Jennifer Roig-Francolí performs internationally on both the modern and baroque violins. She has appeared as featured soloist with orchestras such as the Pittsburgh Symphony, the Berlin Symphony, the New York String Orchestra at Carnegie Hall, and the National Youth Orchestra of Scotland, as well as Apollo’s Fire, the Cleveland Baroque Orchestra. Among the awards she has received are the TIME Magazine Collegiate Achievement Award, the Skene Award of Aberdeen, Scotland, and the Pittsburgh Y Music Society’s Passamanerck Award. Her most recent solo appearances have been with the Symphony Orchestra of the City of Ibiza in Spain last December, and with Apollo’s Fire last April. Roig-Francolí has been the Assistant and Acting Concertmaster of the Cincinnati Chamber Orchestra, a member of the Rochester Philharmonic Orchestra, Concertmaster of the Illinois Chamber Symphony, Concertmaster of the New Philharmonic Orchestra (Chicago), and Assistant Concertmaster of Apollo Ensemble, a classical orchestra in New York specializing in Haydn and Mozart. Roig-Francolí has served as Associate Concertmaster, Concertmaster, and Soloist of Apollo’s Fire for many years, and is currently the violinist for Fioritura, a baroque chamber ensemble. Roig-Francolí was a founding member of the Chicago Baroque Ensemble, and has also been invited to perform with many other period instrument ensembles, including the Smithsonian Chamber Orchestra, The Publick Musick, the Indianapolis Baroque Orchestra, and Charlem Baroque. She can be heard on recordings with Apollo’s Fire, Fioritura, and Apollo Ensemble, on the Centaur, Dorian, Koch, and Elevation Group labels. She was also featured as soloist with the Irish vocal ensemble, Anuna, on a CD and DVD produced for a 2007 PBS television special.

An active teacher as well as performer, Roig-Francolí has given masterclasses and lecture/demonstrations on historical performance practice at a variety of institutions, including the Eastman School of Music, Northern Illinois University, Otterbein College, and the University of Cincinnati. A certified Alexander Technique (AT) teacher, she has given AT masterclasses at the UC-College Conservatory of Music for the oboe, bassoon, acting, and opera studios, and she is also a faculty member of the CCM Preparatory Department. Roig-Francolí is the owner of the Balance & Harmony Alexander Technique studio in Cincinnati, where she teaches people of all interests how mind and body work together to relieve pain and stress, improve skills, and coordinate movement. She specializes in back pain and postural problems, as well as musicians’ and performing artists’ issues. Her website is http://www.BalanceandHarmonyAT.com.

Vivian Montgomery, harpsichord and fortepiano

Jennifer Roig-Francolí, period violin

Tuesday, May 19, 2009
Watson Hall
8:00 p.m.

Faculty Artist Series
Prelude
Andromede
Junon, La Jalousie
from *La Rhetorique des Dieux*

Sonata in E Minor, BWV 1023
[Allegro]
Adagio ma non tanto
Allemanda
Giga

Keyboard Concerto in D Major
(after Vivaldi), BWV 972
Allegro
Largo
Allegro

FROM Sonata III in F Minor
I. Maestoso con espressione

Sonata in E Minor, KV 304
Allegro
Tempo di Menuetto

Oft on a Stilly Night (1821, Philadelphia)

Denis Gaultier
(1603-1672)

Johann Sebastian Bach
(1685-1750)

Vivian Montgomery is an award-winning fortepianist and harpsichordist and recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. She earned her Bachelor and Master of Music in Early Keyboard Performance from the University of Michigan, and completed the DMA in Historical Performance from Case Western Reserve University in 2007. Her performing life encompasses collaboration as half of the dynamic recorder & harpsichord ensemble, Galhano/Montgomery Duo; work with her acclaimed ensemble, Cecilia’s Circle; and chamber, concerto and solo recitals at many venues across the United States. Her recordings can be found on the Centaur, Innova, and Schubert Club (Ten Thousand Lakes) labels. As a conductor, Vivian served as Music Director for the Minneapolis-based baroque opera company Ex Machina and she was the director of the Case Western Reserve University/Cleveland Institute of Music Baroque Orchestra.

Vivian is a scholar and instructor who brings insight and innovation to a range of topics, with special emphasis on the Baroque, women’s studies in music, and nineteenth-century American music. Since 2003, she has been on the faculty of the University of Cincinnati College-Conservatory of Music, teaching harpsichord and historical performance practice. During the academic year of 2004-2005, she was a visiting faculty member at Dickinson College, and has also taught at Vanderbilt University, Luther College and the University of Massachusetts-Boston. In 2008-10, Vivian holds a post as Visiting Scholar at the Brandeis University Women’s Studies Research Center, preparing her book “Brilliant Variations on Sentimental Songs: Slipping Piano Virtuosity and Invention into the Antebellum Drawing Room,” and an accompanying CD, for publication under a fellowship from the American Association of University Women. She is the co-founder of the Brandeis Women and Music Project, and has presented recitals and masterclasses throughout the past year featuring the institution’s 1827 Viennese fortepiano. A recording, using this instrument and featuring mezzo soprano Pamela Dillal, of songs by Fanny Mendelssohn and Louis Spohr, along with the F minor Sonata of Helene Montgeroulte, will be released on CD by Brandeis in the coming year.

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