



ERIC MILLER & PHILLIP W. SERNA, *violas da gamba*

Founded by gambists Eric Miller & Phillip Serna, the viol is the medium through which we bridge contemporary & historically-informed performance with experimental and innovative programming for violas da gamba – ViolMedium!

FAÇADES & DUPLICITIES

Beguiling Curiosities & Excursions for Dueling Gambas

The Baroque Room, St. Paul, MN
Friday, January 25, 2019 12:00PM
Saturday, January 26, 2019 7:30PM

Unitarian Society, Madison, WI
Friday, February 1, 2019 12:00PM

**Villa Terrace Decorative Arts
Museum, Milwaukee, WI**
Friday, February 1, 2019 7:30PM

**St. Andrew's Episcopal Church
Madison, WI**
Saturday, February 2, 2019 7:30PM

**Emmanuel Episcopal Church
of La Grange, La Grange, IL**
Sunday, February 3, 2019 3:00PM

Intrada in A-Major, for 2 violas da gamba
from the Codex Sünchinger, Sünching Castle Archive, Regensburg, Germany (ca.1660-1730)
Adagio-[Allegro]-Adagio-[Andante] Gottfried Finger

Tombeau de Mr. Meliton
from Pièces a Deux Violes du Premier Livre (1686) Marin Marais
(1656-1728)

Duetto in G-Major, A3:5A for 2 bass viols
from the Maltzan Collection PL-Pu 7836 pp. 1–8 (autograph) Carl Friedrich Abel
(1723-1787)
Vivace
Siciliano
Tempo di Minuet

Chaconne
from Pièces a Deux Violes du Premier Livre (1686) Marin Marais

INTERMISSION

Duetto in d-minor, for 2 violas da gamba
Poco Allegro
Adagio
Allegro Christoph Schaffrath
(1709-1763)

From **44 Duos**, Sz.98 Béla Bartók
(1881-1945)
Rutén Kolomejka, No.35
Oláh Nóta 'Wallachian Song,' No.7
Tót Nóta 'Slovakian Song,' No.8
Szentivánéji 'Midsummer Song,' No.4
Gyermekrengetéskor 'Cradle Song,' No.11
Menetelő Nóta 'Hungarian March,' No.18
Minuetto, No.3
Mese 'Fairy Tale,' No.19
Burleszk 'Burlesque,' No.16
Lakodalamas 'Wedding Song,' No.13
Magyar Nóta 'Hungarian Song,' No.25
Párnás Tánc 'Pillow Dance,' No.14

Concert XLIVe 'Tombeau Les Regrets' in g-minor
from Concerts à deux violes esgales Monsieur de Sainte-Colombe
(fl.1640-1690)
Tombeau Les Regrets
Quarillon
Appel de Charon
Les pleurs
Les Elizées
Reprise - Les pleurs

Curiosa in D-Major, for 2 violas da gamba
from the Codex Sünchinger, Sünching Castle Archive, Regensburg, Germany Gottfried Finger
Adagio-Presto-Presto-Adagio-Presto

Often labelled as ‘the last gambist’ and a 3rd-generation viol performer, **Carl Friederich Abel** was son of Christian Ferdinand Abel, viol performer in court ensembles led by Johann Sebastian Bach. After studies in Leipzig and a post to Johann Adolf Hasse’s court orchestra in Dresden, Abel joined the London court of Queen Charlotte where he befriended Bach’s son, Johann Christian with whom he established the Bach-Abel Concerts. ViolMedium is performing the *Duetto in G-Major, A3:5A* from the first edition first edition edited by Sonia Wronkowska, Edition Güntersberg (www.guentersberg.de) from sources owned by Count Joachim Carl Maltzan (1733-1817) held by the Library of the Adam Mickiewicz, University in Poznań, Poland, discovered alongside twenty-seven sonatas by Abel and two previously unknown sonatas by Johann Christian Bach and Andreas Lidl.

Commissioned by German violinist Erich Doflein, **Béla Bartók** composed his *44 Duos, Sz.98* in 1931 as a series of pedagogical pieces not unlike his *Mikrokosmos* (1926-1939). Bartók draws from a variety of Eastern European folk melodies & dances as per his youthful ethnomusicological travels with colleague and composer Zoltán Kodály, representing music of many eastern European oral traditions: Hungarian, Romanian, Ruthenian, Serbian, Slovak, Ukrainian, and more. The exquisite quality of the counterpoint, as well as the timbral contrasts, harmonies and melodies make these works ideal for translation to the transparent colors of violas da gamba.

Gottfried Finger, a Moravian viola da gamba virtuoso and composer, worked at the courts of James II of England, Queen Sophie Charlotte in Berlin, and Duke Charles Philipp in Innsbruck. Finger composed operas but is primarily remembered for his chamber music, surviving in collections from 1688, 1690, 1691 and 1701. Finger’s *Intrada* and *Curiosa* were likely written during his time in England before 1702 and were purchased by Joseph Franz von Seinsheim, Munich ambassador to electoral court at Mannheim, a court where Finger was employed. ViolMedium is performing from the first edition edited by Dr. Fred Flassig, Edition Walhall (edition-walhall.de) from the Codex Sünchinger held by the Archive of Castle Sünching near Regensburg, Germany. ViolMedium will be recording Finger’s viola da gamba duos in the near future - stay tuned!

Marin Marais, among the most famous French viola da gamba virtuosos and composition student of Jean-Baptiste Lully, Marais held the title of *ordinaire de la chambre du roy pour la viole* at the royal court of Versailles. In addition to his 5 volumes of his *Pièces de viole* (1686-1725), he composed chamber music in the form of his *Pièces en trio* (1692) and four operas (1693-1709). His viol teacher, the **Monsieur de Sainte-Colombe**, for which little is known, composed sixty-seven *Concerts à deux violes esgales*, and over 170 pieces for solo seven-string viol. In addition to Marais, Sainte-Colombe’s students also included the Sieur de Danoville, Jean Desfontaines, Pierre Méliton, Jean Rousseau and two women known only as Mlle Rougeville and Mlle Vignon.

Among the composers at the so-called “Berlin School,” serving as harpsichordist at the court of Frederick the Great of Prussia, **Christoph Schaffrath** (1709-1763) spent the majority of his career in the service of the king’s sister Anna Amalia, Princess-Abbess of Quedlinburg. A portion of the manuscript Schaffrath’s duo is in the hand of virtuoso gambist Ludwig Christian Hesse (1716-1772), a virtuoso gambist employed by Frederick the Great in 1741 and later by the king’s nephew, Crown Prince Frederick William (1744-1797). The duo may have been written for Hesse and Prince Frederick William to perform or with Frederick William’s father August Wilhelm (1722-1758).

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For more information on this and other programs, please visit www.ViolMedium.org.

ERIC MILLER, educator and performer, performs as a viola da gambist and cellist around the Midwest. A specialist in repertoire from the 16th through 18th centuries, Eric performs solo recitals on viola da gamba and is a member of the Wisconsin Baroque Ensemble. He also collaborates frequently with songwriters, including Indie Folk artist Katie Burns with whom he has recorded five albums. Eric is the founder and director of the Madison Youth Viol Consort, a program for students grades 8-12. In addition, Eric teaches a large private cello studio and has taught orchestra in public schools at all levels since 2009. As a classically trained cellist, Eric holds degrees from Northern Illinois University and UW-Madison where he trained with two consummate chamber musicians, Marc Johnson and Parry Karp.

In addition to his double bass career as soloist, orchestral performer and chamber musician, **Phillip W. Serna** has emerged among the nation's leading advocates of the viol - the viola da gamba. Co-founding the Chicago-area historical-performance ensembles Black Tulip, New Comma Baroque, ViolMedium, and the Spirit of Gambo - a Chicago Consort of Viols, he's appeared across the United States with groups ranging from Burning River Baroque, the Chicago Early Music Consort, Les Touches, the Newberry Consort, and many others. He can be heard on WFMT Chicago, Wisconsin Public Radio, Milwaukee Public Radio, and on releases from Clarion, Cedille, and Varèse Sarabande Records. Holding Masters and Doctoral degrees from Northwestern University, Phillip teaches at Valparaiso University, North Central College, the Music Institute of Chicago, the J.S. Bach Academy of Music and is assistant director of Illinois' first public-school period-instrument program at Adlai E. Stevenson High School. Phillip has served on the faculties of the Madison Early Music Festival, the Whitewater Early Music Festival, and is the music director of Viols in Our Schools earning him Early Music America's 2010 Laurette Goldberg Award for Early Music outreach.

