

San Francisco Noontime Concerts

Bach Birthday Concert 2022



The Albany Consort

Alisa Stutzbach viola
Ben Kazez baritone
Corey Head tenor
Daria D'Andrea violin
Farley Pearce cello
Joe Edelberg violin
Jonathan Salzedo harpsichord
Lars Johannesson flute
Marion Rubinstein recorder/organ
Rachel Hurwitz violin
Rita Lilly soprano
Roy Whelden violone

The Music

Johann Sebastian Bach

Concerto in a minor for flute, violin and harpsichord, BWV 1044

Allegro, Adagio ma non tanto e dolce, Allabreve

Soloists: Lars Johannesson flute, Joe Edelberg violin, Jonathan Salzedo harpsichord

Ripieno: Rachel Hurwitz violin 1, Daria D'Andrea violin 2, Alisa Stutzbach viola

Continuo: Farley Pearce cello, Roy Whelden violone, Marion Rubinstein organ

Georg Philipp Telemann

Concerto in e minor for recorder and flute, TWV 52:e1

Largo, Allegro, Largo, Presto

Soloists: Marion Rubinstein recorder, Lars Johannesson flute

Ripieno: Rachel Hurwitz violin 1, Joe Edelberg and Daria D'Andrea violin 2, Alisa Stutzbach viola

Continuo: Farley Pearce cello, Roy Whelden violone, Jonathan Salzedo harpsichord

Johann Sebastian Bach

Cantata 211: Schweigt stille, plaudert nicht (Coffee Cantata)

Soloists: Rita Lilly soprano (Liesgen), Corey Head tenor (Narrator), Ben Kazez baritone (Schlendrian)

Flute: Lars Johannesson

Strings: Joe Edelberg violin 1, Rachel Hurwitz and Daria D'Andrea violin 2, Alisa Stutzbach viola

Continuo: Farley Pearce cello, Roy Whelden violone, Jonathan Salzedo harpsichord, Marion Rubinstein organ

Bach Cantata 211 text and translation

Recitativo

Narrator:

Schweigt stille, plaudert nicht
Und höret, was itzund geschicht:
Da kömmt Herr Schlendrian
Mit seiner Tochter Liesgen her,
Er brummt ja wie ein Zeidelbär;
Hört selber, was sie ihm getan!

Keep quiet, don't chatter
and hear what's going on now:
here comes Herr Schlendrian
with his daughter Liesgen;
he's growling like a honey-bear -
hear for yourselves what she has done to him.

Aria

Schlendrian:

Hat man nicht mit seinen Kindern
Hunderttausend Hudelei!
Was ich immer alle Tage
Meiner Tochter Liesgen sage,
Gehet ohne Frucht vorbei.

Don't we have with our children
a hundred thousand muddles!
What always every day
I say to my daughter Liesgen
goes in one ear and out the other.

Recitativo

Schlendrian:

Du böses Kind, du loses Mädchen,
Ach! wenn erlang ich meinen Zweck:
Tu mir den Coffee weg!

You bad child, you wild girl!
Oh! If only I could have my way:
get rid of coffee!

Liesgen:

Herr Vater, seid doch nicht so scharf!
Wenn ich des Tages nicht dreimal
Mein Schälchen Coffee trinken darf,
So werd ich ja zu meiner Qual
Wie ein verdorrtes Ziegenbrätchen.

Father, don't be so hard!
If three times a day I can't
drink my little cup of coffee,
then I would become so upset
that I would be like dried up piece of roast goat.

Aria

Liesgen:

Ei! wie schmeckt der Coffee süße,
Lieblicher als tausend Küsse,
Milder als Muskatelwein.
Coffee, Coffee muss ich haben,
Und wenn jemand mich will laben,
Ach, so schenkt mir Coffee ein!

Ah! how sweet coffee tastes!
Lovelier than a thousand kisses,
smoother than muscatel wine.
Coffee, I must have coffee,
and if anyone wants to give me a treat,
ah! just give me some coffee!

Recitativo

Schlendrian:

Wenn du mir nicht den Coffee lässt,
So sollst du auf kein Hochzeitfest,
Auch nicht spazierengehn.

If you don't give up coffee,
you won't be going to any wedding
and you won't go out walking either.

Liesgen:

Ach ja!
Nur lasset mir den Coffee da!

Alright then!
Just leave me my coffee!

Schlendrian:

Da hab ich nun den kleinen Affen!
Ich will dir keinen Fischbeinrock
nach itzger Weite schaffen.

I'll get the little minx now!
I shan't get you the latest fashion
in just your size.

Liesgen:

Ich kann mich leicht darzu verstehn.

I can easily do without that.

Schlendrian:

Du sollst nicht an das Fenster treten
Und keinen sehn vorübergehn!

You're not to stand at the window
and you won't see anyone going by!

Liesgen:

Auch dieses; doch seid nur gebeten
Und lasset mir den Coffee stehn!

I don't mind that either; but please, I beg you,
just let me keep my coffee!

Schlendrian:

Du sollst auch nicht von meiner Hand
Ein silbern oder goldnes Band
Auf deine Haube kriegen!

What's more you won't get from me
a silver or gold ribbon
to put on your bonnet!

Liesgen:

Ja, ja! nur lasst mir mein Vergnügen!

That's fine! Just leave me my pleasure!

Schlendrian:

Du loses Liesgen du,
So gibst du mir denn alles zu?

You're impossible Liesgen, you are,
you would give up everything I say?

Aria

Schlendrian:

Mädchen, die von harten Sinnen,
Sind nicht leichte zu gewinnen.
Doch trifft man den rechten Ort,
O! so kömmt man glücklich fort.

Girls with obstinate minds
are not easily won over.
But if you hit the right spot,
oh then you're in luck.

Recitativo

Schlendrian:

Nun folge, was dein Vater spricht!

Now follow what your father says!

Liesgen:

In allem, nur den Coffee nicht.

In everything else, but not coffee.

Schlendrian:

Wohlan! so musst du dich bequemen,
Auch niemals einen Mann zu nehmen.

Well then! You must get used to the idea
that you won't have a husband either.

Liesgen:

Ach ja! Herr Vater, einen Mann!

Oh yes! Father, a husband!

Schlendrian:

Ich schwöre, dass es nicht geschieht.

I swear, that won't happen.

Liesgen:

Bis ich den Coffee lassen kann?
Nun! Coffee, bleib nur immer liegen!
Herr Vater, hört, ich trinke keinen nicht.

Until I can give up coffee?
Right! Coffee, remain forever untouched.
Father, listen, I won't drink any at all.

Schlendrian:

So sollst du endlich einen kriegen!

Then you'll have a husband!

Aria

Liesgen:

Heute noch,
Lieber Vater, tut es doch!
Ach, ein Mann!
Wahrlich, dieser steht mir an!
Wenn es sich doch balde fügen,
Dass ich endlich vor Coffee,
Eh ich noch zu Bette geh,
Einen wackern Liebsten kriegte!

This very day,
dear father, do it now!
Ah, a husband!
That's just right for me!
If only it could happen at once,
so that at last instead of coffee
before I go to bed
I could get a lusty lover!

Recitativo

Narrator:

Nun geht und sucht der alte Schlendrian,
Wie er vor seine Tochter Liesgen
Bald einen Mann verschaffen kann;
Doch, Liesgen streuet heimlich aus:
Kein Freier komm mir in das Haus,
Er hab es mir denn selbst versprochen
Und rück es auch der Ehestiftung ein,
Dass mir erlaubt möge sein,
Den Coffee, wenn ich will, zu kochen.

Now old Schlendrian goes off and looks out
for his daughter Liesgen
to see if he can get her a husband soon.
But Liesgen lets it be secretly known:
no suitor of mine should come to the house
unless he himself has promised
and it is written also in the marriage contract
that I shall be permitted
to make coffee whenever I want.

Coro (Terzetto)

Tutti:

Die Katze lässt das Mäusen nicht,
Die Jungfern bleiben Coffeeschwestern.
Die Mutter liebt den Coffeebrauch,
Die Großmama trank solchen auch,
Wer will nun auf die Töchter lästern!

The cat does not leave the mouse,
young ladies remain coffee addicts.
The mother loves her cup of coffee
the grandmother drank it also.
Who can blame the daughters!



The Albany Consort

1974 was a fairly bleak time for Early Music in London. Orchestras were modern, thick and heavy; historically informed performances were a rarity, and often not very precise. Against this backdrop, Jonathan Salzedo, Marion Rubinstein and a few friends started a new group, The Albany Consort, with the usual ideals - lively performances and no financial worries, but somehow they would eventually become rich and famous. Things rarely go as planned. Today, Jonathan is constantly surprised that the group still exists, still runs on a shoestring, still fuels his creative personality, and still provides the best musical experiences for performers and listeners.

Over the years, some 500 musicians have taken part in as many concerts on both sides of the Atlantic. With the broadest repertoire of any early music group, they tackle everything from the 17th and 18th centuries, from the largest to the smallest groupings, sometimes with period instruments, sometimes with modern setup.

Jonathan's view is that many different approaches to the music are possible, and he aims to bring together groups of musicians who can work together and create a terrific result.

After an initial concert series at Christ Church, Albany Street, London (hence the group's name, which causes much delightful confusion in the USA), the group performed regularly in England until Jonathan moved to California in 1981. Since then, The Albany Consort has been a fixture of Bay Area music making.



Alisa Rata Stutzbach performs baroque and classical viola as a soloist and chamber musician with period instrument ensembles throughout the U.S. She has performed and recorded with Barthold Kuijken and the Indianapolis Baroque Orchestra (*The Lully Effect*, *The Versailles Revolution* (Naxos)) and has been a featured soloist with the Dallas Bach Society. She has also performed with the North Carolina Baroque Orchestra and the Baroque Chamber Orchestra of Colorado. In the San Francisco Bay Area, she has performed with Archetti Baroque String Ensemble, Jubilate Baroque Orchestra, Albany Consort, and the Virtu Ensemble. After receiving a B.M. from Southern Methodist University, Alisa received master's degrees in musicology and library science from Indiana University, Bloomington, where she studied with Stanley Ritchie. Outside of music, Alisa enjoys raising her two children, hiking, camping, and embracing her inner child by teaching preschoolers.

Baritone **Ben Kazez** is a 2018 alumnus of Guildhall

School of Music and Drama and the Britten–Pears Young Artist Programme. His zeal for baroque music has led to solo appearances in the U.S. and Europe under Václav Luks, Shunske Sato, Christian Curnyn, Ruben Valenzuela, Mark Padmore, Dame Sarah Connolly, and Dame Emma Kirkby, and performances in the Monteverdi Choir under Sir John Eliot Gardiner.

Ben's 2021/22 solo season includes Bach *St John Passion* at Westerkerk in Amsterdam, Bach *B Minor Mass* in Provence, Charpentier *Messe de minuit* and *In nativitatem Domini canticum* with Bach Collegium San Diego, Schumann *Dichterliebe* in San Francisco, and Charpentier *Les plaisirs de Versailles* in Switzerland under Marijana Mijanović and Florian Carré. He also sings in Apollo's Fire and Philharmonia Baroque, including Bach's *B Minor Mass* under Richard Egarr. He is fluent in French and Italian.



Tenor **Corey Head** specializes in Early Music with a special affinity to J.S. Bach. His solo concert performances include The Evangelist in Bach's St. John Passion, as well as tenor soloist his *Magnificat*,



Christmas Oratorio and many of his cantatas. Other oratorio roles include Uriel in Haydn's *Creation*, "The Evening" in Telemann's *Die Tageszeiten*, and tenor soloist in Handel's *Messiah*. Newly discovered and neglected works are a specialty. Other major solo performances include Mozart's *Requiem*, Orff's *Carmina Burana*, Britten's *Rejoice in the Lamb*, William Boyce's *Solomon: A Serenata*, Handel's *Acis and Galatea*, Beethoven's *Mass in C Major*, Bach's *B-Minor Mass*, and Mozart's *C Minor Mass*. Operatic performances include the roles of Ferrando in Mozart's *Così fan tutte*, Damon in Handel's *Acis and Galatea*, and Mordocai in Cristiano Lidarti's Hebrew setting of *Esther*.

Corey has performed as soloist with many San Francisco Bay Area groups including Albany Consort, Bay Choral Guild, Chora Nova, Marin Baroque, Marin Oratorio, Marin Symphony, San Francisco Choral Society, San Francisco Renaissance Voices, San Francisco Symphony, Stanford Choirs and Orchestras, and Viva La Musica. He performs regularly in the chorale with Philharmonia Baroque Orchestra and Chorale.

Daria D'Andrea viola, performs with both 'period' and modern ensembles, cutting across stylistic borders from medieval chanson to 21st century experimental. Daria is professor of violin, viola and chamber music at the University of San Francisco and teaches privately at the San Francisco Waldorf Schools. She is a member of the California Symphony, Sacramento Philharmonic & Opera and plays with the San Francisco Opera Center Orchestra. As a baroque specialist on violin and viola, Daria performs with period instrument ensembles including Philharmonia Baroque and the American Bach Soloists.





Farley Pearce is a performer on both the various sizes of viola da gamba and the baroque cello. As a cellist he has performed widely in the Southeastern region of the US, most notably with the Spoleto Festival, with whom he has also played in Italy. For five years he was a member of the Charleston Pro Musica, and he has performed as a recitalist in Brazil and Uruguay. Since moving to San Francisco Farley has been an active free-lance performer with many of California's orchestras and chamber ensembles. In the Bay Area he has performed on viola da gamba, violone, and baroque cello with Magnificat, the Jubilate Baroque Orchestra, the Sex Chordæ Consort of Viols, Philharmonia Baroque Orchestra, Airs and Graces, and many other period instrument groups.

Joseph Edelberg, violin. Concertmaster of the Santa Rosa Symphony since 1997, Joe Edelberg has had the distinct honor of leading this outstanding orchestra under the batons of four inspiring SRS Music Directors. For many years, when not onstage at Weill Hall, he has played with the San Francisco Opera and San Francisco Symphony, as well as in the Bay Area early music scene, with Philharmonia Baroque Orchestra, American Bach Soloists, and Magnificat Baroque. His guest leader appearances include the Berkeley, California, and Marin symphonies. He has also appeared at the Grand Teton Music Festival in Wyoming, as concertmaster at the Summer Festival Orchestras of Mendocino and San Luis Obispo, and, farther afield, as guest principal second violin of the Bavarian State Opera.

Edelberg plays with the string quartet StringCircle, and new music with Earplay and Composers, Inc. His solo performances, in addition to those with Santa Rosa Symphony, include the symphonies of Berkeley and Oakland. He has recorded with the aforementioned baroque orchestras, the Berkeley Symphony, Chanticleer, Earplay, and the Skywalker Symphony. A Massachusetts native, Edelberg graduated from Amherst College, and studied with Philipp Naegele, Felix Galimir, and Adolf Bruk.



Since moving to California 30 years ago, British-born harpsichordist **Jonathan Salzedo** has become a popular collaborator with leading Bay Area orchestras (Jubilate, San Francisco Symphony,



Monterey Symphony), choruses (Soli Deo Gloria, California Bach Society, Coro Hispano) and ensembles (Whole Noyse, Santa Cruz Chamber Players, Momsemble). With his wife Marion Rubinstein, he co-directs the Albany Consort, now in its 47th year, which tackles the entire spectrum of baroque music from duos to opera. He performs new music (Richard Worn Ensemble, Latin American Chamber Music Society) and works with innovative soloists (Karen Bentley, Viviana Guzman) creating varied programs using the harpsichord in new contexts (tango, new age). Once a maker of instruments, Jonathan still enjoys the challenges of moving harpsichords (generally single-handedly) and tuning them (he is an expert on early tuning systems). Jonathan has two grownup children who are both fine musicians. In his spare time, he sings at Congregation Etz Chayim, Palo Alto, teaches Alexander Technique, and runs a software consulting business.

Jonathan first took up harpsichord while a mathematics student at Oxford, England. Prior to that he had been an active and occasionally prize-winning pianist though his youth. After graduating, he intended

to study harpsichord seriously with someone really famous, but ended up learning most of what he knows from careful listening and from working with terrific soloists.

Lars Johannesson, flutist, grew up in a Swedish family and has lived in Liberia, Sweden, Holland and the United States. Lars studied modern and baroque flute at the San Francisco Conservatory of Music and at the Royal Conservatory of The Hague, Holland. His teachers include Tim Day, Wilbert Hazelzet and Stephen Schultz. Now residing in California, he freelances in the Santa Cruz and San Francisco Bay areas, performing with a variety of orchestras and chamber ensembles on both modern and period flutes. In addition, Lars loves playing Irish and Swedish folk music as a diversion from the 'classical' repertoire. Lars has recorded for numerous CD releases, including many on the Gourd Music label as well as collaborations with Linda Burman-Hall at University of California, Santa Cruz.



Marion Rubinstein, recorder/organ, received her training in performance and musicology at Stanford, where she studied with Margaret Fabrizio and George Houle, and also at King's College, London University. She performs frequently on organ and harpsichord as well as on recorders. She is a founder and co-director of the Albany Consort and plays as soloist and accompanist for the Santa Cruz Chamber Players, Soli Deo Gloria, Jubilate, Palo Alto Chamber Orchestra, Santa Clara Chorale, Whole Noyse and other groups. She also greatly enjoys sharing her musical discoveries with her students.



For over 25 years, violinist **Rachel Hurwitz** has been active in the San Francisco Bay Area's historical performance community, performing regularly with such ensembles as the American Bach Soloists, Philharmonia Baroque Orchestra, California Bach Society, Jubilate Baroque Orchestra, San Francisco Bach Choir, Marin Baroque, and the Albany Consort. As a modern violinist, Ms. Hurwitz serves as Principal Second Violin for the San Francisco Opera Center Orchestra, and completed six national tours with San Francisco Opera's Western Opera Theater. Ms. Hurwitz has been a member of the Oregon Bach Festival Orchestra for 34 years, and the OBF Baroque Orchestra since its inauguration in 2014. She holds degrees from Oberlin College and the San Francisco Conservatory of Music.





Rita Lilly, soprano, is familiar to audiences in oratorio, recital, and opera, but most notably for her performances of baroque and early music. Ms. Lilly is a native New Yorker who has appeared as a featured soloist with the American Boychoir, American Classical Orchestra, American Symphony Orchestra, among other organizations. Since coming to the Bay Area, Ms. Lilly has been a soloist with the Albany Consort, American Bach Soloists, AVE, Bay Choral Guild, Berkeley Early Music Festival, California Bach Society, Chora Nova, Magnificat Baroque Ensemble, MusicSources, S.F. Concert Chorale, S.F. Renaissance Voices, and other groups. Ms. Lilly is on the faculty of the SFEMS Baroque Summer Workshop as voice instructor and maintains an active vocal studio in her home in the Bay Area. Ms. Lilly is on the faculty as Choral Director at Mills College, served for five years as Music Director at St. Jerome Catholic Church in El Cerrito and is presently the Music Director of the Lafayette Christian Church in Lafayette, CA. Ms. Lilly is the vocal instructor and coach for the SFEMS Baroque Summer Workshop and Marin Baroque Workshop and maintains an active vocal studio in her home.

Composer and performer on the viola da gamba, **Roy Whelden** has been called “a key figure in the world of new music” (Early Music America). He has been profiled as a composer and gambist

on Minnesota Public Radio. He has made many recordings including the award winning *Shock of the Old*, and *Galax – music for viola da gamba* (New Albion 059) as well as *Like a Passing River* (New Albion 072). (These are available on iTunes and Amazon.com.) He has performed and recorded with many internationally known ensembles, including *Sequentia*, *American Baroque* and *Ensemble Alcatraz*.

