



Bass Viola da Gamba

Seven-string bass viola da gamba made by Dominik Zuchowics in 1997. The instrument is based on a six-string English viol built by Richard Meares (ca. 1680). The back and sides are constructed of flamed maple and the top is spruce. The instrument is a hybrid

featuring an English body, French neck with an added seventh string, and a German lion's head, which adorns the carved pegbox.



Lute

Eight-course lute made by Richard Fletcher in 1998. The lute is based on a Bolognese instrument built by Laux Maler (ca. 1540). The bowl consists of eleven flamed maple ribs. The neck and pegbox are veneered with ebony and the top is European spruce. The rosette is

carved by hand into the spruce top.



Baroque Guitar

Five-course Baroque guitar built by Gabriel Aguilera Valdebenito in 2015. The instrument is based on a five-course Cremonan guitar built by Antonio Stradivari (ca. 1700). The back and sides are constructed of walnut. The neck is veneered with ebony and the top

is European spruce. The rosette is carved pearwood and the moustachios are ebony.

Guest Artist Series

2017–2018 Season

Sara M. Snell Music Theater

Wednesday, March 21, 7:30 PM

**Night's Black Bird
Airs, Arias, Madrigals, and Tonos**



The cypress curtain of the night

Thomas Campion
(1567–1620)

Flow, my tears

John Dowland
(c. 1562–1626)

Think'st thou then by thy feigning

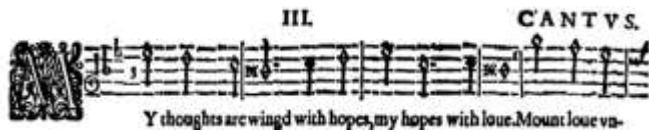
John Dowland

What, then, is love but mourning

Philip Rosseter
(1568–1623)

Divisions on Never weather-beaten sail

Thomas Campion



Fortunato augellino

Giulio Caccini
(1551–1618)

Belle rose porporine

Giulio Caccini

Ardi, cor mio

Giulio Caccini



Tortolilla si no es por amor

José Marín
(1619–1699)

Qué dulçemente suena

José Marín

Ojos pues me desdenais

José Marín



Quel sguardo sdegnosetto

Claudio Monteverdi
(1567–1643)



Night's Black Bird



Elizabeth Conner, *Bass Viola da Gamba*, received her Bachelor of Music in Double Bass Performance at New England Conservatory and her Masters of Music in Double Bass Performance at the University of Michigan. She has performed in numerous orchestras and was the Assistant Principal Double Bassist for the Lansing Symphony Orchestra. Elizabeth has concertized with many early music ensembles on bass viola da gamba including the Thyme Consort, Night's Black Bird, Oriana's Muse, the Wincoma Consort, and the Muhlenberg *Collegium musicum*. She has been a frequent guest artist performing continuo on bass viola da gamba for both singers and instrumental soloists.



Ted Conner, *Lute, Baroque Guitar*, holds a BA from the Johns Hopkins University, a BM from New England Conservatory, a MM from the University of Michigan, and a Ph.D from the University of Connecticut. He has performed on the lute, viola da gamba, and Baroque guitar in early music ensembles including Night's Black Bird, the Wincoma consort, Oriana's Muse, and the Thyme Consort with concert performances in New York, Massachusetts, Indiana, Pennsylvania, and Connecticut. He is also an accomplished jazz guitarist who has performed throughout the northeastern United States. Dr. Conner is Professor of Music at Muhlenberg College where he teaches courses in Music History and Music Theory and directs the Muhlenberg *Collegium musicum* and Jazz Improvisation Ensemble. He has written numerous articles examining sixteenth and seventeenth-century English music, transcribed and edited early music editions for viola da gamba and lute including John Moss's *Lessons for the Basse-viol*, John Playford's *The Division Violin*, and *The Works of Tobias Hume*. Dr. Conner recently finished a textbook on jazz theory and improvisation entitled *Twenty Steps to Giant Steps: A Practical Approach to Jazz Theory and Performance*.



Katherine Kaiser, *Voice*, is the soprano section leader at the Church of the Mediator in Allentown (Episcopal), an instructor at Northampton Community College, and a member of the Bach Choir of Bethlehem. She holds a Ph.D in Music History and Theory, and she has taught at Stony Brook University and Kutztown University. She has performed seventeenth-century solo cantatas at the Boston Early Music Festival, on Long Island, in New York City; with harpsichordist Arthur Haas, she gave the American premiere of works by Marc'Antonio Pasqualini at the Society for Seventeenth-Century Music. She studied voice with Cheryl Cobb, Christiane Wartenberg, Andrew Fuchs, and Kathleen Flynn and has sung in masterclasses with Helen Boatwright and Julianne Baird. She has sung with the Queens Opera Workshop, The New York Continuo Collective, the Leipziger Vocalensemble, and the Stony Brook Baroque Ensemble.