



Thirty-fifth Season Opens

Eighteenth century Britain was a remarkable place. Because of Britain's number of colonies, international trade grew at a fast pace with London as the centre. Good manufactured here were sold at home and abroad. The country had a relatively stable, democratic government and successful financial institutions offered support. Merchants, traders, craftsmen and a new 'middle' class could afford the time and money to participate in opera houses, and music clubs. In London, the pleasure gardens offered instrumental music and the latest "songs", from current stage productions. According to Samuel Johnson; "there is in London all that life can afford."



England, the musical center of Europe, saw a great influx of continental musicians seeking fame and fortune. The best known was George F. Handel who dominated the opera and oratorio scene. Virtuoso Italian performers/composers Francesco Geminiani and Francesco Barsanti could be found working in the London theaters. Their music, along with that of Handel, was in print both legally and illegally. Geminiani promoted Corelli's music and his own. Appealing to the new middle class for music to perform at home, we find publication of instrumental works by Geminiani and Barsanti based on famous Scottish and English popular songs.

Our first concert shows the diversity of music in Britain - a Handel cantata written in his early days there, a recorder sonata and Scottish song arrangements by the oboist, flute player Barsanti, songs with texts by Robert Burns. Some melodies will be familiar. The Burns text "John Highland Man" is set to the famous dance tune "The White Cockade". Come and enjoy September 15, 2012.

Concerts offer a chance to dream while awake - Thoughts from our soprano

Imagine yourself sitting in a beautifully decorated, ornate room in a small palace on the outskirts of Florence, sometime in the mid-18th century. You are about to experience a magnificent concert of Italian music, featuring a young soprano and the local chamber ensemble. You speak fluent Italian, and you always enjoy an evening of musical entertainment . . .

The soprano begins Handel's "Mi palpita il cor" with an agitated phrase, imitating the words "my heart is restless", similar to feeling out of breath. All of the dotted rhythms, rests, and then a very irregular sequence of sixteenth notes add to the feeling of frustration, scorn, and suffering. The run takes many twists and turns, and the audience can truly sense what Handel is conveying through his use of repeated notes and ornamentation.

The cantata continues with a recitative where the singer expresses the same feelings of woundedness, using unexpected leaps and chromatic steps, typical of the style of the day. Performing the next two arias and recitative bring much excitement for the audience, as the soprano illustrates the words and affections with long runs and da capos (A-B-A form) filled with many ornaments, including trills and appoggiaturas (a grace note on the strong beat) .



Vivaldi's "All'ombra di sospetto" ends the evening, giving the concert goers another glimpse of the splendor of 18th century Italian vocal music. The music stimulates the senses as a flute is paired with the voice in the opening da capo aria, moving together in a florid passage.

Carolina Pro Musica 2012 - 2013 Season

Longings of the Heart: Music of Georgian Times

September 15, 2012 8:00 PM

St. Martin's Episcopal

September 17, 2012 8:00 PM

Belmont Abbey Basilica

Music in Scotland, Wales, England. by Corelli, Barsanti, Handel, Robert Burns and more.



The Composers' Art: Bach, Telemann, Vivaldi

November 10, 2012 8:00 PM

St. Martin's Episcopal

Baroque composers knew how to draw the listener in through appealing musical themes and use of counterpoint. Hear these achievements in works by Vivaldi, J.S. Bach and Telemann.



Christmas at St. Mary's

December 15, 2012

7:00 & 8:30 PM

Historic St. Mary's Chapel

Our annual Holiday event with music from the 18th century, readings of the season, carols for all to sing. Bob Sweeten returns as narrator for a fourth season.



Thirty-fifth Anniversary Celebration:

March 9, 2013 8:00 PM

St. Martin's Episcopal

Guest string players join in Telemann's Concerto for recorder and viol, a Bach harpsichord concerto and Bach cantatas 202 and 210.



The Pilgrims' Way: Cantigas de Santa Maria, Llibre Vermell de Montserrat (1399)

April 20, 2013

St. Martin's Episcopal

April 22, 2013

Belmont Abbey Basilica

Stories told on the way to Compostela as inspired by Alfonso X of Castile and music in anticipation of seeing the Virgin of Montserrat.



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Dreaming (Continued from page 1)

Appoggiaturas abound in a lilting fashion, carrying the song to an end.

The middle recitative is passionate and carries the listener to the final piece, a dramatic, fast-paced da capo aria. A melismatic cadenza ends the "B" section, where the flute and soprano ornament the words "cruel beauty" using a long run of sixteenth notes for the word "beauty". The evening comes to a close as the singer then returns to the "A" section, using repeated notes and trills to express the anguish of their love.

The music is unchanged. The human heart is the same. You can experience this music's brilliance. We invite you to hear Carolina Pro Musica's interpretation of these masterpieces in our 35th season.

--- Rebecca Miller Saunders

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We are selling GoPlaySave (formerly Citi-pass) which includes two-for-one food and entertainment coupons including Carolina Pro Musica concerts! These will be available at our September concert or you can call or email us to buy one. (carolinapromusica@gmail.com). Rebecca is chair for this project.

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