

Baroque Flute Ensemble, Viol Consort, and Historical Dance for Musicians Class Concert

Wednesday, May 8, 2024 | 2:00 pm

Edward M. Pickman Hall

CONCERTO IN B MINOR FOR FIVE FLUTES Op. 15 No. 4

Joseph Bodin de Boismortier (1689-1755)

Adagio—Allegro—Allegro

THE HEN, THE CUCKOO AND THE ASS

Franz Anton Hoffmeister (1754-1812)

Allegro—Menuetto—Rondo Moderato

Baroque Flute Ensemble

Hannah Anderson, Maria Bustos, Thomas Conrad,
Joy Ko, Maria Milano, John Ray, Mark Rocas, and
Kristine Terranova

Selections by John Dowland (1563-1626)

GO CRYSTAL TEARS

LACHRIMAE AMANTIS

NOW. O NOW I NEEDS MUST PART

M. GILES HOBIES GALIARD

MRS. NICHOLS ALMAND

Guinevere Conner, treble viol, Kevin Lubin, alto viol,
Thomas Conrad, tenor viol,
Julian Bernal and Itzel Orellana Sierra, bass viols,
with Olusegun Soyemi, voice

FANTASIA AND AIRE

William Lawes (1602-1645)

Guinevere Connor and Thomas Conrad, treble viols,
Kevin Lubin, tenor viol,
Julian Bernal and Itzel Orellana Sierra, bass viols

YE SACRED MUSES

William Byrd (1543-1623)

SWEET, THEY SAY SUCH VIRTUE LIES IN YOUR LIPS

Richard Nicholson (c.1570-1639)

WHEN MAY IN HIS PRIME

Anonymous (early 17th c.)

Guinevere Connor, treble and tenor viols,
Kevin Lubin and Thomas Conrad, tenor viols,
Julian Bernal and Itzel Orellana Sierra, bass viols,
with Cannon McClure and Katja Pennypacker, voice

SPAGNOLETTA

arr. Michael Praetorius, from *Terpsichore* (1612)
choreography: Alessandro Barbetta da Bologna,
from *Ercole Santucci, Il Mastro di Ballo* (1614)

ARDENTE SOLE (balletto) from *Fabritio Caroso,
Il Ballarino* (1581)

ALLEMANDE from *Thoinot Arbeau,
Orchésographie* (1589)

BRANLES

from *Thoinot Arbeau, Orchésographie*
branle double—branle simple—branle gai—branle de
bourgogne—branle du haut barrois—
pinagay—cassandre—charlotte—branle de Poitou—
branles d'Écosse I & II— branle des pois—branle des
hermites—branle des lavandières—branle des
chevaux— branle des sabots

NO LIFE LEFT FOR ME (2024)

Kevin Lubin (b. 2000)
translation of *Epic of Gilgamesh* (excerpt) by
Maureen Gallery Kovacs
Cannon McClure, mezzo-soprano, Thomas Conrad,
flute, Guinevere Connor, treble viol, Kevin Lubin,
tenor viol, Julian Matthew Bernal, bass viol

Contredanses

PODAIN

traditional tune, “Ma mère mariez moy”
choreography: anon., published by Feuillet (1706)

LE MENUET DE LA REINE

anon. choreography: anon., pub. Feuillet (1706)

LE RIGAUDON D'ANGLETERRE

Jean-Baptiste Lully, from *Acis et Galaté*
choreography: anon., published by Dezais (1712)

LA MATELOTTE

Marin Marais, from *Alcione*
choreography: Feuillet (1706)

LONGY SEASON
23-24



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It's Personal

Historical Performance Department

Ken Pierce, historical dance

Na'ama Lion, baroque flute

Jane Hershey, viols

Dance Band

Guinevere Conner and Jane Hershey, viols, Douglas Freundlich, lute, and Kevin Lubin, pipe & tabor

Historical Dance for Musicians

Ken Pierce, instructor, assisted by Jane Hershey

Sarah Kalkert, teaching assistant

Caroline Wolfe, Dasha Ovchinnikova, Edward Coughlin, Emma West, Feier Liu, Hannah Anderson, Julian Matthew Bernal, Ka Hing Yip, Katja Pennypacker, Kevin Lubin, Kristine Terranova, Marina Sartorello Gomes, Olusegun Soyemi, Ruixuan Li, Sariah Young, Sydney Perez, Thomas Conrad, Xiaoxiao Yang, Ya Sai, Yu Lei

Sources for contredanses: Raoul Anger (Auger) Feuillet, *Recueil de contredanses...*(1706), and Jacques Dezais, *II. Recüeil de Nouvelles Contredances...*(1712).

Musical arrangement for *Podain* from [*Recueil de pièces pour clavecin de différents auteurs*] (1686–1689)

BnF Musique RES VMD MS-115; arrangement for *Le Rigaudon d'Angleterre* from Anthony Pointel, *Deusiesme Recuiel des Dances et Contre-dances* (1688).

ABOUT LONGY

Longy is unlike any music conservatory. Our mission: to train students to make a difference in the world – to make their music matter. Founded in 1915, the Longy School of Music of Bard College is a degree-granting conservatory in Cambridge, Massachusetts. Longy prepares students to meet the challenges of a changing global landscape head-on, giving them the skills to reach new audiences and engage new communities.

We acknowledge the Longy School of Music of Bard College is situated on the traditional lands of the Massachusett, Wampanoag, Narragansett, and Pawtucket nations, among others. We are grateful for these nations' centuries of stewardship and recognize their profound resilience through devastating impacts of colonization.