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Risa Browder and John Moran, directors

Thursday, October 14, 2021 • 7:30 pm
Leith Symington Griswold Hall

Antonio Vivaldi (1678–1741)
Concerto in A minor for two violins, strings, and basso continuo, Op. 3, No. 8
from L’Estro armonico (1711), RV 522

Allegro
Larghetto e spiritoso
Allegro

Gersh Chervinsky, violin
Steph Zimmerman, violin

Antonio Vivaldi
Concerto in C major for two trumpets, strings, and basso continuo, RV 537

Allegro

Evan Kirshen, trumpet
Dillon Parker, trumpet

Georg Philipp Telemann (1681–1767)
Ouverture-Suite in B-flat major for winds, strings, and basso continuo, TWV 55:B6

Ouverture
[Marche]
[Vivace]
Allegro
[Doucement]
[Passepied]

Antonio Vivaldi

Largo
Fantasmi: presto
Largo
Presto
Largo: il sonno
Allegro

Sarah Shodja, recorder

Antonio Vivaldi
Concerto in G major for strings and basso continuo, “alla Rustica,” RV 151

Presto
Adagio
Allegro
Hailed as “technically polished, rich in color and refined nuances” by Tim Smith (Baltimore Sun, 28 January 2015), Baltimore Baroque Band (bbb) is the baroque orchestra of the Peabody Conservatory. Working side-by-side with their mentors, students learn to play in a conductor-less large ensemble that combines the commitment and attentiveness of chamber music with the discipline of orchestral playing. BBB has played a critical role in introducing many students, Historical Performance majors and non-majors alike, into the professional world of early music. Risa Browder and John Moran, founding directors of the group, were named joint recipients of Early Music America’s 2018 Thomas Binkley Award “for outstanding achievement in performance and scholarship by the director of a university or college early music ensemble” for their work with BBB.

Highlights from recent seasons include Bach’s St. John Passion and several cantatas, Handel’s Giulio Cesare with Peabody Opera, Charpentier’s Messe de Minuit, Purcell’s Birthday Ode: Come Ye Sons of Art with the Peabody Renaissance Ensemble, and critically acclaimed performances with Peabody Opera of Charpentier’s Le mariage forcé and La descente d’Orphée aux enfers, as well as collaborations with the Handel Choir of Baltimore, Pro Musica Rara, the Washington Kantorei, and Cantate Chamber Singers. The Band’s last live performance before the pandemic was a collaboration with the Baltimore Choral Arts Society on March 1, 2020, in a performance of Monteverdi’s Vespers of 1610 at Shriver Hall.

Since its founding in the fall of 2005, BBB alumni have gone on to play with a wide variety of prominent early music groups including Washington Bach Consort, Folger Consort, Bach Sinfonia, Tempesta di Mare, Apollo’s Fire, Academie, Hesperus, Harmonious Blacksmith, Corda Nova, Sonambula, Juilliard 415, Orchestra of the Age of Enlightenment (London), Oxford Baroque, and Alkemie, among others. Alumni hold important teaching positions including at Wellesley, George Washington University, UMBC, Baltimore School for the Arts, and the Brandenburg Project (Ann Arbor, Michigan).

Anyone who is interested in more information about Baltimore Baroque Band or Historical Performance at Peabody should talk with Risa Browder or John Moran after the concert, or write to jmoran@peabody.jhu.edu.

Our warm thanks go to Adam Pearl, Gwyn Roberts, Richard Stone, and Meg Owens, all of them members of Peabody’s Historical Performance faculty, for help in preparing the ensemble, to Josh Cohen for coaching the trumpets, and to Mark Cudek, for his unwavering support over the years.