baroque Orchestra, Trinity Wall Street, and Seattle Baroque Orchestra. , With "sophisticated mastery of the nuances of the libretto: with perfect diction and expressive delivery" (*Cleveland Classical*), she performs chamber and recital repertoire with Les Délices, ARTEK, Les Canards Chantants, Folger Consort, Piffaro, Byron Schenkman and Friends, Colorado Bach Ensemble, and as a soloist at festivals including Carmel Bach, Berkeley Early Music, Montréal Bach, Spoleto USA, Indianapolis Early Music, Philadelphia Bach, Whidbey Island Music, and Boston Early Music Fringe. Currently she is based in Philadelphia and teaches voice at Swarthmore, Haverford and Bryn Mawr colleges.

**Daniel Swenberg** plays a wide variety of lutes and guitars: baroque, renaissance, classical/romantic--small, medium, and large. Chief among these is the theorbo-- the long lute that you are either wondering about or overhearing your neighbor discuss. He plays with myriad groups, mostly in the EZ-Pass territories, California, and Toronto. He is on faculty at Juilliard's Historical Performance program. His programming integrates and emphasizes music with the history, sciences, economics, politics, and broader culture of the time, from Weiss to Vice.

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## **UPCOMING MALLARME EVENTS**

**Sunday, February 2, 5:00 pm Duke University Chapel**

Duke Chapel Bach Cantata Concert FREE

**2025 NC HIP Music Festival, February 20 – March 9, 2025**

HIPSTER Pass for admission to all event is \$130

**Thurs, Feb 20, 7:30 pm, Duke University Chapel, Durham**

Forgotten Clefs

CONCERT: *Surviving Inquisition*

**Fri, Feb 21, 7:30 pm, St. Paul's Lutheran Church, Durham**

Mallarmé Music

CONCERT: *Classical Cats are HIP*

**Sat, Feb 22, 2:00 pm, Durham County Library, Durham**

Mallarmé Music and Dan Swenberg

FAMILY CONCERT: *Everything you wanted to know about Lutes, but were afraid to ask*

**Sat, Feb 22, 7:30 pm, First Presbyterian Church, Durham**

Angels in the Architecture

CONCERT: *Under Paris Skies*

**Sun, Feb 23, 3:00 pm, Holy Trinity Lutheran Church, Chapel Hill**

Baroque & Beyond

CONCERT: *Celebrating Boccherini*

**Tuesday, February 25, 6:00 pm Biddle Fountain, Durham**

Rachel Niketopoulos and friends

CONCERT: *Le Cor Naturel: 19th century music for natural horn and piano*

**Fri, Feb 28, 7:30 pm, St. Paul's Lutheran Church, Durham**

Duo Cantabile

CONCERT: *Pitch Ascending*

**Saturday, March 1, 3:00 pm St. Paul's Lutheran Church, Durham**

NC Baroque Orchestra Chamber Players

CONCERT: *The Oboe Quartet in the Time of Mozart*

**Saturday, March 1, 7:30 pm, Person Recital Hall, UNC-CH**

Gut Instinct Chamber Music Project

CONCERT: *Schubertiade: Franz and Fanny*

**Sunday, March 2, 4:00 pm Private Home in Chapel Hill**

HIPster Reception and MINI CONCERT: *The Queen's favorites: songs by John Dowland*

**Tuesday, March 4, 7:30 pm, St. Paul's Lutheran, Durham**

Asheville Baroque

CONCERT: *J.S Bach: The Three Gamba Sonatas*

**Thurs, March 6, 5:30 pm Person Recital Hall, Chapel Hill**

UNC Baroque Ensemble, Brent Wissick, director

CONCERT: excerpts from Handel's *RINALDO*

**Thurs, March 6, 8:00 pm, St. Paul's Lutheran Church, Durham**

SaSa (Salome Sandoval)

CONCERT: *Love in Seville*

**Fri, March 7, 7:00 pm, Goodson Chapel, Durham**

Organists Jacqueline Farrell & Theodore Turner

CONCERT: *ORGAN FEST- Influencers of Bach and the Romantic Organ Symphony*

**Sat, Mar 8, 7:30 pm St. Matthew's Episcopal Church Hillsborough**

Tamsin & Friends

CONCERT: *Darkness to Light*

**Sunday, March 9, 4:00 pm, Ravenscroft School, Raleigh**

Raleigh Camerata, NC Master Chorale and Youth Choir

CONCERT: *The Grand Motet*

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