

THURSDAY, SEPTEMBER 23, 2021 AT 7:30 PM
HOLY TRINITY LUTHERAN CHURCH
NEW YORK CITY



*Music of
Jan Pieterszoon
Sweelinck*

ARTEK

Laura Heimes, *soprano*

Clara Rottsolk, *soprano*

Ryland Angel, *countertenor*

Andrew Fuchs, *tenor*

Peter Becker, *bass*

Daniel Swenberg, *lute & theorbo*

Gwendolyn Toth, *harpsichord, organ & director*

PROGRAM

Music of Jan Pieterszoon Sweelinck (1562-1621)
in honor of the 400th anniversary of his death

I.

Organ: Toccata in a
Ms. Toth

II.

Madrigal a 5: “Tu as tout seul” (*Chansons a cinq parties*, 1594)
Ms. Heimes, Ms. Rottsolk, Mr. Angel, Mr. Fuchs, Mr. Becker

Tu as tout seul, Jan, vignes et prez,
Tu as tout seul ton coeur et ta pecune,
Tu as tout seul logis diaprez
La ou vivant ne pretend chose aucune,
Tu as tout seul le fruit de ta fortune,
Tu as tout seul boire et ton repas,
Tu as tout seul toutes choses fors une,
C'est que tout seul ta femme tu n'as pas.

*You and you alone, John, have vineyards and meadows,
You and you alone have your heart and memory,
You and you alone have two multicolored houses
Where no living being claims anything,
You and you alone have the fruit of your fortune,
You and you alone have your drink and your food,
You and you alone have all things but one,
And that is your wife. You don't have her alone.*

Madrigal a 5: “Vostre amour est vagabonde” (*Chansons a cinq parties*, 1594)
Ms. Heimes, Ms. Rottsolk, Mr. Angel, Mr. Fuchs, Mr. Becker

Vostre amour est vagabonde,
Vous donnez à tout le monde
Des propos tous pleins d'appats.
Berger, toutes voz nouvelles
N'entrent point en mes oreilles,
Non, non, je ne le feray pas.

*Your love is wandering:
To everyone you talk
In soft words, full of charm.
Shepherd, all your stories
Don't enter my ears.
No, no, I won't comply.*

Si je m'estois obliée
Que je me fusse liée
Moy mesme dedans voz lacs,
Puis apres comme infidelle
Vous feriez amour nouvelle;
Non, non, je ne le feray pas.

*If I had forgotten myself,
And had tied myself up
In your trap,
Then, as a faithless one,
You would make love to another.
No, no I won't comply.*

III.

Lute: Courante Pieterszon

Mr. Swenberg

Duo: “Bouche de Coral” (*arranged Joachim van den Hove, 1601*)

Ms. Heimes, Mr. Becker, Mr. Swenberg

Bouche de Coral precieux,
Qui à baiser semblez se mondre,
Bouche qui d'un coeur gracieux
Scavez si bien dir' et repondre,
Respondez moy: Doit mon coeur fondre
Devant vous comme au feu la cire?
Voulez vous bien celuy occire
Qui craint vous estre des plaisant?
Ha! Bouche que tant je desire,
Dites nenny en me baisant.

*Mouth of precious coral
That seems an invitation to kissing,
Mouth that graciously
Can speak and answer so well,
Answer me: Must my heart melt
In your presence, as wax does in the fire?
Do you really want to kill
Him who fears to displease you?
O mouth I am longing for so much,
Say “no,” while kissing me.*

Madrigal a 3: “Je voy mille clairtez” (*Rimes françoises et italiennes, 1612*)

Ms. Rottsolk, Mr. Angel, Mr. Fuchs

Je voy mille clairtez, et mille choses belles;
Mais c'est tout par vos yeux, les miens ne sçauoyent voir:
Vostre esprit tout divin me rend plus de sçavoir:
Je vole au plus haut Ciel, emporté sur vos ailes.
Vous me rendez gelé dans les flammes cruelles;
Ainsi comme il vous plaist vous me faites mouvoir:
Vous me donnez raison, jugement et pouvoir,
Vous estes mon destin, et mes lois eternelles.

*I see a thousand lights and a thousand fine things,
But it is all through your eyes; mine could not see them.
Your divine spirit makes me know more:
I fly to the highest sky, carried on your wings,
You render me ice-cold in the cruel flames,
Thus you make me move the way that pleases you.
You gave me reason, judgment and power.
You are my fate and my eternal law.*

De vous, et non du Ciel, je reçoy qualité;
D'un clin de vos beaux yeux je fay ma volonté;
Vous me donnez l'essence et la forme premiere:
Sans vous je suis pareil à cest oeil de la nuict,
Qui n'est de soy visible et qui point ne reluit
Si des rais du Soleil il ne prend sa lumiere.

*It is from you, and not from heaven that I received my quality,
A twinkle of your beautiful eyes determines my will.
You give me my nature and my primitive form.
Without you I resemble that eye of the night
That is not visible in itself, and that does not shine
If it does not take its light from the sun rays.*

IV.

Harpsichord: Engelsche Fortuyn

Ms. Toth

3 variations on the English tune "Fortune my foe"

Fortune my foe, why dost thou frown on me?

And will thy favours never greater be?

Wilt thou, I say, forever breed me pain?

And wilt thou ne'er restore my joys again?

Madrigal a 4: "Rozette" (*Rimes françoises et italiennes*, 1612)

Ms. Rottsolk, Mr. Angel, Mr. Fuchs, Mr. Becker

Rozette, pour un peu d'absence
Vostre coeur vous avez changé,
Et moy sçachant ceste inconstance
Le mien d'autre part j'ay rangé.
Jamais plus beauté si legere
Sur moy tant de pouvoir n'aura:
Nous verrons, volage Bergere,
Qui premier s'en repentira.

*Rozette, because of a short absence
You had a change of heart.
And therefore, knowing this instability,
I have changed mine.
Nevermore such a light-hearted beauty
Will have such a great power on me:
We shall see, fickle shepherdess,
Which of us will first repent.*

Tandis qu'en pleurs je me consume,
Maudissant cest esloignement,
Vous qui n'aimez que par coustume,
Caressiez un nouvel amant.
Jamais legere girouette
Au vent si tost ne se vira:
Nous verrons, Bergere Rozette,
Qui premier s'en repentira.

*Whereas I am consumed in tears
Cursing this estrangement,
You, loving only by habit,
Caressed a new lover.
Never a light weathercock
Turned so quickly in the wind.
We shall see, shepherdess Rozette,
Which of us will first repent.*

Ou sont tant de promesses saintes,
Tant de pleurs verrez en partant?
Est-il vray que ces tristes plaintes
Sortissent d'un coeur inconstant?
Dieux, que vous estes mensongere!
Maudit soit qui plus vous croira:
Nous verrons, volage Bergere,
Qui premier s'en repentira.

*Where are so many solemn promises,
So many tears shed when you left?
Did those sad complaints
Come from an unstable heart?
By all gods, how mendacious are you!
Damned who will give credence to you.
We shall see, fickle shepherdess,
Which of us will first repent.*

Celuy qui a gagné ma place
Ne vous peut aimer tant que moy:
Et celle que j'ayme vous passe
De beauté, d'amour et de foy.
Gardez bien vostre amitié neuve,
La mienne plus ne varira:
Et puis nous verrons à l'espreuve
Qui premier s'enrepentira.

*He who has taken my place
Can't love you so much as I did,
And she whom I love surpasses you
In beauty, love and faith.
Treasure your new friendship;
Mine will change no more.
And we shall see proved
Which of us will first repent.*

V.

Lute: Volte Pieterszon
Mr. Swenberg

Madrigal a 5: “Face donques” (*Chansons a cinq parties, 1594*)
Ms. Heimes, Ms. Rottsolk, Mr. Angel, Mr. Fuchs, Mr. Becker

Face donques qui voudra
Amour un petit ange,
Jamais il ne m’advindra
D’en dire une louange,
Tous ceux qui feront ainsi,
Vivront gaillard sans soucy.

*Anyone who wants to do so
May call Cupid a little angel.
Never will it happen to me
To eulogize him.
All those who will act likewise
Will live merrily and without worry.*

Amour est une fureur
De l’enfer eschappée
Pour martirer de langueur
La povr’ am’ attrappée:
Ceux là bien sage seront,
Qui d’aymer se passeront.

*Love is a rage
Escaped from hell,
To torture with languor
The poor entrapped soul.
Those are wise indeed
Who will abstain from loving.*

V.

Organ: Fantasia cromatica
Ms. Toth



The Amsterdam Oude Kerk, where Sweelinck performed during his lifetime

VI.

Madrigal a 5: "Elle est a vous" (*Chansons a cinq parties*, 1594) *Ms. Heimes, Ms. Rottsolk, Mr. Angel, Mr. Fuchs, Mr. Becker*

Elle est à vous, douce Maistresse,
Ceste bell' et d'orée tresse,
Qui feroit honte mesm' à l'or,
Et ce front qui d'ivoire me semble,
Et ces yeux deux astres ensemble,
Maistresse, sont à vous encor.

*It is yours, lovely mistress,
This beautiful golden plait of hair,
That would put to shame even pure gold;
And that forehead that looks made of ivory,
And these eyes that are like twin stars,
Mistress, are yours as well.*

A vous est ce beau teinct de roses,
Et ces deux belles levres closes,
Qui semblent deux brins de coral,
Et ces dents par ou se repousse
Le musc de vostr' aleine douce,
Qui semblent perles ou cristal,

*Yours is this fine rose complexion,
And those two beautiful closed lips,
That look as two strings of coral,
And those teeth - through which
Your sweet musky breath is expelled -
That look like pearls or crystal.*

Bref, a vous est la belle face
Le bon esprit, bonne grace,
Qu'on void en vous, et l'entretien.
Seule est à moy la peine dure,
Et tous les travaux que j'endure
Pour vous aymer et vouloir bien.

*In short, yours is the beautiful face,
The good spirit, the fine charm
One sees in you, and the pleasure.
But mine is only the harsh grief,
And all the torments which I suffer
To love you and to want you.*



Upcoming ARTEK events

LAGRIME I

Madrigals from Book 6 by Claudio Monteverdi

Two performances:

Saturday, November 6 at 7:30 pm; Sunday, November 7 at 4 pm
St. Ignatius of Antioch Episcopal Church, 552 West End Avenue, New York City

LAGRIME II

Lagime di San Pietro (Tears of St. Peter) by Orlande de Lassus

Two performances:

Saturday, February 5 at 7:30 pm; Sunday, February 6 at 4 pm
St. Ignatius of Antioch Episcopal Church, 552 West End Avenue, New York City

MUSIC OF BUXTEHUDE

Buxtehude trios and cantatas

Thursday, March 3 at 7:30 pm
Holy Trinity Lutheran Church, 3 West 65th Street

Special thanks to Diane Belcher, Austin Philemon, Tommy Briccio and Pastor Timothy Weisman of Holy Trinity Lutheran Church; Pastors Gregory Fryer, Carol Fryer and Immanuel Lutheran Church; Gene Murrow, Paul Ross, and Naomi Morse of GEMS; Scott Metcalfe, Ellen Hargis, Matthew Hall, and Dongsok Shin.

ARTEK concerts and events are made possible, in part, with public funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and with public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

We also wish to gratefully acknowledge our many private donors, whose help during the time of the pandemic has been invaluable. (*As of 9/1/2021, with apologies for any inadvertent errors or omissions*)

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About the program

Every keyboard player who performs early music knows well the music of the Dutch composer Jan Pieterszoon Sweelinck. Sweelinck was such a renowned performer and composer of keyboard music in his own time that others came from near and far to study with him, notably Heinrich Scheidemann, Samuel Scheidt, Jacob Praetorius, Melchior Schildt, and others. Scheidemann then became the teacher of Adam Reincken who passed along his musical influences to Dietrich Buxtehude, and ultimately, J. S. Bach – a style of playing now called the “north German organ school.” And English players such as John Bull and Peter Philips esteemed Sweelinck highly.

Sweelinck held the position as organist at the venerable Oude Kerk in Amsterdam, playing an hour of music twice a day in the church (but never for the Calvinist services, which frowned on music during liturgies); it is likely the majority of this music was improvised in the same style as the written compositions that have come down to us. He was known as the “Orpheus of Amsterdam.”

But Sweelinck was far from being only a keyboard composer. He also wrote great quantities of secular and sacred vocal music, most of which is rarely heard these days with the exception of one or two Christmas motets. The rumor that he studied with Zarlino in Venice has never been proven, though the quality of his vocal music is such that it is hard to understand his proficiency in composing vocal music if he only studied with the local Dutch teachers. He was every bit the gifted composer as his European contemporaries.

Tonight we present not only a few of his keyboard pieces, but also seven madrigals. All of his secular vocal music known to us was actually published, unlike his keyboard music, which was disseminated in manuscripts through his pupils. Very much in the Renaissance chanson style, they are written in French, which was the language of well-to-do Dutch music lovers of the time. His madrigals have “an elegance and transparency” (Tollefson & Dirksen) which perfectly describes their charm as well as their musical quality; several of his madrigals are related to works by Ferrabosco, Gabrieli, and Marenzio, so Sweelinck despite being far to the North was up to date on the latest music trends. It’s quite special to bring these rarely-heard madrigals to our audiences, but how worthwhile to do so in 2021, the 400th anniversary of Sweelinck’s death. All of the madrigals we sing tonight use what is now called *chiavette* which means that they are written in high pitch and meant to be performed a fourth or fifth lower. The lack of understanding of the *chiavette* principle until recent times (and still, a hard sell for some ensembles) have perhaps hindered the number of modern performances of these pieces. One of the madrigals we sing, “Bouche de Coral,” is in fact one of the “proofs” of the *chiavette* principle: the original five-part madrigal is in A minor, but the anonymous 17th-century arrangement of just 2 of the original voices, the other 3 being intabulated in an ornamented lute version, is in D minor.

Lastly, we have included two lute solos which are very possibly by Sweelinck, providing a lovely counterpart to the keyboard solos. All three types of repertoire – keyboard, lute, and vocal – together provide a more complete picture of Sweelinck, the “Orpheus of the North.”

– Gwendolyn Toth

About the artists

ARTEK, founded by director Gwendolyn Toth in 1986, features America’s finest singers and instrumentalists in performances of 17th and 18th century repertoire from Italy and Germany. Audiences love ARTEK concerts for their exciting, dramatic performances of baroque music, with compelling musical settings of beautiful poetry and infectious dance rhythms that infuse the performances with vitality and spirit. In addition to acclaimed performances of *I’ll Never See the Stars Again*, highlights of past seasons include standing-ovation performances to sell-out crowds at the Regensburg (Germany) Tage Alter Musik Festival (1998 and 2003) and debut performances at the prestigious Boston Early Music Festival (2003) and the Berkeley Early Music Festival (2010). ARTEK toured internationally from 1997 to 2002 with the Mark Morris Dance Group, visiting major venues in the United Kingdom, Italy, and Canada as well as more than 50 of America’s premier theaters. ARTEK’s recordings of Monteverdi’s *Orfeo* and other early Italian repertoire have been widely praised; the ensemble released its most recent recording, Monteverdi’s Madrigals, Book VII in fall 2020. (www.artekearlymusic.org)

Praised for her “sparkle and humor, radiance and magnetism” and hailed for “a voice equally velvety up and down the registers”, soprano **Laura Heimes** is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird, Tempesta di Mare, The King’s Noyse, Paul O’Dette, Chatham Baroque, Apollo’s Fire, Voices of Music, The New York Collegium, The Publick Musick, Brandywine Baroque, Trinity Consort, and Piffaro – The Renaissance Band, a group with whom she has toured the United States. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim’s *A Little Night Music*. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, and Avian records.

Soprano **Clara Rottsoolk** has been lauded by The New York Times for her “clear, appealing voice and expressive conviction.” She has sung with the American Bach Soloists, Tempesta di Mare, Seattle Baroque Orchestra, Les Délices, Pacific MusicWorks, St. Thomas Church 5th Avenue, Magnificat Baroque, Baltimore Chamber Orchestra, Piffaro, Colorado Bach Ensemble, among many. She has performed at the Carmel Bach Festival, Indianapolis Early Music Festival, Berkeley Early Music Festival, Philadelphia Bach Festival, Whidbey Island Music Festival, Boston Early Music Festival, and the Festival de Música Barroca de Barichara (Colombia), as well as on myriad concert series across the country. Her recordings are *Myths and Allegories*, French Baroque cantatas with Les Délices, and Scarlatti Cantatas with Tempesta di Mare. She teaches voice at Swarthmore, Haverford, and Bryn Mawr Colleges.

Countertenor **Ryland Angel** has built an international reputation in repertoire ranging from the Baroque to new operatic commissions at major opera houses, concert halls and festivals throughout Europe and the USA. Mr. Angel has sung on over 80 recordings including music of Buxtehude, Charpentier, Scarlatti, Stradella, Spears, O’Regan, Handel, Monteverdi, Purcell, and Bach. Recent engagements include *Doux Mensonges* (Opera National de Paris), *Agrippina* (NYCO), *A Midsummer Night’s Dream* (Florentine and Kansas Opera), *Julius Caesar* (Utah and Colorado Opera), *Sant Alessio* with William Christie (Paris, London, New York), *Carmina Burana* (Lincoln Center/Prague Proms), *St. John Passion* (Saint Thomas Church and Mechanics Hall), *Classics and Rock* (Seoul Philharmonic Orchestra) and *Messiah* (Boston Symphony Hall & Carnegie Hall).

Tenor **Andrew Fuchs**’s wide-ranging repertoire includes an abundance of early music, which he has sung with such groups as ARTEK, Pegasus Early Music, Tenet, The Choir of Trinity Wall Street, and New York Polyphony (with whom he recorded Palestrina’s *Missa Papae Marcelli*). He recently made his Kennedy Center debut in Monteverdi’s *Vespers* with The Thirteen, and his Lincoln Center debut in Bach’s *Magnificat* with the American Classical Orchestra. Other recent performances include Steve Reich’s *Three Tales* at Disney Hall, and *Daniel Variations* at Miller Theatre with Ensemble Signal, *Liebeslieder Waltzes* and *Curlew River* with the Mark Morris Dance Group, and Vaughan Williams’s *On Wenlock Edge* with the Momenta Quartet. Mr. Fuchs is an alumnus of the Fall Island Vocal Arts Seminar and the Tanglewood Music Center, and is based in New York City.

Peter Becker, bass-baritone, began his musical training in Bombay, India at the Kinnara School of Music, where he studied tablas at the feet of Ravi Shankar. Since then he has performed on stages throughout the USA, Europe, Asia, and South America in repertoire ranging from medieval to contemporary. Theater credits include performances with the Canadian Opera Company, Glimmerglass Opera, Teatro Opera di Roma, the New York Shakespeare Festival, the 20th Century Consort, the Metropolitan Opera Education Program, the Eugene O’Neill Center, and New York’s Lyric Theater. He has been a featured guest artist with Tafelmusik, the Smithsonian Chamber Players, Magnificat, the Newberry Consort, and at a number of festivals including Spoleto, Caramoor, Aldeburgh, Utrecht, Hong Kong, Jerusalem, and Lille. He has recorded for the Decca-London, New Albion, Dorian, and Bard labels.

Daniel Swenberg, lute and theorbo, has performed regularly throughout North America with many leading ensembles and artists including ARTEK, Rebel, the Metropolitan Opera, the Carmel Bach Festival, Mr. Jones and the Engines of Destruction, Ensemble Viscera, Opera Atelier/Tafelmusik, Catacoustic Ensemble, the Four Nations Ensemble, Apollo’s Fire, the Handel and Haydn Society, Skid Rococo, the Newberry Consort, Lizzy & the Theorboys, Music of the Baroque, the Aspen Music Festival and the Orchestra of St. Luke’s, and in recital with Renée Fleming and Kathleen Battle at Carnegie Hall. He received awards from the Belgian American Educational Foundation (2000) for a study of 18th-century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany, at the Hochschule für Künste. He is on the early music faculty of the Juilliard School.

Recognized as not only one of America's leading performers on early keyboard instruments but also as a respected conductor and music director, **Gwendolyn Toth** has performed throughout North America and Europe. "Her interpretive skills are sensitive and intelligent, and she clearly has a gift for program conceptualization." – The New York Times. Her numerous CD recordings of Renaissance and baroque music have been recorded on historic Dutch organs in Noordbroek, Zeerijp, Oosthuizen, Eenum, and Krewerd. Ms. Toth also has a solo recording of J. S. Bach's *Goldberg Variations* performed on a lautenwerk, a reconstruction of Bach's gut-strung harpsichord. Ms. Toth has conducted at Sadler's Wells Theater in London, BAM in New York City, Skylight Theater in Milwaukee, National Gallery in Washington DC, Astoria (Oregon) Music Festival, Carmel Bach Festival, and most recently as guest conductor for the Washington Bach Consort at National Presbyterian Cathedral.



Jan Pieterszoon Sweelinck
1562-1621