

# Barca di Venetia per Padova

(Boat from Venice to Padua)

A Madrigal Drama by  
ADRIANO BANCHIERI (1568–1634)

performed from a gondola by a  
vocal quintet with continuo instruments and narrator  
from the Baroque Music Festival, Corona del Mar  
BURTON KARSON, conductor & harpsichord

Sunday, September 9, 2001  
4:00 p.m.

TRINITY LUTHERAN CHURCH  
Manhattan Beach

The Venetian Early Baroque  
BARCA DI VENETIA PER PADOVA  
Boat from Venice to Padua  
ADRIANO BANCHIERI (1568–1634)

SUSAN MONTGOMERY, soprano  
CLAIRE FEDORUK, soprano  
JOSEPH MATHIEU, countertenor  
MARK GOODRICH, tenor  
ARAM BARSAMIAN, baritone

GIAMPIERO CAPELLI, narrator  
STEVE OLSEN, violoncello  
BURTON KARSON, harpsichord & conductor

## CAST OF CHARACTERS

### *Italiano*

INTERLOCUTORI DI BARCA  
L'Humor svegliato, Sanese  
Parone di Barca da Torcello  
Barcaruolo da Caorle  
Libraio Fiorentino  
Maestro di Solfa Luchese

### CANTORI

Colla Francisco Napoletano  
Zeccha Bimbi Fiorentini  
Zorzetto Venetiano  
Petronio Bolognese  
Vaine Tedesco

### *English*

COMMENTATORS ON THE BOAT  
The humorist from Sienna  
The boat-owner, from Torcello  
The pilot, from Caorle  
The bookseller from Florence  
The music teacher, from Lucca

### SINGERS

Colla Francisco, from Naples  
Zeccho Bimbi, from Florence  
Zorzetto, from Venice  
Petronio, from Bologna  
An intoxicated German

## PROGRAM NOTES

### *Italiano*

#### PASSEGGIERI

Bell'humor Chiozotto  
 Horatio Scolare  
 Mercante Bresciano  
 Bethel e Samuel Hebrei  
 Procaccio Straordinario  
 Ninetta e Rizzolina  
 cortigiane  
 Pescatori da Mazorbo  
 Avogadori da Muran  
 Passeggieri diversi  
 Stefano di Belli Humori  
 Soldato Svaligiato

### *English*

#### PASSENGERS

A jolly fellow from Chioggia  
 Horace, a student  
 A merchant from Brescia  
 Bethel and Samuel, two Jews  
 An unusual postman  
 Ninetta & Rizzolina,  
 two courtesans  
 An island fisherman from Mazorbo  
 An oarsman from Murano  
 Various passengers  
 Stefano, the good-humored one  
 A fake soldier

### A DRAMATIC MADRIGAL CYCLE

1. The Lively Humor
2. The Cry of the Fishermen
3. The Boat-Owner and Ninetta
4. The Pilot to the Guests
5. The Florentine Bookseller Chooses Five Singers
6. The Music Master from Lucca Invites all Singers
7. Five Singers in Diverse Languages
8. Venetian and German
9. Stylized Madrigal
10. Capricious Madrigal
11. Morning Song in Dialogue
12. Dialogue
13. Applause, Merchant from Brescia and Jews
14. Madrigal in the Style of the Roman, Lucca Marenzio
15. Madrigal in the Style of the Neapolitan, Donato Spano
16. Improvisation in First Octave with Lute
17. Improvisation in Second Octave with Lute
18. Aria with Lute, in the Style of Enrico Radesca, from Piedmont
19. All Voices Bid Farewell
20. The Fake Soldier, Rejected

**A**DRIANO BANCHIERI was born in Bologna in 1568 and died there in 1634. With a foot in both centuries, he reflects the musical style of the late Italian Renaissance and the emerging *stile moderno* that came later to be called Baroque.

Banchieri took holy orders and, from the age of twenty, spent most of his life in residence at Monte Oliveto, a monastery near Bologna, becoming Abbot there in 1620. In the Accademia Filarmonica in Bologna, where he lectured on aspects of modern harmony and tonality, he became known as “Il Dissonante.” He also wrote operatic works, instrumental music, masses, and other ecclesiastical compositions that were the first to contain the indications of *f* (forte) and *p* (piano) for loud and soft.

While most of Banchieri’s music was unpublished and survives only in manuscript, several of his stage works were published at different times under different titles. *Barca di Venetia per Padova* first appeared in 1605, reappearing in the second version of 1623 that we are performing today. It is a significant example of the early Italian Baroque, reflecting Renaissance madrigal form with the “modern” innovation of basso continuo accompaniment by cello and harpsichord. Banchieri pointedly mentions on the title page of this revised edition his addition of a spinet part, adding with a touch of

humor that his “Boat” has been “newly plugged and coated with pitch.”

In these twenty madrigals, the composer describes a voyage from Venice to Padua on a Venetian boat, with a variety of characters from different parts of Italy aboard, each speaking his or her own dialect; there is also a German passenger. Each madrigal tells us something about these various voyagers. We begin with Svegliato, a jolly youth who escorts the passengers to the boat. Then we hear fishermen selling mollusks, and lovers parting as the boat leaves the pier. The Florentine bookseller suggests that five singers on the boat should sing some caprices of Banchieri. The singers introduce themselves, telling their voice types and where they are from. “First we drink and then we sing,” they suggest, as the wine bottle of the tipsy German makes the rounds.

They sing, they flirt, three Jews “make a synagogue” singing “baruccaba,” which may be a Hebrew blessing, madrigals are sung in the styles of the Roman, Lucca Marenzio, and the Neapolitan, Donato Spano. They improvise with vocalized imitations of a lute, and then they arrive safely and happily at the gate of Padua, singing as a finale: “Long live the caprices of Banchieri!”

— Notes by Burton Karson

## ABOUT THE PERFORMERS

ARAM BARSAMIAN, baritone from Plovdiv, Bulgaria, made his San Francisco Opera debut in Britten's "Death in Venice," and recently made his Eugene Opera debut in "The Mikado."

Mr. Barsamian has performed at the Ventura Chamber Music Festival and Carmel Bach Festival, as well as the Baroque Festival Corona del Mar. Mr. Barsamian is a two-time district winner of the Metropolitan Opera National Council Auditions. He is an alumnus of California State University, Fullerton, and the University of Southern California.

GIAMPIERO CAPELLI came to America from his birthplace, Lake Como in Northern Italy, in 1986, and has been a U.S. citizen since 1995. With his wife, he owns *Passione*, a splendid showcase for Italian furniture, on Coast Highway in Corona del Mar. His ability for declamation and his slight accent give him charming credibility as the Narrator.

CLAIRE FEDORUK, soprano, is working on her doctorate in Early Music Performance at the University of Southern California. She earned her Bachelor's degree at Pacific Lutheran University and Master's at Eastman School of Music. She has appeared as a solo artist in Urbana, Italy and, more recently, Sapporo, Japan, where she performed Handel's "Messiah" as a soloist and chorus member. Ms. Fedoruk was soprano soloist in

the Foothills Master Chorale's performance of the Mozart Requiem. She performs regularly at the Crystal Cathedral as well as in the Pacific Chorale (John Alexander Singers).

MARK GOODRICH received his Doctor of Musical Arts degree at the University of Michigan. He has sung operatic roles as soloist at the Aspen Music Festival and in solo concerts, broadcasts, and oratorio performances throughout the United States and in Italy, Greece, and Yugoslavia. In 1992, he joined the voice faculty at California State University, Fullerton, where he now serves as Coordinator of Vocal Studies. Several of his students sing with leading opera companies, including Opera Pacific, Los Angeles Opera, Santa Fe Opera, the Metropolitan Opera, and San Francisco Opera.

BURTON KARSON, a 27-year resident of Corona del Mar, founded the Baroque Music Festival in 1981 with the assistance of colleague and art historian Irmeli Desenberg, and has served continuously as Artistic Director and conductor. After a career as a boy soprano in Los Angeles, he studied piano with Paul Stoye and then musicology, keyboard performance, and conducting at the University of Southern California, where he earned the degrees of Bachelor, Master, and Doctor in music. Baroque music and harpsichord

studies were with Alice Ehlers and conducting was with Charles Hirt and Ingolf Dahl. He has been Professor of Music at California State University, Fullerton, since 1965. A lifelong church musician, he was organist and choirmaster at Saint Michael and All Angels Episcopal Church in Corona del Mar from 1982 to 2000. Dr. Karson appears often as pianist, harpsichordist and organist, and as concert preview speaker for the Philharmonic Society of Orange County and other musical organizations.

STEVE OLSEN, a native of the San Francisco Bay Area, began his cello studies at the age of eight with Irene Sharp of Palo Alto. He continued his studies with Margaret Rowell in Berkeley, George Neikrug at Boston University, and Gabor Rejto at USC. He studied two summers at the Berkshire Music Festival at Tanglewood, Massachusetts, performing under the batons of Leonard Bernstein, Seiji Ozawa, and Michael Tilson Thomas. He was principal cellist of the California Youth Symphony, participating in its Australian and European tours. He also performed with the American Youth Symphony, the symphony orchestras of UCLA and UC Berkeley, and the Sacramento Symphony Orchestra.

JOSEPH MATHIEU is a native of French Canada. He began singing publicly at the age of eight and already had performed in several

Canadian cities by the time he graduated from high school. Later he toured with "Le Theatre du Nouvel Ontario" in several original musical productions. Since arriving in the United States, he has appeared with opera and choral ensembles throughout North America, the U.K., and Europe. A member of the Los Angeles Chamber Singers for five years, he is a featured soloist on their recently released CD, "Romancero Gitano," produced and directed by Peter Rutenberg, as well as on "To Each Is Given," a CD of inspirational poetry set to music by Leo Marchildon. Frequently guest soloist at churches and synagogues through the Los Angeles area, he is tenor-section leader and featured soloist with the Pacific Chorale.

SUSAN MONTGOMERY earned her music degrees from Chapman University and California State University at Fullerton. Most recently, she was the featured soprano in a live recording with the London Symphony of "Orfeo," a new opera by French composer Alain Amouyal. She sang leading roles with the Los Angeles Master Chorale, Golden West Opera, and Orange County Opera, made her Carnegie Hall debut with the American Symphony Orchestra in "L'enfance du Christ" by Berlioz. A member of the Screen Actors' Guild, Ms. Montgomery is heard on the movie soundtracks of "Galaxy Quest" and "Snow Falling on Cedars," as well as on numerous recordings.

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SUNDAYS AT TWO PREVIEWS  
*Saturday, September 22, 2001 at 2:00 p.m.*

KARINE POGHOSYAN, pianist

Karine was born in Armenia and immigrated to the U.S.A. in 1998. A student at Cal State Northridge, she performed the Lizst Piano Concerto with the CSUN Symphony Orchestra.

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BACH'S LUNCH CONCERT

*Friday, October 5, 2001 at 12:15 p.m.*

YUKI NAGASAWA, pianist

Mozart concerto soloist with the Austrian Bratislava Chamber Orchestra and the Redlands Symphony. This summer Yuki returned to Austria to perform Beethoven concertos with the Bratislava Chamber Orchestra.

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*Saturday, October 6, 2001 at 7:30 p.m.*

Pianists BERNADENE BLAHA & KEVIN FITZ-GERALD

This young USC-faculty, husband-and-wife duo, who separately collaborate with the world's finest artists, will perform four-hand and duo piano selections. Reception follows in nearby home.

*Suggested donation \$15 / \$10 students & seniors*

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*Sunday, November 4, 2001 at 4:00 p.m.*

9TH ANNIVERSARY OF THE ORGAN DEDICATION

EDWARD MURRAY, organ and harpsichord

Founder and artistic director of the Los Angeles Bach Society and organist at Palisades Presbyterian Church.

*Suggested donation \$12 / \$8 students & seniors*

