Program Notes, continued

Vivian Montgomery, harpsichordist, holds prizes from several international and American early keyboard competitions. A recipient of a Solo Recitalist Fellowship from the NEA, Vivian earned her Bachelor and Masters degrees from the University of Michigan and her DMA from CWRU. In addition to her work as a founding member of Cecilia’s Circle, Vivian concertizes with her dynamic recorder & harpsichord ensemble, Galliano/Montgomery Duo and is nationally active as a soloist and accompanist. She has taught harpsichord at Vanderbilt University’s Blair School of Music and has been on the faculty of University of Cincinnati College-Conservatory of Music since 2003. Vivian has served as Music Director for the Minneapolis-based baroque opera company Ex Machina, as guest Music Director for opera at the University of Minnesota, and as director of the CWRU Baroque Orchestra and Dickinson College Collegium. Vivian now resides in the Boston area where she teaches at UMass/Boston and is a Visiting Scholar at the Brandeis University Women’s Studies Research Center.

Julie Andrijeski, baroque violin and historical dance, enjoys teaching and performing both disciplines. She is currently a Visiting Lecturer in the Dept. of Music at Case Western Reserve University, where she teaches performance practice classes in music and dance and directs the Case/CIM Baroque Orchestra. In addition to holding principal positions with many ensembles and orchestras in the Northeast, she also frequently combines her skills as violinist, choreographer, and/or dancer for opera projects and music/dance workshops. Ms. Andrijeski holds a D.M.A. in Early Music from Case Western Reserve University, an M.M. from Northwestern University and a B.M. from the University of Denver. A native of Boise, Idaho, Ms. Andrijeski now resides in Pittsburgh, Pennsylvania. Her recordings can be found on Dorian Recordings (with Chatham Baroque), Centaur, and Musica Omnia. Her most recent recording, “Sweet Desire,” was released this month by Dorian Recordings.

Shelley Taylor, cello, received her bachelor’s and master’s degrees in cello performance at Indiana University. She co-founded the highly acclaimed 5-woman early music ensemble Bimbetta, whose passionate and provocative performances inspired enthusiastic audiences on both coasts and abroad. Shelley has performed with the Chicago, Seattle and Indianapolis Baroque Orchestras and has played in the Berkeley, Boston, Bloomington, Indianapolis and Regensburg Early Music Festivals. She has recorded for Dorian, Focus, D’Note, Well tempered Productions and NPR. Shelley currently lives in Bloomington, Indiana where she enjoys playing baroque, classical and alternative cello engagements and teaching yoga at Indiana University.
PROGRAM

“Pious and Profane: The Female Figure in Music 1600-1850”

Salve Regina George Frideric Handel (1685-1759)
Rosary Sonata #14: The Assumption of Mary Heinrich von Biber (1644-1704)
Prelude in A Minor Elisabeth Jacquet de La Guerre (Pièces de Clavecin, 1707) (1665-1729)
Cantata: Judith (Tirez d’écriture, 1708)
— Intermission —
Amor Dormiglione Barbara Strozzi (1619-1677)
Lamento: Apresso Non Volete
Sonata in D Minor for violin (1707) Elisabeth Jacquet de La Guerre (Prelude) — Presto — Adagio/Presto/Adagio — Air — Presto
The Indignant Spinster Faustina Hasse Hodges (1823-1895)
To Heal the Wound a Bee Had Made Elizabeth Turner (Tell Me Thou Soul of Her I Love (d. 1756)
Happy Man, The Gods Outvying

Program Notes

Cecilia’s Circle has been committed since its inception in 1991 to bringing new life to the long-buried brilliance of many women composers, and to finding meaningful, elevating ways of integrating their works into today’s concert repertoire. Beyond this pursuit, Cecilia’s Circle (named for the Patron Saint of Music who is celebrated especially in the exultant odes of Henry Purcell and G. F. Handel) has turned its attention frequently to the dramatic depiction of female figures found in works of renowned male composers of the Baroque era. In this sense, the circle is one of inclusion, one of exploring and celebrating the roles of women across the musical languages of earlier eras.

Recent college and community residency projects by members of Cecilia’s Circle have revolved around recreating the contexts in which women have made and received music: salon, parlor, convent, ballroom, and singing school. The ensemble has performed and held residencies at such venues as the Bloomington Early Music Festival (upcoming), Case Western Reserve University, Michigan State University, the Madison Early Music Festival, the University of Idaho, the University of Colorado, Early Music in Columbus, San Francisco Early Music Society, the American Musico logical Society, the University of Michigan, the Saint Paul Early Music Series, Salem College, Mary Washington College, Penn State University, St. Olaf, and Dickinson College. Their CD of works by Jacquet de La Guerre, Thy Hand Hast Done All This, was released in 2004 by Centaur Records, and has been featured on the nationally syndicated early music radio program, Harmonia.

Janet Youngdahl, soprano, appears frequently as a soloist and in chamber music concerts, oratorio and opera across North America. She is a member of Sequen tia, the medieval women’s ensemble based in Cologne, Germany and has toured with them in the United States, Europe and Australia. In addition, Ms. Youngdahl appears on seven recordings with Sequentia on the Deutsch Harmonia Mundi Label. Ms. Youngdahl holds degrees from the College of Wooster and the University of Michigan, and received the DMA in Early Music from Case Western Reserve. She has appeared with the Newberry Consort, Paul Hillier, Christopher Hogwood, and with Julianne Baird. She has taught voice and music history at State University of New York and at Case Western Reserve University. She currently lives in Calgary, Alberta where she performs with the Calgary Bach Society and is on the faculty of the University of Calgary.

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