



 **EARLY MUSIC**
LIVE FROM saintJames

Auris Borealis: Music from the Düben Collection

Filament

Evan Few, *violin* | Elena Smith, *viola da gamba* | John Walthausen, *harpsichord*

Tuesday, March 16, 2021, 7 PM

Live from Saint James in Lancaster, Pennsylvania



PROGRAM

Sonata a 2 in d minor (c. 1662) <i>from the Düben collection</i>	Antonio Bertali (1605-1669)
Sonata No. IV in B flat Major, Op. 1	Dietrich Buxtehude (1637-1707)
Sonata Italiana <i>from the Düben collection</i>	Anonymous
Sonata No. I in F major, Op. 1	Dietrich Buxtehude (1637-1707)
Sonata <i>from the Düben Collection</i> Allemande Courant Ballet Sarabande Gigue	Anonymous
Ciaccona <i>from the Düben Collection</i>	Samuel Capricornus 1628-1665)



NOTES ON THE DÜBEN COLLECTION

When Baron Anders von Düben donated a set of musical manuscripts to the University of Uppsala in 1732, its arrival was not exactly celebrated. The university had by then already amassed a considerable music collection of its own, and the majority of the works in Düben's files were now at least a generation old. Described by one university librarian as merely "curious," the donated crates were relegated to a ratty basement. There they remained for some 150 years until a musician and scholar visiting from Germany in the 1880s, ran across the musty pages, and recognizing some great significance in them, set upon the Düben Collection's rediscovery. Here were the handwritten parts for some 1,800 compositions, collected over eight decades by generations of the Düben family during their years working in service to the Royal Court in Stockholm, from the 1640s to the 1720s. As leaders of music at both the court chapel (*hovkapellmästere*) and at the German church, they exercised great influence over the cultural life of that capital city during the height of the kingdom's power. It is no surprise then, that the store of music that graced the court during the Dübens' tenure—represented in the collection that now bears their name — was so rich and so varied.

The greatest portion of that music was the life's work of Gustav Düben the Elder, central figure of the Düben dynasty and progenitor of the Düben Collection. Throughout the 1660s and 70s he oversaw and assembled the parts (copied by other court musicians) for a vast number of works in a variety of vocal and instrumental chamber settings including compositions by Johann Rosenmüller, Christophe Bernhard, Johann Philipp Krieger and many others both named and unnamed. Avid collector of contemporary music that he was, Düben brought back to court numerous works he obtained during his years of study in Germany. Many of them were original autographed manuscripts direct from the hands of their composers. He personally copied, in organ tablature, five extensive volumes of *Motteti e Concerti*.

Perhaps the most significant is a set of 100 cantatas by Düben's friend, the great Dietrich Buxtehude, some of which bear dedications to Düben himself and only 15 of which have been found in any other source. Later generations of the Dübens and successors to Gustav the Elder, including Baron Anders, supplemented the collection with works very much in vogue during the first decades of the 18th century.

After it was recovered from the bowels of the university library in Uppsala, the Düben Collection existed—until recently—almost exclusively within the purview of the dogged musicologist. Access to the historic document was possible only for those able to make the journey or patient enough to wait for the arrival of microfiche copies sent from overseas. Now that each of the collection's pages has been digitized and catalogued, this treasure trove of Baroque music is available to all. To view the scanned original manuscripts, imbued as they are with the humanity of their copyists, and to draw out into the world the music they contain, is to tap into something truly extraordinary, an act rife with imaginative potential. How inspiring it is to find oneself, in the 21st century, in the midst of the fertile musical milieu that was the Düben era.

ABOUT THE ARTISTS

Evan Few, *baroque violin*

Atlanta native Evan Few has established himself as a leader in his generation of historical performance specialists, having studied and performed repertoire ranging from Monteverdi to Gershwin on period instruments. An assertive, collaborative instrumentalist, he appears on stages across the globe with some of its most esteemed ensembles including Anima Eterna Brugge, Bach Collegium Japan and the Taverner Consort. Evan is a core member of Apollo's Fire and the Carmel Bach Festival; co-concertmaster and Artistic Administrator of the Atlanta Baroque Orchestra; frequent collaborator with Chatham Baroque and Four Nations Ensemble; and co-founder, most recently, of Filament.

Evan received his principal violin training at Oberlin College as a pupil of Marilyn McDonald, and pursued further studies in string quartet performance at Rice University and in baroque violin at the Koninklijk Conservatorium in Den Haag. He has participated in the making of numerous recordings available from Accent, CPO, Deutsche Harmonia Mundi, and Zig-Zag Territoires. His violin was built for him in 2010 by Matthieu Besseling of Amsterdam; he plays with baroque bows by Luis Emilio Rodriguez Carrington (2011) and Thomas Pitt (2016).

Evan lives in Philadelphia and is a devoted home cook and yogi.

Elena Smith, *viola da gamba*

A Philadelphia native, cellist Elena Smith maintains an active career as a performing and teaching artist. She is the cellist and manager of Blue Line String Quartet, and she performs frequently with Fairmount String Quartet, Elysium String Quartet, and many other chamber ensembles in the Philadelphia area. She is principal cellist of the Wayne Oratorio Society, and she has appeared with the Pennsylvania Ballet Orchestra, Reading Symphony, Bay Atlantic Symphony, West Jersey Chamber Orchestra, and other orchestras.

In addition to her career as a modern cellist, Elena has a passion for historical string instruments, and she performs regularly on baroque cello and viola da gamba. She has appeared on tour with Venice Baroque Orchestra, and she was the viola da gamba soloist in New York City Opera's production of *Los Elementos* by Antonio Lliteres. She has participated in the American Bach Soloists Academy in San Francisco, the International Masterclasses Festival in Gaming, Austria, and Juilliard at Piccola Accademia in Montisi, Italy. Elena is a founding member of Muse Camerata, Musicivic Baroque, and Filament, and has appeared as a guest with Tempesta di Mare, Bach Collegium Philadelphia, Gamut Bach Ensemble, Crescendo Period Instrument Orchestra, Ex Umbris, Elm City Consort, and The Musick Art. In 2018, she made her Canada debut performing with *l'Extase d'Ornace* in Montréal. She has studied with Sarah Cunningham, Phoebe Carrai, and has performed in masterclass for Thomas Fritzsich and Paolo Pandolfo.

A dedicated educator, Elena maintains a private studio and is the Operations Director and Cello Teaching Artist at The Common Place Orchestra, an arts education program that provides musical instruction to children in underserved communities in Southwest Philadelphia. Elena is a graduate of Temple University, where she studied with Jeffrey Solow.

John Walthausen, *harpsichord*

John Walthausen is an increasingly sought-after organ and harpsichord soloist and ensemble artist with a worldwide performance career. Accomplished as a recitalist, John Walthausen has been heard in concert throughout Europe in Paris, Chartres, Poitiers, Toulouse, Hamburg, Milan, Treviso, Innsbruck, Basel, and Zurich. From 2015 to 2016, he served as Organist in Residence at Sapporo Concert Hall in Hokkaido, where he performed and recorded on the Hall's four-manual organ by Alfred Kern and in

cities across Japan. Recent projects have taken him to New York, Boston, Washington D.C., New Orleans, Victoria (British Columbia), Cincinnati, and Bogotá.

The Philadelphia resident earned his bachelor's degree from Oberlin College, and in 2011 he gained admission to the Conservatoire National Supérieur de Paris. There he studied organ with Olivier Latry and Michel Bouvard, earning a master's with highest honors (mention très bien). In 2015, he studied harpsichord with Jörg-Andreas Bötticher and organ with Lorenzo Ghielmi at the Schola Cantorum of Basel, Switzerland where he was awarded a Master's in Historical Performance. In addition to his concert appearances, Walthausen currently serves as Director of Music at First Presbyterian Church in Germantown.

FILAMENT

Formed in 2019, **Filament** is a chamber ensemble of Philadelphia-based period-instrument soloists. Comprising a core trio of violin, viola da gamba and keyboards, its respective founding members are Evan Few, Elena Smith, and John Walthausen. As an ensemble, they share their collective passion for the rich trio repertoire of the 17th and 18th centuries with audiences in Philadelphia, the Delaware River Valley, and beyond.

Filament has performed on Philadelphia's Main Line Early Music Series, the Phila Landmarks' Early Music Series and Gotham Early Music Scene's Midtown Concert Series. Most recently they were selected by Early Music America to take part in the 2021 Emerging Artists Showcase. Future projects include a performance of German and English repertoire on the Market Street Music concert series in Wilmington, Delaware as well as a collaboration with soprano Rebecca Myers in the fall of 2021.



Filament's mission is to be the bright connective thread linking the world of their audience with that of their repertoire, revealing the richly varied, often surprising and delightful range of emotions and images it evokes. Through compelling programming and engaging, dynamic concert experiences, Filament seeks to enrich the inner lives of their audience by sharing with them the healing power and vibrancy of the music they love.

EARLY MUSIC AT SAINT JAMES

Early Music at Saint James was the vision of founder and Director Emerita Kathleen Spencer. Now, ten years after its inception, Early Music at Saint James is a sought-after venue in the world of historic performance practice. Each season, concerts of music composed before 1800 are presented in the acoustically rich sanctuary of Saint James Church. The performances of primarily Medieval, Renaissance, Baroque and Classical music are played on original or faithful reproductions of period instruments. The series offers a venue for small and/or emerging ensembles as well as established artists, presenting a rich repertoire of music not generally available to the Lancaster community.

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