

 **von der Mehden  
Recital Hall**  
UPCOMING EVENTS  
see the complete list at [vdm.uconn.edu](http://vdm.uconn.edu)

**UConn Trumpet Ensemble**  
Saturday, April 15, at 12:00 p.m.

**UConn Piano Project**  
Saturday, April 15, at 8 p.m.

**Becky Setzler, trumpet**  
Sunday, April 16, at 12 p.m.

**UConn Jazz Lab Band**  
Sunday, April 16, at 3 p.m.

**UConn Songfest**  
Sunday, April 16, at 5 p.m.

**UConn Composers/Songwriters**  
Tuesday, April 18, at 8 p.m.

**UConn Symphony Orchestra**  
Thursday, April 20, at 8 p.m.

**UConn Trombone Choir**  
Saturday, April 22, at 12 p.m.

**Kevin Mazarella, trumpet**  
Saturday, April 22, at 6 p.m.  
Storrs Congregational Church

**Earthtones, featuring Voices of Freedom Gospel Choir**  
Saturday, April 22, at 6:30 p.m.

**UConn Choirs**  
Sunday, April 23, at 3 p.m.

**UConn Jazz Ensemble**  
Sunday, April 23, at 6 p.m.

Concerts at von der Mehden Recital Hall are presented through the generous support of the Ruth B. Filip Concert Fund.

**UConn**  
SCHOOL OF FINE ARTS

MUSIC

**UConn  
Collegium  
Musicum**



**Johann Joseph Fux as Janus**  
**A Mass from Imperial Vienna, ca. 1730**

Friday, April 14, 2023, at 8 pm  
von der Mehden Recital Hall

**Johann Joseph Fux as Janus – A Mass from Imperial Vienna, ca. 1730**  
**Performed by the UConn Collegium Musicum**  
**Eric Rice, Director**

In keeping with the spirit of the liturgical reconstruction, the ensemble kindly requests that you hold any applause until the end of the performance. Thank you.

Sonata à 4 in G, TWV 43: G12, I, <i>Dolce</i>	Georg Phillip Telemann (1681–1767)
Asperges me à 5	Johann Joseph Fux (1660–1741)
Introit: In virtute tua	Plainchant (mode 7)
Sonatae tam aris quam aulis servientes Sonata I à 8	Heinrich Franz Ignaz von Biber (1644–1704)
Missa Sti. Joannis Nepomucensis K 34a Kyrie Gloria	Fux
Gradual: Beatus vir	Plainchant (mode 5)
Harmonia à 5	Johann Heinrich Schmelzer (1623–1680)
Tract: Desiderium animae à 4	Felice Anerio (ca. 1560–1614)
Missa Sti. Joannis Nepomucensis K 34a Credo	Fux
Offertory: Gloria et honore	Plainchant (mode 1)
Preface/Sursum corda	Plainchant
Missa Sti. Joannis Nepomucensis K 34a Sanctus	Fux
Pater noster à 5	Giovanni Pierluigi da Palestrina (ca. 1525–1594)
Trio Sonata in C, Op. 1, No. 7, I	Antonio Caldara (1670–1736)
Missa Sti. Joannis Nepomucensis K 34a Agnus Dei	Fux
Communion: Qui vult venire post me	Plainchant (mode 1)
Ite, missa est	Plainchant (mode 1)

**Notes on the Program**

In ancient Roman religion and myth, Janus is the god of beginnings, duality, passages, and endings. He is typically depicted with two faces — one looking forward, the other backward. The month of January is named for him, since it marks the passage from an old year to a new one. Looking “backward,” or being aware of music history, is essential to the practice of “classical” music, but this was not commonplace until the nineteenth century. Before that time, music of the past was often rejected, even though the stated goal of many musicians was to reproduce the purported effects of the music of ancient Greece and Rome.

Johann Joseph Fux (1660–1741) was exceptional in that he revered old music enough to study it in detail, but he was also quite forward-looking. Like other church musicians during the baroque period (roughly 1600–1750), he composed in two styles: the *stile antico*, which represented the music of the sixteenth century, and the *stile moderno*, which represented the latest musical fashions. Today, Fux is best known among musicologists for his treatise *Gradus ad Parnassum* (“Steps to Mount Parnassus”) which explained the *stile antico*, particularly the music of Giovanni Pierluigi da Palestrina (ca. 1525–1594). Fux’s treatise was so successful that it was read by the likes of Haydn and Beethoven two generations later. But Fux was also a celebrated composer in his own time, serving three different Holy Roman Emperors in Vienna. He was far more famous during his lifetime in the German-speaking world than J. S. Bach, for example, and Bach’s son claimed his father’s admiration for Fux was above that of all other composers.

Our program is a liturgical reconstruction of a mass the way that Fux could have celebrated it at St. Stephen’s Cathedral, Vienna, where he was *Kapellmeister*, in about 1730. Our overall goal is to consider what this music meant to Fux and the other people who made and heard it, but also to explore several aspects of his musical practice. First, we aim to demonstrate the Catholic Latin mass as it might have been performed at St. Stephen’s. Second, as part of the performance practice of such a mass, we aim to contrast *a cappella* works of the *stile antico* — such as the motets on our program by Felice Anerio (ca. 1560–1614), Palestrina, and Fux’s own five-voice *Asperges me* — with the *stile moderno* works embodied by Fux’s mass, which features trumpets, strings, and organ continuo. Another feature of such a mass was plainchant, most likely performed in a relatively medieval way, since churches of substantial age were exempt from reforms that changed the sound of plainsong. Third, we aim to show how instrumental music could also have been incorporated into such a mass, and how music by a complex web of composers could have contributed: Heinrich Franz Ignaz von Biber (1644–1704) was Fux’s somewhat older colleague at Salzburg Cathedral; Johann Heinrich Schmelzer (1623–1680) was Fux’s predecessor in the role of imperial *Kapellmeister* whose son stood as witness to Fux’s marriage; and Antonio Caldara (1670–1736) was *Vice-Kapellmeister* during Fux’s tenure at St. Stephens.

## Historical and Liturgical Context

The starting point for our concert is a score of the *Missa Sancti Joannis Nepomucensis* in an autograph manuscript (i.e., in Fux's own handwriting). This is extremely rare: no other autograph manuscripts of scores by Fux exist. An edition of the mass was edited by Ramona Hocker and Rainer J. Schwob and published by the Austrian Academy of Sciences in 2016; the following summary owes much to their helpful introduction. (The piece was virtually unknown until this edition appeared, and our performance seems to be the North American premiere of the work.) The manuscript's title page reveals nothing about a possible commissioner, occasion, or first performance, but the saint, John of Nepomuk, whose feast day the mass celebrated, was increasingly revered throughout the 1720s. This reverence was reinforced by the imperial Habsburg monarchy, which fostered the beatification and canonization of John of Nepomuk in 1721 and 1729, respectively.

At first, John of Nepomuk would seem to be a strange figure for an eighteenth-century Holy Roman Emperor to support. An imperial predecessor, Wenceslaus IV, had ordered John's execution in 1393. Like many late-medieval rulers, Wenceslaus, who was King of Bohemia and Germany as well as presumptive emperor, sought to maintain order in his kingdoms through control of abbots and bishops. John had been made a cathedral vicar in the service of Johann von Jenstein, the Archbishop of Prague. John's transgression against Wenceslaus was that—during the long Papal Schism that was then underway—he had helped the archbishop appoint an abbot who supported the pope in Rome rather than the Wenceslaus's favored one in Avignon. While the archbishop and his retinue were able to escape, John had no intercessor among the nobility and was sentenced to torture and death by drowning in the Vltava River. According to a subsequent legend, Emperor Ferdinand III dreamed of John as a Catholic warrior the night before the Battle of the White Mountain in 1620—a battle that resulted in Bohemia becoming Catholic and Ferdinand being crowned its king. His cult slowly spread from St. Vitus Cathedral in Prague, where his remains still lie, throughout Bohemia and eventually to Vienna. Emperor Charles VI (1685–1740) recognized the political importance of binding Austria and Bohemia with closer religious ties than they had previously had, leading him to urge John's beatification and eventual canonization by Pope Benedict XIII in 1729.

While the canonization led to Fux's polyphonic setting of the mass ordinary (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei), the proper chants (Introit, Gradual, Tract, Offertory, and Communion) would likely have been the standard chants for the veneration of one martyr saint, as it was very unusual for new plainchant to be composed in the eighteenth century. We have relied on the standard plainchant book published by the monks of Solesmes, the *Liber Usualis*, as our source for these chants. Because the date of John's martyrdom, March 20, fell during the penitential season of Lent, the Tract *Desiderium animae* was to be sung instead of an Alleluia; we have substituted a polyphonic setting of this text by Anerio. Palestrina's setting of the *Pater noster* and Fux's *stile antico* setting of the *Asperges me*, a chant sung as the celebrants entered and sprinkled holy water, are substituted for their plainchant counterparts. The instrumental music that we have interspersed—by turns festive and contemplative—reflects the increased use of such supplemental music in both the Protestant and Catholic liturgies.

## Texts and Translations

### Sonata à 4 in G, I, *Dolce* (Telemann)

Claire Gordon, *baroque flute*; Sofia DiNatale, *tenor viola da gamba*;  
Vivian Hudson, *bass viola da gamba*; Jacob Nordlinger, *baroque cello*

### Asperges me à 5 (Fux)

Choir; Nicholas Beckius, *tenor*

Asperges me Domine hyssopo et mundabor: lavabis me et super nivem dealabor. [Ps 50:8]	Purge me with hyssop, O Lord, and I shall be clean: wash me, and I shall be whiter than snow.
Miserere mei Deus, secundum magnam misericordiam tuam. [Ps 50:1]	Have mercy upon me, O God, according to thy lovingkindness.
Gloria Patri et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.
Asperges me Domine hyssopo...	Purge me with hyssop, O Lord...

### Introit: In virtute tua

Rorianne McCarthy, *soprano*; High Voices

In virtute tua, Domine, laetabitur justus, et super salutare tuum exsultabit vehementer. Desiderium animae ejus tribuisti ei.	In thy strength, O Lord, the just shall be joyful; and in thy salvation he shall rejoice exceedingly. Thou hast given him his heart's desire:
V. Quoniam praevenisti eum in benedictionibus dulcedinis; posuisti in capite ejus coronam de lapide pretioso. [Ps 21:2-4]	For thou hast preceded him with blessings of sweetness: thou hast set on his head a crown of precious stones.
Gloria Patri et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.
In virtute tua, Domine...	In thy strength, O Lord...

**Sonatae tam aris quam aulis servientes – Sonata I à 8 (Biber)**

Eric Rizzo, Cameron Deubel, *baroque trumpets*; Michael Eby, Vincent Kaverud, Cristofer Zunun, *baroque violins*; Max Hurtubise, *baroque viola*; Sofia Dinatale, *tenor viola da gamba*; Vivian Hudson, *bass viola da gamba*; Jacob Nordlinger, *baroque cello*; Katherine King, *organ*

**Missa Sti. Joannis Nepomucensis K 34a – Kyrie (Fux)**

Emily Hoffman and Elizabeth Nonamaker, *sopranos*; Choir and Orchestra

Kyrie eleison. Lord, have mercy.  
Christe eleison. Christ, have mercy.  
Kyrie eleison. Lord, have mercy.

**Missa Sti. Joannis Nepomucensis K 34a – Gloria (Fux)**

Avery Coe, Emily Hoffman, *sopranos*; Elizabeth Stassen, *alto*;  
Matthew O'Callaghan, *tenor*; David Sugrue, *baritone*; Choir and Orchestra

Gloria in excelsis Deo, Glory to God in the highest, and on  
et in terra pax hominibus bone voluntatis. Earth peace toward men of good will.  
Laudamus te, benedicimus te, We praise thee, we bless thee,  
adoramus te, glorificamus te. we adore thee, we glorify thee.  
Gratia agimus tibi We thank thee  
propter magnam gloriam tuam. according to your great glory.  
Domine Deus, rex celestis, O Lord God, King of Heaven,  
Deus pater omnipotens. Lord Father almighty.  
Domine fili unigenite Jesu Christe, Lord, only begotten son, Jesus Christ.  
Domine Deus, agnus Dei, O Lord God, Lamb of God,  
filius patris, Son of the Father,  
Qui tollis peccata mundi, who takes away the sins of the world,  
miserere nobis. have mercy on us.  
Qui tollis peccata mundi, He who takes away the sins of the world,  
suscipe deprecatione nostram hear our prayer  
Qui sedes He who sits  
ad dexteram patris, at the right hand of the Father,  
miserere nobis. have mercy on us.  
Quoniam tu solus sanctus, For thou alone art holy,  
Tu solus Dominus, thou alone art Lord,  
Tu solus altissimus, thou alone art most high,  
Jesu Christe, O Jesus Christ,  
cum sancto spiritu with the Holy Spirit  
in gloria dei patris. in the glory of God the Father.  
Amen. Amen.

**Gradual: Beatus vir**

Charles Feierabend, *tenor*; Tenors

Beatus vir qui timet Dominum: Blessed is the man that feareth the Lord:

in mandatis ejus cupit nimis.

he hath great delight in his  
commandments.

V. Potens in terra erit semen ejus;  
generatio rectorum benedicetur.

[Ps 112:1-2]

His seed shall be mighty upon earth:  
the generation of the faithful shall  
be blessed.

**Harmonia à 5 (Schmelzer)**

Michael Eby (solo), Vincent Kaverud, *baroque violins*;  
Max Hurtubise, Cristofer Zunun, *baroque violas*;  
Jacob Nordlinger, *baroque cello*; Pio Castellano, *organ*

**Tract: Desiderium animae à 4 (Anerio)**

Emma Blair, Emily Hoffman, *sopranos*;  
Rachel Cieplak, *alto*; Alexander Furey, *baritone*; Choir

Desiderium animae ejus tribuisti ei,  
Domine, et voluntate  
labiorum ejus non fraudasti eum.

Thou hast given him his heart's desire,  
O Lord, and hast not withholden  
from him the will of his lips.

V. Quoniam praevenisti eum  
in benedictionibus dulcedinis;  
posuisti in capite ejus  
coronam de lapide pretioso.

[Ps 21:3-4]

Et voluntate...

For thou hast preceded him  
with blessings of sweetness:  
thou hast set on his head  
a crown of precious stones.

And hast not withholden...

**Missa Sti. Joannis Nepomucensis K 34a – Credo (Fux)**

Emma Blair, Emily Hoffman, Elizabeth Nonamaker, *sopranos*;  
Dafna Ingerman, *alto*; Charles Feierabend, *tenor*; Luke Roy, *bass*;  
Choir and Orchestra

Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilem omnium et invisibilem.  
Et in unum Dominum Iesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, Lumen de Lumine,  
Deum verum de Deo vero,  
genitum non factum, consubstantialem Patri;  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine, et homo factus est.

I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord, Jesus Christ,  
the only begotten Son of God,  
born of the Father before all ages.  
God from God, Light from Light,  
true God from true God, begotten,  
not made, one in being with the Father;  
through Whom all things were made.  
Who for us men and for our  
salvation came down from heaven.  
He was made flesh by the Holy Spirit  
from the Virgin Mary, and was made  
man.

Crucifixus etiam pro nobis  
sub Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die,  
secundum Scripturas,  
et ascendit in caelum,  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
iudicare vivos et mortuos,  
cuius regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum et vivificantem,  
qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul  
adoratur et conglorificatur:  
qui locutus est per prophetas.  
Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

**Offertory: Gloria et honore**

Benjamin Olsen, *baritone*; Basses

Gloria et honore coronasti eum:  
  
et constituisti eum super opera  
manuum tuarum, Domine.

He was crucified for us under  
Pontius Pilate, suffered, and was buried.

On the third day He rose again  
according to the Scriptures;  
He ascended into heaven  
and sits at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead, and  
of His kingdom there will be no end.  
And in the Holy Spirit,  
the Lord and giver of Life, who  
proceeds from the Father and the Son.

Who, with the Father and the Son,  
is adored and glorified: who  
has spoken through the Prophets.  
And I believe in one holy, catholic  
and apostolic Church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of  
the dead, and the life of the age  
to come. Amen.

With glory and honor hast Thou  
crowned him:  
And hast set him over the works of  
thy hands, O Lord.

**Preface/Sursum corda**

Alexander Furey, *tenor*; Choir

Per omnia saecula saeculorum.  
Amen. Dominus vobiscum.  
Et cum spiritu tuo. Sursum corda.  
Habemus ad Dominum. Gratias  
agamus Domino Deo nostro.  
Dignum et justum est. Vere  
dignum et justum est, aequum et  
salutare, te Domine suppliciter  
exorare, ut gregem tuum pastor  
aeternae non deseras: sed per  
Johannem Nepomucensis,

For all time.  
Amen. The Lord be with you.  
And with thy spirit. Lift up your hearts.  
We have lifted them to the Lord.  
Let us give thanks to the Lord our God.  
It is meet and just. It is truly  
meet and just, right and for  
our salvation, to entreat thee humbly,  
O Lord, that thou wouldst not desert  
thy flock, O everlasting Shepherd;  
but through John of Nepomuk,

martyrum tuum, continua  
protectione custodias; ut iisdem  
receptoribus gubernetur, quos operis  
tui vicarius eidem contulisti  
praesae pastores. Et ideo cum  
Angelis et Archangelis, cum  
Thronis et Dominationibus,  
cumque omni militia caelestis  
exercitus, hymnum gloriae tuae  
canimus, sine fine dicentes:

**Missa Sti. Joannis Nepomucensis K 34a – Sanctus (Fux)**

Emma Blair, Rorianne McCarthy, *sopranos*; Vivan Hudson, *alto*;  
Charles Feierabend, *tenor*; Luke Roy, *bass*

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Osanna in excelsis.

Benedictus qui venit  
in nomine Domini.

Osanna in excelsis.

thy martyr, would keep it under  
thy constant protection; that it may  
be governed by those same rulers,  
whom, as vicars of thy work, thou  
didst set over it to be its pastors. And  
therefore with Angels and Archangels,  
with Thrones and Dominations, and  
with all the hosts of the heavenly army,  
we sing the hymn of thy glory,  
evermore saying:

Holy, holy, holy,  
Lord God of power and might.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

Blessed is He who comes  
in the name of the Lord.

Hosanna in the highest.

**Pater noster à 5 (Palestrina)**

Preface by Benjamin Olsen, *baritone*; Choir

Oremus: Praeceptis salutaribus moniti

et divina institutione formati  
audemus dicere:

Pater noster, qui es in caelis,  
sanctificetur Nomen tuum.  
Adveniat regnum tuum. Fiat  
voluntas tua sicut in caelo et in  
terra. Panem nostrum  
quotidianum da nobis hodie,  
et dimitte nobis debita nostra  
sicut et nos dimittimus  
debitoribus nostris. Et ne nos  
inducas in tentationem, sed  
libera nos a malo.

Let us pray: with the precepts our  
savior taught us,  
and formed by the divine institution,  
we are bold to say:

Our Father, who is in heaven,  
may your name be sanctified.  
May your kingdom come. May  
your will be done on earth as it is in  
heaven. Give us our daily bread  
today, and release us  
from our debts as we release  
our debtors.  
And do not let us be led into  
temptation, but  
deliver us from evil.

**Trio Sonata in C, Op. 1, No. 7, I (Caldara)**

Shannon McAlister, Adam Rizzo, *alto recorders*;  
Sofia Dinatale, *bass viola da gamba*; Katherine King, *organ*

### Missa Sti. Joannis Nepomucensis K 34a – Sanctus (Fux)

Hannah Petrillo, *soprano*; Rachel Cieplak, *alto*;  
Nicholas Beckius, *tenor*; Luke Olsen, *baritone*;  
Choir and Orchestra

Agnus Dei, qui tollis peccata  
mundi, miserere nobis.  
Agnus Dei, qui tollis peccata  
mundi, dona nobis pacem.

Lamb of God, who takes away the sins  
of the world, have mercy on us.  
Lamb of God, who takes away the sins  
of the world, grant us peace.

#### Communion: Qui vult venire post me

David Sugrue, *baritone*, Bases

Qui vult venire post me,  
abneget semet ipsum,  
tollat crucem suam,  
et sequatur me.

If any man will come after me,  
let him deny himself,  
and take up his cross,  
and follow me.

#### Ite, missa est

David Sugrue, *baritone*, Choir

Ite, missa est.  
Deo gratias.

Go, it is finished.  
Thanks be to God.

— Notes and translations by Eric Rice

**About the Director:** Musicologist and conductor **ERIC RICE** is Head of the Music Department at the University of Connecticut, where he teaches music history and directs the Collegium. He is the 2019 recipient of Early Music America's Thomas Binkley Award for excellence in performance and scholarship. He also directs Ensemble Origo, hailed by *The New York Times* as "a fine, flexible ensemble," creating concerts and recordings that reflect early repertory's original context. His books are *Music and Ritual at Charlemagne's Marienkirche in Aachen* and *Young Choristers, 650-1700*, and his articles have appeared in numerous journals. He holds degrees from Columbia and Bowdoin College.

**About the Ensemble:** During J. S. Bach's lifetime (1685–1750), a *collegium musicum* was a group of amateur musicians, primarily university students, who met to rehearse and perform for pleasure. The term is commonly used today to refer to ensembles of instrumentalists and singers that perform early music in a historically-informed way.

Founded by the late Dr. Bruce Bellingham in 1976, the UConn *Collegium* consists of around twenty-four singers and fifteen instrumentalists. Its purpose is to promote an understanding of the music of the late Middle Ages, Renaissance, and Baroque period with regard to style, performance practices, and cultural milieu through rehearsal and performance. Students have access to UConn's extensive collection of period instruments.

## UConn COLLEGIUM MUSICUM

Eric Rice, *Director*  
Elizabeth Stassen, *Managing Assistant*

### Singers

Soprano	Alto	Tenor	Bass
Emma Blair	Rachel Cieplak	Nick Beckius	Dakota Earley-Dyer
Avery Coe	Vivian Hudson	Pio Castellano	Alexander Furey
Emily Hoffman	Dafna Ingerman	Charles Feierabend	Max Hurtubise
Camille Hoheb	Katherine King	William King	Benjamin Olsen
Rorianne McCarthy	Madison Perry	Matthew O'Callaghan	Luke Olsen
Elizabeth Nonamaker	Elizabeth Stassen	Troy Sweet	Luke Roy
Hannah Petrillo			David Sugrue

### Instrumentalists

#### Strings

Michael Eby, *baroque violin*  
Vincent Kaverud, *baroque violin*  
Cristofer Zunun, *baroque violin, baroque viola*  
Krystian Powlowski, *baroque violin*  
Max Hurtubise, *baroque viola*  
Sofia DiNatale, *tenor & bass violas da gamba*  
Vivian Hudson, *bass viola da gamba*  
Jacob Nordlinger, *baroque cello*

#### Brass and Winds

Eric Rizzo, *baroque trumpet*  
Cameron Deubel, *baroque trumpet*  
Claire Gordon, *baroque flute*  
Shannon McAllister, *alto recorder*  
Adam Rizzo, *alto recorder*  
**Keyboards**  
Pio Castellano, *organ*  
Katherine King, *harpsichord, organ*

### Notes on the Instruments Used in This Program From the Professor Bruce Bellingham Collection of Period Instruments

**Baroque Alto Recorders by R. Turner, 1977, and Mollenhauer, 2020.** A recorder is a woodwind instrument with a thumb-hole, seven finger-holes, and a whistle mouthpiece. It was one of the most common wind instruments of the Renaissance and was also prevalent in the Baroque period.

**Tenor and Bass Renaissance Viols by Peter Tourin, 1977.** A viol or viola da gamba is a bowed string instrument with frets and tuned in fourths rather than the fifths employed by the violin family. It is usually played held downwards on the lap or between the legs (hence the name "viola da gamba," literally "leg viol").

**Baroque Violins by Hulzinsky, 1782, and Jay Haide, 2014; Baroque Violoncello by Dominik Zuchowitz, 1983; Continuo Organ by Chris Walton, 2021; Harpsichord by David Way, 1978.**