

PROGRAM NOTES – CONTINUED

Vivian Montgomery[^], harpsichordist, holds prizes from the Warsaw International Harpsichord Competition and other international competitions. A recipient of a 1995 Solo Recitalist Fellowship from the National Endowment for the Arts, Vivian earned her Bachelor and Masters degrees in Early Keyboard Performance from the University of Michigan and her DMA in Early Music from Case Western Reserve University. Vivian is nationally recognized as a soloist and chamber musician, having toured extensively with her ensembles Cecilia's Circle and Galhano/Montgomery Duo. As an instructor of harpsichord, she has been on the faculties of Vanderbilt University and the Macphail Center for the Arts in Minneapolis, and is now teaching harpsichord and baroque music at the University of Cincinnati College-Conservatory of Music. As a conductor, Vivian has served as Music Director for the Minneapolis-based baroque opera company Ex Machina, as director of the Case Western Reserve University Baroque Orchestra, and as Director of the Dickinson College Collegium. She is a fervent advocate for innovative programming and staging of early repertoire, and has committed much of her musical life to merging her performance interests with studies of social and political context. Vivian now resides in the Boston area, where she is active as an instructor, performer, coach, and conductor. She can be heard on recordings issued by Centaur, Innova, and the Schubert Club.

** Guest Artist*

^ CCM Faculty Member

UNIVERSITY OF
Cincinnati

2006-07



**College-Conservatory
of Music**
presents

Mozart: Before and After
Na'ama Lion and Stephen Schultz,
baroque flutes
Vivian Montgomery,
harpsichord

Wednesday, May 23, 2007
Watson Hall
8:00 p.m.

Guest Artist Series

PROGRAM

Trio Sonata in D Major (Tafelmusik III) Georg Phillip Telemann
Andante (1681-1767)
Allegro
Grave — Largo
Vivace

Prélude nonmesurée in F Major Louis Couperin
(1626-1661)

Sonata in C Minor Joseph Bodin de Boismortier
for harpsichord and flute accompanying (1689-1755)
Gayement
Gracieusement
Menuet I/III

Duets from *The Magic Flute* Wolfgang Amadeus Mozart
No. 1: Der Vogelfänger bin ich ja (1756-1791)
No. 6: Wie stark ist nicht dein Zauberton
No. 17: Ein Mädchen oder Weibchen

—PAUSE—

to invoke the clouds John Thow
(1949-2007)

Prélude nonmesurée in D Major Louis Couperin

La Française from *Les Nations* François Couperin
Gravement — Gayement — Gravement — (1668-1733)
Gayement — Gravement — Vivement —
Air — Gayement
Allemande
Première Courante
Seconde Courante
Sarabande
Gigue
Chaconne ou Passacaille

PROGRAM NOTES

Na'ama Lion* has performed solo and chamber music recitals in Israel, Europe and the U. S., and with the Handel and Haydn Society Orchestra, Boston Baroque, Boston Cecilia, and Arcadia Players. She has collaborated with the Sequentia ensemble for medieval music for a recording of music by Hildegard of Bingen and a European concert tour. Ms. Lion is also committed to performance of new music for traverso, and was invited to give a recital of new music at the National Flute Convention. Ms. Lion holds a Doctor of Musical Arts degree from Boston University, an Artist Diploma from the Longy School of Music and a Soloist Diploma from the Arnhem Conservatory in the Netherlands. She is the director of the chamber music program at Mather House, Harvard University, and is on the faculty of Atlantic Union College in Lancaster MA, and was recently appointed to the Early Music faculty at the Longy School of Music. Ms. Lion teaches in the summers at the Amherst Early Music Workshop. She has recorded for Deutsche Harmonia Mundi, Telarc and Stradivarius. Her most recent recording of music by women composers with the group La Donna Musicale received rave reviews in early music magazines.

Stephen Schultz*, said to be “among the most flawless artists on the baroque flute” by the San Jose Mercury News, and “flute extraordinaire” by the New Jersey Star-Ledger, is principal and solo flutist with the Philharmonia Baroque Orchestra and performs with other leading early music groups. Concert tours have taken him throughout Europe and North America with featured appearances at the Mostly Mozart Festival in New York, Carnegie Hall, Royal Albert Hall in London, Concertgebouw in Amsterdam, and the Library of Congress. As a solo, chamber, and orchestral player, Schultz appears on forty-five recordings for such labels as Dorian, Naxos, Harmonia Mundi USA, New Albion, Amon Ra, and Koch International Classics. In 1986, Mr. Schultz founded the original instrument ensemble, American Baroque. This unique group brings together some of America's most accomplished and exciting baroque instrumentalists, with the purpose of defining a new, modern genre for historical instruments. The group's adventurous programs combine 18th-century music with new works, composed for the group through collaborations and commissions from American composers. Stephen Schultz is currently an Artist Lecturer in Music History at Carnegie Mellon University in Pittsburgh.

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