

MISSOULA
CHAMBER
MUSIC
COLLECTIVE
PRESENTS

ARTISTS

NATALIE BRESHEARS is from Puyallup, WA. Before moving to Montana in early 2021, she graduated from Pacific Lutheran University in Tacoma with a Bachelor of Arts in Vocal Performance. Aside from her love of music, Natalie has a passion for horseback riding and enjoys painting. She is continuing her vocal studies under Caitlin Cisler.

CAITLIN CISLER made her professional debut headlining as Cunegonde in *Candide* with Four Seasons Theatre in Madison, Wisconsin. Praised for her “breathtaking range of voice”, Caitlin has appeared as Marie in *La fille du régiment*, Lucia in *Lucia di Lammermoor*, Queen of the Night in *Die Zauberflöte*, among many other beloved coloratura roles. Off the operatic stage Caitlin enjoys the intimate setting of chamber music and the opportunity to perform new music. Her upcoming performances include Queen of the Night in *The Magic Flute* with UM Opera, and “Bachianas Brasileiras” with the Missoula Chamber Music Collective. Visit www.caitlincisler.com for more upcoming performances.

ADAM COLLINS is an internationally active cellist and innovative teacher originally from Aberdeen, NC. His expertise in interdisciplinary collaboration have resulted in a recording project with the Martha Graham Dance company and recent recitals at the Montana Museum of Art and Culture. An advocate of new music and music by underrepresented composers, Adam has premiered numerous works and collaborated with prominent contemporary composers such as Ellen Taaffe Zwilich and Louis Andriessen. He has performed across Italy, Canada, the United States, and South Korea and has been on the faculty of the University of Montana since 2018. Adam’s cello students have won statewide and regional competitions and attended the Aspen Music Festival, Brevard Music Center, and Round Top Festival Institute. Adam is principal cellist of the Missoula Symphony Orchestra and String Orchestra of the Rockies, cellist of the Montana Piano Trio, and board president of the Montana Association of Symphony Orchestras.

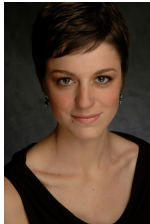
BRENDAN MCGLYNN is a native of Missoula and currently teaches at Target Range School and the University of Montana. He holds undergraduate degrees from UM and graduate degrees from the University of Nebraska–Lincoln. He performs regularly in the community as principal trumpet of the Missoula symphony, lead trumpet in the Ed Norton big band and even performs with tuba ensembles OKTubafest and Tuba Santa.

ANETA PANUSZ currently holds a position as Adjunct Assistant Professor at UM’s School of Music, where she has intermittently taught aural perception, theory, and piano since 2007. Arriving from her native Poland in 2002, Prof. Panusz completed a second masters (piano performance) in Missoula. She has performed with many UM faculty and guest artists over the past decade, including a collaborative project with the Bitterroot Baroque (2015). Ms. Panusz has a particular affinity for the harpsichord – an interest cultivated from her early years in Poland where she studied basso continuo technique and delved into advanced studies in baroque counterpoint while enrolled in a Music Theory Master’s Program at the Kraków Music Academy. She has been performing on the instrument with the String Orchestra of the Rockies since 2008. In 2020 Ms. Panusz was honored with the gift of a beautiful 1970 Zuckermann Flemish Harpsichord from long-time Missoula philanthropists, John and Sue Talbot.

BAROQUE JAN 13 7:30
IN THE NEW YEAR UCC MISSOULA



**NATALIE
BRESHEARS**



**CAITLIN
CISLER**



**ADAM
COLLINS**



**BRENDAN
MCGLYNN**



**ANETA
PANUSZ**

PROGRAM

"Eternal Source of Light Divine"G.F. Handel (1685-1759)
from *Ode for the Birthday of Queen Anne*

*Caitlin Cisler, soprano; Adam Collins, cello;
Brendan McGlynn, trumpet; Aneta Panusz, harpsichord*

Che si può fare *Op. 8.06*

Amor dormiglione *Op. 2.22*

O Maria *Op. 5.07*.....Barbara Strozzi (1619-1677)

*Natalie Breshears & Caitlin Cisler, sopranos
Aneta Panusz, harpsichord*

Cello Suite No. 3 in C major BWV 1009.....J.S. Bach (1685-1750)

Adam Collins, cello

Troisième Leçon pour le Mercredi.....Francois Couperin (1668-1733)
from *Leçons de Ténèbres, Premier Jour*

*Natalie Breshears & Caitlin Cisler, sopranos
Adam Collins, cello; Aneta Panusz, harpsichord*

7 Arie con trombaAlessandro Scarlatti (1660-1725)

1. Si suoni la tromba
3. Con voce festiva
4. Rompe sprezza
6. Mio tesoro per te moro
7. Farò la vendetta

*Caitlin Cisler, soprano; Adam Collins, cello;
Brendan McGlynn, trumpet; Aneta Panusz, harpsichord*

PROGRAM NOTES

ETERNAL SOURCE OF LIGHT DIVINE from *Ode for the birthday of Queen Anne*

In 1714, Handel opened *Ode for the Birthday of Queen Anne* with a solo movement for voice and trumpet heralding the queen's role in the Peace of Utrecht (1713), which had finally brought an end to length Spanish War of Succession. The text of *Ode for the Birthday of Queen Anne* by poet and dramatist Ambrose Philips compares Queen Anne to the sun. Similarly, the trumpet and voice compete with and echo each other "with double warmth." According to his manuscript score, Handel wrote the vocal part of this movement for Mr. Richard Elford, countertenor, who was described by a contemporary musician as renowned for giving "such a due Energy and proper Emphasis to the Words of his Musick."

*Eternal source of light divine,
with double warmth thy beams display,
and with distinguished glory shine,
to add a luster to this day.*

BARBARA STROZZI

Named "la virtuosissima cantatrice" — the most dazzling singer — by a contemporary, Strozzi published eight volumes of music between 1644 and 1677, more than any composer of any gender in 17th-century Venice. Her adoptive father, the powerful poet Giulio Strozzi, nourished her career as a singer, composer, thinker and producer — a career that was wildly successful by any standard. In fact, she's more famous today than celebrated male contemporaries like Luigi Rossi, Giacomo Carissimi and Antonio Cesti. Strozzi succeeded because her music is drop-dead gorgeous — sounds that make you fall in love and feel the pleasure and pain of life in your bones.

Che si può fare

*What can you do?
The stars, contrary, have no pity.
Since the gods don't give
a measure of peace in my suffering,
what can I do?
What can you say?
From the heavens disasters
keep raining down on me;
Since that treacherous Cupid
denies respite to my torture,
what can I say?*

Amor dormiglione

*Cupid, no more sleeping!
Up, up, wake up right now,
for while you sleep
my joys sleep, troubles are wakeful,
don't be useless, Cupid!
Arrows, arrows, fire,
arrows, arrows, get up, get up,
fire, fire, get up, get up!
Sleep no more, wake up!*

*Oh you idle laggard,
you've got no sense!
Foolish Cupid,
cowardly Cupid,
ah, what can I do?
In spite of all my ardor
you slumber:
That's all I need!*

O Maria

*O Mary, how beautiful you are,
how sweet, how comely.

She enfolds earth as a cloud,
a light risen that never fails,
a flame, a fire, the Ark of the Covenant,
a lily grown among the thorns,
the throne of Zion placed on high
in a pillar of cloud.*

*Before the creation of the ages
she circled the borders of heaven,
and penetrated the depths of the abyss.
And she walked on the waves of the sea,
virtuously tread on the hearts of all,
and abided in the
inheritance of the Lord.*

Alleluia.

CELLO SUITE NO. 3 IN C MAJOR BWV 1009

The six Cello Suites for unaccompanied cello by Johann Sebastian Bach are some of the most frequently performed solo compositions ever written for cello. Bach most likely composed them during the period 1717–1723, when he served as Kapellmeister in Köthen. All six cello suites follow the same format – a prelude, followed by an allemande, a courante, a sarabande, a pair of modish galant dances, and a gigue. This sequence of dance movements was fairly conventional in Baroque instrumental music, following the models of French harpsichordists and lutenists.

The Third Cello Suite, in C major, is probably the most sonically sensuous of the set. The standard cello tuning – C, G, D, A – makes drones and double stops (playing on two strings simultaneously) relatively easy in the key of C, and allows extra resonance from open strings. Bach responded to this acoustic opportunity with warm, spacious, extroverted music. The grand prelude begins with a scale and broken chord, running down two octaves, then back up the scale. Bach plays with the shifting patterns that emerge from his steady stream of 16th notes, arriving at an extended passage of harmonies gliding over a repeated open G. It closes with a rich cadenza full of four-note chords, combining maximum reverberation and rhetorical impact. The sound of open strings and double stops, and the rhythmic play of cross-accented patterns continue in the ensuing dances. The allemande is stately and wide-ranging, and the courante is an exercise in athletic elegance. As with all of the Cello Suites, the sarabande is the heart of the matter, here a luxurious palace of sound, the second half expressively expanded to twice the length of the first half of the dance. The rustic bourrées stamp heartily, and the leaping gigue ends the suite with comic acrobatics.

TROISIEME LEÇON POUR LE MERCREDY

The ‘Trois Leçons de Ténèbres’ were amongst the small amount of Francois Couperin’s ecclesiastical music that was published during his lifetime. The name ‘Tenebrae’ probably refers to the darkness that gradually spread during the service. Fifteen candles, fitted on a triangular frame, were extinguished one by one until Matins ended in darkness. The text, from the Lamentations of Jeremiah, was traditionally sung at Matins on Maundy Thursday, however it was normal to advance the office of Matins on these days to the previous afternoon, which explains the heading on the three published Leçons of ‘pour le Mercredi’. The sections of declamatory ‘récitatif’ and arioso are descendents of the ‘tragédie lyrique’, but Couperin also adheres to tradition in setting the ‘incipits’ in plainsong formula, and in setting the Hebrew letters of the alphabet that punctuate the text as melismas. The contrast of these flowing sections with the main text is a deliberate act on Couperin’s part: the letters act as a poignant foil to the overt expressiveness of Jeremiah’s lament. Each Leçon ends with Jeremiah’s words to the people of the Holy City: ‘Jerusalem, turn to the Lord your God’. The music has, within its own self-imposed limits, an intensity and power rarely found in baroque sacred music.

JOD. *The enemy has stretched out his hands over all her precious things; she has seen the nations invade her sanctuary, those whom thou didst forbid to enter thy congregation.*

CAPH. *All her people groan as they search for bread; they trade their treasures for food to relieve their souls. “Look, O Lord, and behold, for I am despised.”*

LAMED. *“Is it nothing to you, all you who pass by? Look and see if there is any sorrow like my sorrow which was brought upon me, which the Lord inflicted on the day of his fierce anger.”*

MEM. *From on high he sent fire; and has chastised me; he spread a net under my feet; he turned me back; he has left me desolate, and overburdened with sorrow all the day long.*

NUN. *The yoke of my iniquities weighs me down; they are folded together in his hand and made into a collar; my strength is weakened: the Lord has delivered me into the hands of those against whom I cannot rise up.*

Jerusalem, turn to the Lord your God.

THANK YOU

This concert would not be possible without your support.

7 ARIE CON TROMBA

Alessandro Scarlatti was one of the most influential and prolific composers of his time. He spent the greater part of his life in Rome and Naples in close association with court circles and nobility. Primarily a composer for the voice, Scarlatti's most prodigious output was that of chamber cantatas and serenatas, as well as 115 operas by his own count. His melodic inventiveness and balance, thematic development, harmonic vocabulary, and use of clear cut formal structures forecast the classical era to come.

It is difficult to reconstruct the reason for this collection, 7 Arie con tromba. The fact that the manuscript is in a single volume, copied by one scribe, with consecutive pagination suggests that these pieces stand separately as concert miniatures, perhaps for aristocratic diversions, and not as excerpts from complete works.

Si suoni la tromba

*Let the trumpet sound,
My faithful warriors,
now bolder on the battlefield,
resound to the call to arms.*

Con voce festiva

*With a festive voice
in musical ways,
let the banks of the Tiber
exalt him with praise.
And let the playful wave,
with an echo of love,
respond to the trumpet.
Let my heart rejoice.*

Rompe sprezza

*She breaks and scorns with a sigh
every heart even though it be of stone;
She petrifies the spirits, the soul,
and every grace at her whim.*

Mio tesoro per te moro

*My darling
for thee I die!
Come quickly to console
this heart, which so much longs for you
and calls upon you
to restore it.*

Farò la vendetta

*As is expected of me,
I will avenge myself
of that wicked traitor
who has slighted me so,
keeping me thus in suspense,
and who has given his heart to another.*

Janet Alviar	Marianne Forrest	Dorothy Peterson
Betsy Bach	Susan Graf	Dale Raoul
Barbara Bekken	Shelley Geiszler	John Shaffner
Dana Boussard Reifel	Rachel Gregg	Sandy Sheppard
Nancy Bugbee	Jan Halmes	Annick Smith
Janet Dochnahl	Julie Johnson	Joe Stewart
Jim Dochnahl	Kathy & Mark Kuipers	Anna Stone
Michelle Donner	Ann Makich	Ray Thompson
Arthur Endsley	Susan Malek	Don & Libby Torgerson
Mark Estep	Claire & Steve Neely	Paul Tripp
Arni Fishbaugh	Marguerite Oury	Thula Weisel

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