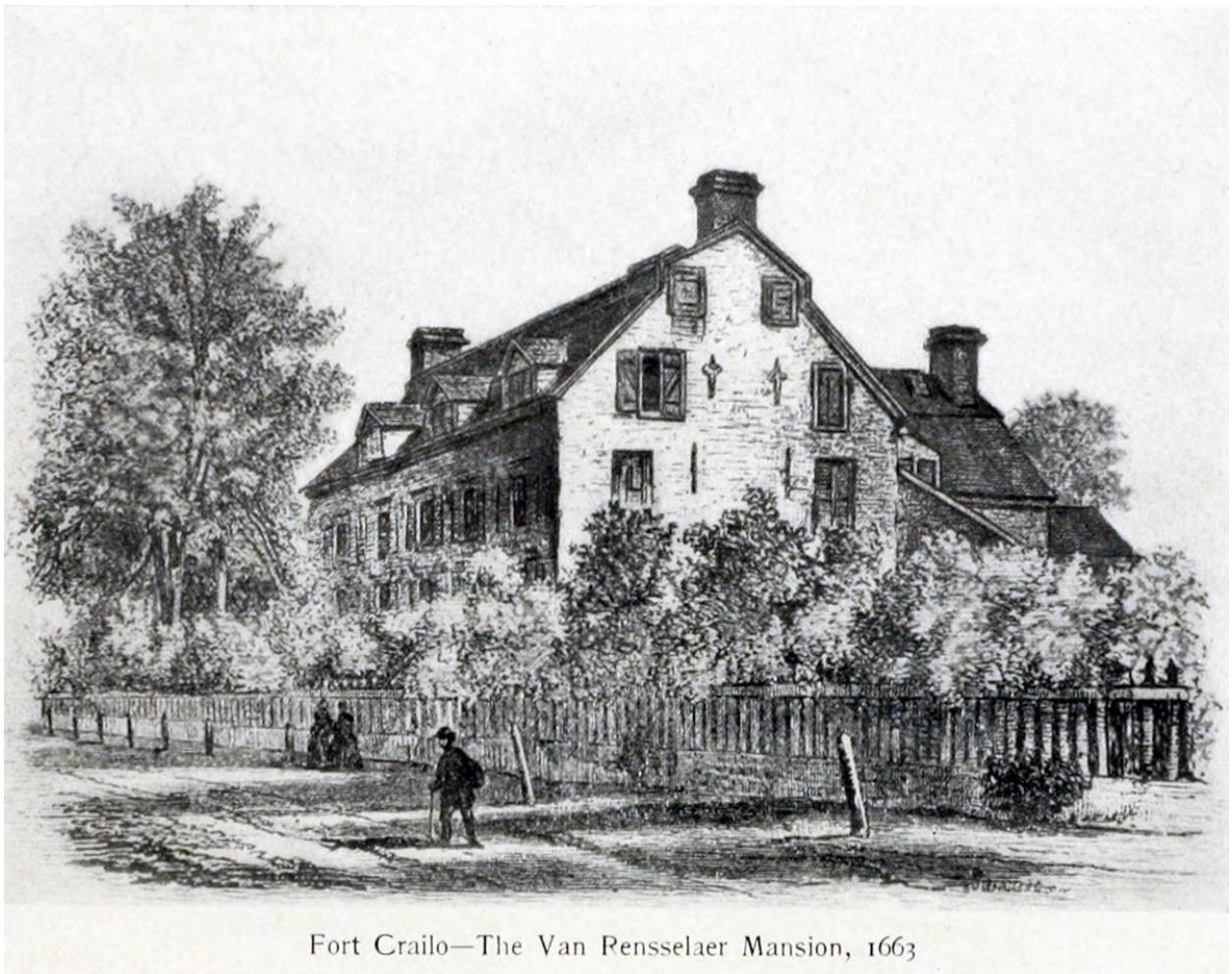


*Musicians of Ma'alwyck
Presents*

*Celebrating Dutch Heritage in New York's Capital
Region Through History and Music*

Part 1: Crailo



Fort Crailo—The Van Rensselaer Mansion, 1663

Program

Ann-Marie Barker Schwartz, Director & Violin

Norman Thibodeau, Flute

André Laurent O'Neil, Baroque Cello Alfred V. Fedak, Harpsichord Tess McCarthy, mezzo-soprano

The concert is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.

Sonata in G Major for Flute and Continuo, op 2, no 4 <i>Adagio</i> <i>Allegro</i> <i>Largo</i> <i>Allegro</i>	Pietro Locatelli (1695-1764)
Six English Songs Part 1 The Advice A Song Polly	Willem de Fesch (1687-1761)
Trio Sonata in G Major, op 5, no 1 <i>Andante</i> <i>Andante</i> <i>Allegro</i> <i>Vivace I & Vivace II</i>	Pietro Locatelli
Six English Songs Part 2 A Song A New Song A Song	Willem de Fesch

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Program Notes

Pietro Antonio Locatelli is certainly not a Dutch name, and you might wonder why he was included on a program devoted to 18th century Dutch music. Locatelli, though born and trained in Italy, spent most of his professional life (from 1729-1764) working in Amsterdam, where he settled following a multi-year concertizing tour through the courts of Italy and Germany. He perhaps selected the city because he had met, in the early 1720s, the music publisher Estienne Roger, who was based in Amsterdam. Roger's firm, which had connections throughout continental Europe and England, had bought the rights to many non-Dutch compositions, including Vivaldi's op 3 *L'Estro Armonico*. Association with this well-respected and influential music printer virtually guaranteed international success. Though Roger had passed away by the time Locatelli arrived in Amsterdam, many of Locatelli's works including opp. 1, 3 and 4 were bought by Roger's successor in the business.

A brilliant violinist who had solidified his reputation through his long tour of Europe, once in the Netherlands he focused more on the business aspects of music. Quite successful and musically influential in Amsterdam, Locatelli gave violin lessons, conducted amateur ensembles and arranged private concerts. He also self-published his opp. 2, 5, 6, and 8 and established a business selling violin strings. Aside from his musical activities, he had an extensive library of books on wide-ranging subjects including philosophy, theology, history, and ornithology.

Locatelli composed almost entirely for strings, either for the violin as a featured instrument (such as the concerti op 3 or the op 6 sonatas) or collective strings such as the op 1 *Concerti grossi* or the op 7 *Concerti a quattro*. The one exception was the op 2, which was a set of 12 sonatas for transverse flute. These sonatas, published in 1732, show a shift in style from the late Baroque to the "galant" style of the early Classical period. The six op 5 trio sonatas, published in 1736 and dedicated to Mattheus Lestevenon, an influential mayor of Amsterdam.

Willem de Fesch was a virtuoso violone player. He established himself early on in Amsterdam teaching and performing, where he remained until 1725, when he was appointed kapellmeister to the Antwerp Cathedral, a position he held for six years. He emigrated to England in 1731, where he remained until the end of his life. A sought-after freelance musician, who played in Handel's orchestras, de Fesch also was well-respected as a composer. In 1748 De Fesch was appointed director of the orchestra at Marylebone Gardens. After 1750 he made no more public appearances, and he died in London in 1761.

Unlike Locatelli who confined his compositional output to instrumental works, de Fesch wrote many vocal works, including sets of songs and some sacred works. The Six English Songs were published in 1748 and written for one of the pleasure garden principal singers, Miss Faulkner. Almost Handelian in style, they show not only great fluency with setting the English text, but also wonderful word painting and a gift for memorable melodies. As with several of his song sets, these pieces are accompanied by continuo with the addition of violin and transverse flute.

Biographies

Musicians of Ma'alwyck is a flexible-size chamber ensemble in residence at the Schuyler Mansion New York State Historic Site and Schenectady County Community College. Founded in 1999 by violinist and director Ann-Marie Barker Schwartz, the group specializes in music performed in America during the eighteenth and nineteenth centuries. Many of the performing materials are drawn from the Special Collections of the New York State Library.

In 2002, Musicians of Ma'alwyck performed by invitation for television producer Norman Lear in celebration of his purchase of the last private copy of the Declaration of Independence. Musicians of Ma'alwyck has been presented on National Public Radio, WMHT-FM and WMHT-TV. In 2009 the ensemble produced the 1783 opera *The Poor Soldier* by William Shield, drawing national attention. Musicians of Ma'alwyck was named the best chamber music ensemble of the Capital Region for both 2008 and 2009 by *Metroland*. In the spring of 2019 and 2020 Musicians of Ma'alwyck was nominated for an Eddie Regional Music Award.

Musicians of Ma'alwyck recently released its first commercial CD, which Joseph Dalton of the *Times Union* praised, calling it "elegant and charming."

Musicians of Ma'alwyck is delighted to be in residence for 2019 and 2020 at Hyde Hall, a historic site near Cooperstown, NY. The ensemble recorded their second CD there, which will be released in early 2021 and features music from Hyde Hall's archives.

Ann-Marie Barker Schwartz attended Boston University, where she studied with Roger Shermont and received a Bachelor's degree in Music Performance. From 1982-1997 she was a member of the first violin section of the Albany Symphony Orchestra, and currently performs with the Glimmerglass Opera Orchestra. She is director and violinist of Musicians of Ma'alwyck. She received her Master's degree in American History from the University at Albany (New York), where she specialized in research of music in America during the 1700s and 1800s. A Cunningham Research Resident at the New York State Library, she worked on early 19th-century musical activities in Albany, culminating in a production in 2009 of George Washington's favorite opera *The Poor Soldier* by William Shield and John O'Keefe. Ms. Schwartz was a producer for Dorian Recordings, and continues in that capacity for the award-winning Baroque ensemble REBEL. Their last recording, devoted to music of Telemann, was in the 2014 Grammy pool.

Ms. Schwartz has taught music history at the University at Albany and Siena College. She is the adjunct professor of violin and viola at Schenectady County Community College (SCCC) and at Union College.

Norman Thibodeau has been a member of Musicians of Ma'alwyck since 2006. He also performs with the wind quintet Fünf and Vermont Virtuosi, and has performed with the Maverick Chamber Players. He was assistant principal flutist of the Orquesta Sinfónica del Estado de México, and has played with almost all the professional orchestras in and near the Capital Region of New York State. In 2008, he was guest solo artist for the Skidmore College Flute Festival. He has recorded solo flute works of Anthony Holland for Albany Records, and has had both live and recorded performances broadcast on NPR. He embraces variety and versatility in his performing life, having performed on a range of flutes from baroque traverso to contrabass flute, plus a quarter-tone flute including a sliding headjoint.

Also a composer, Norman has works published and recorded by ALRY Publications and Albany Records. Norman was trained at Peabody Conservatory and the University at Albany. His teachers include Irvin Gilman, Robert Dick, Stephen Preston, and Britton Johnson. Norman teaches flute at Schenectady Community College and the Berkshire Music School. He also teaches extended flute techniques each summer at the Wildacres Flute Retreat, and has taught flute at Colgate University, the College of St. Rose, and the University at Albany. Additionally, Norman is a trained practitioner of the Feldenkrais Method, an approach to movement education that musicians in particular have found highly beneficial to their performance level and comfort.

Mezzo Soprano **Tess McCarthy** is a frequent collaborator with the Musicians of Ma'alwyck and is honored to have played the title role in *Aleda or Flight of the Suffbird Women*. In addition to Musicians of Ma'alwyck, she has sung as a soloist with local groups including The Burnt Hills Oratorio Society, The Octavo Singers, The Jubilate Singers, and the SUNY Albany Masterworks Chorale. Ms. McCarthy's most recent opera appearance was as Hänsel in the 2016 Midwest Institute of Opera's production of Engleburt Humperdinck's *Hänsel and Gretel*. In 2015, she attended the Daniel Ferro vocal program in Chianti, Italy where she was privileged to work with master voice teachers such as maestro Daniel Ferro and Raminta Lampsatis. She currently studies with Carla Fisk of Niskayuna,

NY. McCarthy teaches middle school music and chorus in the South Colonie School District and sings as soloist and section leader at Saint Paul's Episcopal Church, Albany.

Alfred V. Fedak, born in Elizabeth, New Jersey, holds degrees in Organ Performance and Music History from Hope College and Montclair State University, and has done additional study at Westminster Choir College, Eastman School of Music, and in Austria and England. His organ studies were with Prudence Curtis, Roger Davis, Roger Rietberg, and Jon Gillock, and his harpsichord studies were with Arthur Haas. A Fellow of the American Guild of Organists, Mr. Fedak also holds the AGO's Choirmaster Certificate, and since 1986 has been a member of the Guild's national Board of Examiners. Widely known as a composer of church music, he has over 300 choral and organ works in print, and his numerous hymn tunes appear in dozens of hymnals throughout the English-speaking world and Asia. The winner of many honors and awards in both organ performance and composition, including the AGO's prestigious S. Lewis Elmer Award, he has performed and lectured widely throughout the US and abroad. His highly-reviewed 2008 CD, "Come, Creator Spirit," features nearly 80 minutes of his original organ compositions. He has lectured and/or performed throughout most of the United States, and as a recitalist, accompanist, or church musician, has performed in 11 foreign countries. Mr. Fedak served on the editorial committees that produced two hymnals: *Sing! A New Creation* and *Glory to God: The Presbyterian Hymnal*, and since 1990 has worked as Minister of Music and Arts at Westminster Presbyterian Church on Capitol Hill in Albany. He is also organist/choir director at Albany's Congregation Beth Emeth; harpsichordist/organist with Capitol Chamber Artists; a member of the adjunct music faculty at SUNY Schenectady, and accompanist/composer-in-residence for the Hudson-Mohawk Chorale. www.alfredfedak.com

André Laurent O'Neil loves to stay active in many diverse musical projects, ranging from performing on and with period instruments (including the viola da gamba and fortepiano), to teaching modern cello, playing chamber music, and composing. A deep and lifelong interest in Johann Sebastian Bach's Solo Cello Suites has led him to record all six for CD release this March. André performs regularly with Capitol Chamber Artists and Bennington Baroque, is principal cellist of the Union College Community Orchestra, Studio Instructor at Union College, and is the newly appointed principal cellist of the Schenectady Symphony Orchestra. He also collaborates frequently with Musicians of Ma'alwyck. Farther afield he is the principal continuo baroque cellist and gamba player for New Trinity Baroque, with whom he performs several times a year in Atlanta, Georgia and Belgrade, Serbia. He is an alumnus of the Empire State Youth Orchestra.