

A RECITAL OF TUDOR AND BAROQUE MUSIC

Paolo Bordignon, *harpsichord*

with Wayne Ashley, *tenor* and Anna Teagarden, *soprano*

Sonata in C Major, K. 159

Domenico Scarlatti
(1685-1757)

Pavana Fantasia & Galliarda

William Byrd
(1543-1623)

“Have You Seen the Bright Lily Grow”

*Have you seen but a bright lily grow
Before rude hands have touch'd it?
Have you mark'd but the fall of the snow
Before the soil hath smutch'd it?
Have you felt the wool of beaver,
Or swan's down ever?
Or have smelt o' the bud o' the brier,
Or the nard in the fire?
Or have tasted the bag of the bee?
O so white, O so soft, O so sweet is she!* - Ben Jonson

Robert Johnson?
(c.1583-1633)

Variations on “Onder een linde groen”

Jan Pieterszoon Sweelinck
(1562-1621)

“The Waves of the Sea”

From *Chandos Anthem No. 4*
*The Waves of the sea rage horribly,
but yet the Lord who dwells on high is mightier.* - Ps.96:3-4

Georg Frideric Handel
(1685-1759)

French Suite No. 5 in G Major

Allemande
Courante
Sarabande
Gavotte
Bourée
Loure
Gigue

Johann Sebastian Bach
(1685-1750)

“Sound the Trumpet,” from *Come Ye Sons of Art*
Sound the trumpet ‘til around
You make the list’ning shores resound.
On the sprightly hautboy play,
All the instruments of joy
That skilful numbers can employ
To celebrate the glories of this day. - Nahum Tate?

Henry Purcell
(1659-1695)

Suite in E Major, HWV 430

George Frideric Handel
(1685-1759)

Prélude
Allemande
Courante
Air con variazioni (“*The Harmonious Blacksmith*”)

With thanks for your support, and to
The Steering Committee of *An Evening for Edinburgh*:
Rebecca Terry, *chair*

Jerry Caliendo, Paul Gainey, Chuck Riley, Anna Teagarden, Johanna Wolfe

We are grateful to Christ the King Evangelical Lutheran Church and the Bach Society Houston for the gracious loan of tonight's harpsichord.

The harpsichord is a two-manual German style instrument built in 2010 by Dutch builder Jan Kalsbeek. It is crafted in the style of Michael Mietke, from whom Bach ordered a similar instrument for the court at Cöthen in 1719. Two of Mietke's instruments still preserved in the castle of Charlottenburg in Berlin served as the inspiration for the construction.

The lower keyboard has 8' and 4' registers; the upper keyboard has one 8' register and the two manuals can be coupled. A transposing mechanism allows it to be played at A392, A415, or A440. The keyboards have ebony naturals and bone-topped sharps. The soundboard and case are made of pine, lime, and sycamore, and the instrument is strung in brass from Malcolm Rose.

The inside of the lid is beautifully decorated with a gold chrysanthemum motif. The ornate stand is a replica of the original in the Charlottenburg castle in Berlin.

Mr. Kalsbeek writes of the instrument that, “The tone is slender, but very intense and carries extremely well. The dryness of sound and the singing character are uniquely balanced. Because of these qualities this instrument is most suitable for all kinds of polyphonic music.”



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