The World of Leonardo
Commemorating the 500th anniversary of the death of Leonardo da Vinci

Alchymy Viols:
Joanna Blendulf, treble and bass viols; Phil Spray, colascione, lirone, violone, narration
Echoing Air Vocal Ensemble, Steven Rickards, director:
Andrew Rader, countertenor; Blake Beckemeyer, tenor; David Rugger, bass
Olivia Castor, harp; Mark Cudek, gittern, percussion; Estelí Gomez, soprano
Ronn McFarlane, lute; Kathryn Montoya, recorders
Kali Page and Joe Caruana, Dancers; Catherine Turocy, Choreographer
Woody Bredehoeft, coordinator and mentor for student Leonardo projects

Program conceived and directed by Mark Cudek and Phil Spray

Calata ala Spagnola (1508) Joan Ambrosio Dalza (fl. 1508) arr. Michal Gondko
Ostinato vo’ seguire (1509) Bartolomeo Tromboncino (ca.1470–1535)
Piva alla Ferrarese (1508) Joan Ambrosio Dalza

Recercar, No. 33 Marco dall’Aquila (ca.1480–after 1538)
Su, su leva (1517) Bartolomeo Tromboncino
Cantus cum tenor (1521) Eustachio Romano (fl. 1521)
Come haro donque ardire (1517) Bartolomeo Tromboncino
Pochè in van (1526) Marchetto Cara (1470–1525)

La Spagna Johannes Ghiselin (fl.1491–1507)
La bassa Castiglia Guglielmo Ebreo da Pasaro (ca.1420–ca.1484
Spagna (1517) Vincenzo Capirola (1474–ca.1548)
Danza alta Francisco de la Torre (d.1507)

Una sañosa porfia Juan del Encina (1468–1529)
Hoy comamos y bebamos

Intermission

Se mai per maraveglia Franciscus Bossinensis (fl. 1509–1511)
Puer natus est Heinrich Isaac (1450–1517)
Laudato Dio Joan Ambrosio Dalza
In te Domine speravi Josquin des Prez (d.1521)
Pavana alla Venetiana
Saltarello
Piva

Jouissance a2
Jouissance vous donneray a4
Basse dance: Jouissance

Claudin de Sermisy (1490–1562)

Program Notes

The World of Leonardo da Vinci celebrates that Renaissance master five hundred years after his death with music, dance, and writings from his time. Inspired as well by dance of the high Renaissance, this program brings together toe-tapping music of late fifteenth- and early sixteenth-century Europe to Indianapolis. A feast for your eyes and ears, wind, string, and plucked instrument performers along with soprano Estélí Gomez are joined by live Renaissance dance, led by Catherine Turocy. An expert in period dance, Turocy brings dancers from Haymarket Opera Company in Chicago.

Pageantry, stagecraft, musical improvisation, and staged dancing were a regular part of Leonardo’s job description at the court of the Sforzas. Dance was a central part of the social fabric of Renaissance Europe. It was an opportunity to show wealth, fashion, and physical skill. Although men and women of all classes would have danced from a young age, children of the upper classes were taught court dances before they were brought into society. Tonight’s program features two dance types: basse dance and dances that use a ground bass. Both types are associated with specific musical and dance characteristics. In the sixteenth century, there was shift from basse dances, which are improvisations around a single line, to dances based on chord progressions or a repeating bass line. There was a shift in the types of dance steps as well.

Basse dance is also called “low dance;” while we might think the name refers to the sound of the instruments or the type of music involved, “low dance” is so-called due to its choreography. Basse dance is performed with steps and dragging motions, where the performer always has at least one foot on the ground. In contrast, the saltarello and piva are faster versions of the regular basse dance. In the athletic piva, steps are two times as fast as they are in a basse dance, and turns and leaps are added as well. The saltarello, a moderate dance, falls between these tempi.

Musically, basse dance would have involved improvising and composing using a known tune. Popular tunes of the day, like “La Spagna” and “Jouissance vous donneray” were used as a basis for improvisation. Typically, these tunes were played by a middle-voiced instrument, like sackbut or tenor viol. Then, other instruments played notes higher and lower than the tune, surrounding the known tune with new music. In this way, a dance band would be able to play the same few tunes night after night while still creating something new and exciting. Because the underlying melody and rhythm would remain the same, dancers would be able to follow all of this musical variation. Although basse dance was based on a tradition of improvising, composers codified some of these pieces
into published works. We can still hear the spontaneous feeling of these from five hundred years ago. You’ll hear and see basse dances performed in the first half, with pieces based on the tune “La Spagna” by Johannes Ghiselin, Guglielmo Ebreo da Pasaro, Vincenzo Capirola, and Francisco de la Torre. As Leonardo himself did often at the Sforza court, around these four settings tonight dancers will perform his most poignant fable, “The Goldfinch,” newly choreographed by Catherine Turocy. In the second half, stay tuned for music and dance from Dalza’s 1508 collection, the first publication of dance music. Italian lutenist and composer Joan Ambrosio Dalza is a favorite composer among period instrument performers today. Unusual for his time, much of Dalza’s work was conceptualized as instrumental music from the start, rather than being borrowed from vocal writing. Although he was criticized for doing so at the time, Dalza wrote dances using simple tunes over a ground bass. This strategy—providing instrumental music that was immediately readable and performable—led to immense popularity of Dalza’s music. Since the pieces were accessible to amateur as well as advanced performers, they were widely used. Dalza included some of the older forms, saltarello and piva, as well as new dances including the pavana. Like the older basse dance, the pavana is a stately court dance, meant to show off dancers’ elegance, poise, and wealth.

Dance was so pervasive, that some dance pieces were meant to evoke feelings of dance in the listener, even if they were not meant to be danced. Courtiers who heard a pavana rhythm in the middle of a concert piece would suddenly feel more regal. The slower pace of the pavana invites ample improvisation and variation; lute, keyboard, and consort (viols or recorders) versions of pavanas were popular in the late Renaissance.

Yet, we cannot dance the night away just yet! Songs were utilized as an at-home and courtly entertainment as well. What we now call a Renaissance man then included being a knowledgeable musician. A contemporary wrote of Leonardo, “He was a connoisseur and marvelous inventor of all beautiful things, especially in the field of stage performances, and sang masterfully to his own accompaniment on the lyre. When he played the lyre with the bow, he miraculously pleased all princes.” Leonardo certainly would have known contemporary forms and tastes. The frottola, a song of late fifteenth- and early sixteenth-century Italy, was a secular song based on poetic forms. Marchetto Cara and Bartolomeo Tromboncino were masters of frottola. As with the great Renaissance painters and architects, musicians relied on the patronage of wealthy families. Francisco Gonzaga and his wife Isabella de Este were among the most important patrons to musicians in Italy during the Renaissance. Their beneficiaries included Bartolomeo Tromboncino, Marcetto Cara, and Cara’s wife, singer Giovanna Moreschi.

In addition to secular song and dance, religious pieces enlivened every-day settings. Beyond the walls of Cathedrals, music not for liturgical use was heard, though it referenced religious themes. Often times, these pieces take psalms or moments from the lives of religious figures and makes them intensely personal. The frottola/lutesong “Se may per maraviglia” by Franciscus Bossinensis paints the emotional impact of Jesus’ death on believers.
The Spanish tradition brought together elements of frottola and religious pieces in the romance and villancico and Juan del Encina was the preeminent composer of these genres. Today you’ll hear his romance “Una sañosa porfía” and villancico “Hoy comamos y bebamos.” This final villancico, “Hoy comamos” brings together the formal, poetic elements of the villancico along with a regular repeating bass line.

—Sarah Huebsch Schilling

**Biographies**

Tenor **Blake Beckemeyer** specializes in historically-informed performances of High Baroque music. Later this summer, he will appear as the First Hermit/The Three Hermits with Walter Huff, with the Minnesota Orchestra in Golijov’s *Pasión de San Marco* and a recording project with Vox Orchester and Sony of Handel’s *Alexander’s Feast*. This past year, he has appeared on the Bloomington Early Music Festival, Bloomington Bach Cantata Project, and with IU Opera as Nireno/*Giulio Cesare*. He also sang the Evangelist/Weihnachtshistorie.

As a professional chorister, Beckemeyer has appeared in the Oregon Bach Festival, Charlotte Bach Akademie, Bach Ensemble—Helmuth Rilling, Weimar Bach Cantata Akademie, Columbus (IN) Philharmonic Chorus, IU Opera Chorus, and the choir of Christ Church Cathedral, Indianapolis. He studied with Steven Rickards while earning his M.M. at IU-Jacobs.

**Woody Bredehoft** is a retired teacher in Industrial Technology from Pike High School and Guion Creek Middle School where he taught for thirty-five years. In addition to being and avid singer and modern brass player and collector, Woody continues his work with students as he mentors the Pike Robotics Team for national competitions.

**Olivia Castor** recently graduated from the Peabody Conservatory of Johns Hopkins University with a B.M. in Harp Performance. She graduated with the Lynn Taylor Hebden Prize in Performance and the Alumni Award for the highest overall GPA. “Liv” was a Historical Performance minor and played in the Peabody Renaissance Ensemble for all eight semesters of her undergraduate studies. She has been a featured soloist in the ensemble and a member of the Peabody Renaissance Chamber Ensemble and, with that ensemble, a guest artist at the 2019 Conciertos de la Villa de Santo Domingo Festival in the Dominican Republic and the Bloomington Early Music Festival. She plans to pursue advanced studies in both baroque triple harp and folk harp while continuing to establish exciting collaborations with other early and folk musicians.

**Joseph Caruana** is a Co-Director of Elements Ballet. He has performed with River North Chicago Dance Company, Pacific Northwest Ballet, Spectrum Dance Theatre, Sonia Dawkins/Prism Dance Theatre, Haymarket Opera Company, New York Baroque Dance Company, Alchemy Viols, the MasterWorks Festival, and in numerous trade shows as well as worked in TV and film. He trained on full scholarship at the Pacific Northwest Ballet School Professional Division and with The Performing Arts Center in Los Angeles and has attended workshops with the Boston Ballet, the Joffrey Ballet,
Alonzo King’s LINES Ballet, and the Lou Conte Dance Center. As a choreographer, his work has been performed at the McCallum Theatre’s Dance Under the Stars Choreography Festival and presented as part of the Chicago Department of Cultural Affairs and Special Events DanceBridge program and On the Prairie at the Chicago Cultural Center. Caruana was awarded an Illinois Arts Council Artist Fellowship to develop his original one-act ballet, *The Sun King*, which premiered in 2014 the Jay Pritzker Pavilion in Millennium Park. Caruana also co-choreographed *AYA, An Aerial Ballet*, with Aerial Dance Chicago and collaborated with performing artist ALEXA GRAE to present *HUMAN* at The Inconvenience’s The Fly Honey Show 8.

**Kathryn Montoya** appears with a variety of orchestral and chamber music ensembles including the Boston Early Music Festival Orchestra, Tafelmusik, the Wiener Akademie, and Apollo’s Fire among others. She received her degrees at Oberlin Conservatory and Indiana University School of Music, Bloomington. While at IU she was the recipient of the prestigious Performer’s Certificate and was awarded a Fulbright Scholarship to study in Germany.

Kathryn currently teaches at Oberlin Conservatory, University of North Texas, and the Longy School of Music. She has been on the faculty for Longy’s International Baroque Institute, the Baroque Performance Institute at Oberlin, and the San Francisco Early Music Baroque Workshop.

Mrs. Montoya enjoys a varied musical life performing for the Grammy award-winning recording of Charpentier’s *La Couronne de Fleurs* with the Boston Early Music Festival, the Globe’s productions of Twelfth Night and Richard III on Broadway, and occasionally touring as a tin-whistle player.

Kathryn has been broadcast on NPR’s Performance Today and can be heard on the Erato, Naxos, CPO, NCA, Analekta, and Dorian Sono Luminus labels. In her free time she can be found in Hereford, England converting an eighteenth-century barn into a home with her husband, James.

**Kali Page** is originally from Cornelia, Georgia, and she began her dance training with Annette Lewis in Atlanta with Good Moves Dance Consort. She is a graduate from The University of the Arts in Philadelphia, where she obtained a B.F.A. in Modern Dance Performance. She has performed works by Romeo Castellucci, Andrea Miller, Michelle Mola, Meredith Glisson, Sidra Bell, Helen Simoneau, Lauri Stallings, and Sarah Edgar. Her additional studies include the Jose Limon Summer Intensives, Salt Dance Fest, University of the Arts Dance Study Cycles, Festival D’Avignon, and ImPlusTanz. Kali has traveled to Centre National de la Danse in Paris, France and The Royal Conservatoire of Antwerp in Belgium for choreography and collaboration exchanges. She is also a founding member of Emily Cargill and Dancers, where she performed in the Modern Atlanta Dance Festival. Kali teaches dance and fitness in the Chicagoland area, and has recently performed with the
Haymarket Opera Company in the baroque operas *Amadigi di Gaula, La Calisto*, and *Ariane et Bacchus*, along with Alchymy Viols *An American at Versailles* in Bloomington, Indiana. This season, Kali has performed *Fairy Queen* with Haymarket, and a revival of *An American at Versailles* at the Madison Early Music Festival.

Countertenor Andrew Rader has been called the “purest and most vibrant [countertenor]…in memory, recent or otherwise” ([Arts-Louisville.com](http://Arts-Louisville.com)), known for his “accurate, powerful, indeed thrilling” (John Gilks, *operaramblings*) interpretations of Baroque and Modern repertoire. For over a decade, Mr. Rader has been an active soloist in the major Baroque and Modern concert repertoire. Performance highlights include *St. John Passion* with Music City Baroque, Indianapolis Baroque, and Madison Bach Musicians, *Messiah* with Bourbon Baroque, New Mexico Philharmonic, and numerous other ensembles, BWV 182 with South Carolina Bach Society, BWV 180 with the Bloomington Bach Cantata Project, Orff’s *Carmina Burana*, DiOrio’s *Stabat Mater*, and Carissimi’s *Historia di Job* with Magnificat Baroque, in which his voice was said to be “as solid as his character’s faith” (San Francisco Classical Voice).

He also has a deep love of chamber music, having worked with Seraphic Fire, The Rose Ensemble, LIBER: Ensemble for Early Music, and Echoing Air in recent seasons. Additionally, he specializes in a varied repertoire, including jazz, bel canto, and stealing a few of the trouser roles from women. When not on the stage, he splits his time between coaching fellow singers and spoiling his cats Brunhilde and Fafner.

David Rugger, Baritone, is rapidly establishing a career as in oratorio, early music, and ensemble singing. A noted interpreter of Bach, Rugger has recently performed with Mountainside Baroque, Bach Akademie Charlotte, Indianapolis Symphonic Choir, Dayton Bach Society, Oregon Bach Festival, and on several Bach cantata series. A scholar as well as a performer, Rugger earned his Ph.D. in musicology from Indiana University, where he also studied voice and was active in the Historical Performance Institute. In his scholarship, he explores the relationship between vocal sound, the body, and identity in the long twentieth century, especially in England and America. Rugger currently teaches at University of Indianapolis.

Philip Spray performs with period instrument ensembles across the country in concert and on recordings. Co-founder of the Indianapolis Baroque Orchestra under Barthold Kuijken, he also is founding director of Musik Ekklesia whose first recording, *The Vanishing Nordic Chorale*, was nominated for a Grammy in 2010. Most recently, his ensemble Alchymy Viols experiments with repertoire of the sixteenth and seventeenth centuries performed nationally in newly devised masque forms.
Catherine Turocy, recognized as one of today’s leading choreographer/reconstructors and stage directors in seventeenth and eighteenth century period performance, with eighty Baroque operas to her credit, has been decorated by the French Republic as a Chevalier in the Order of Arts and Letters. She cofounded The New York Baroque Dance Company with Ann Jacoby and is the Artistic Director.

In 2018 Turocy received the prestigious IZZY Award in San Francisco for her stage direction and choreography. In 2017 her work on Le Temple de la Gloire by Rameau received two first prizes in “Best of the Bay” under both stage direction and choreography. Other awards include the BESSIE Award in New York City for sustained achievement in choreography as well as the Natalie Skelton Award for Artistic Excellence.

In 1980 she received the Dance Film Association Award for The Art of Dancing. NEA International Exchange Fellowships supported extended visits where she lived in London and Paris, conducting research and interacting with other artists. In the 1980’s she worked under famed stage directors Pier Luigi Pizzi and Jean Louis Martinoty.

She has served as consultant to Clark Tippett of American Ballet Theater, Edward Villella of the Miami City Ballet and Yaniro Castro of acanarytorsi. She was a consultant to the famous master chef Thomas Keller, training his wait staff for Per Se in New York City.

As a sought after period stage director/choreographer, Ms. Turocy has worked with singers Jessye Norman, Bryn Terfel, Christine Brandes, Howard Crook, Ann Monoyios, Julianne Baird and Drew Minter. In NYC, Ms. Turocy works closely with Concert Royal directed by conductor James Richman as well as Ryan Brown of Opera Lafayette Orchestra and Chorus.

Internationally Ms. Turocy has worked with conductors Nicholas McGegan, the late Sir Christopher Hogwood (Academy of Ancient Music in London), Sir John Eliot Gardiner (English Baroque Soloists in London), Philippe Herreweghe (La Chapelle Royale in Paris) and Wolfgang Katschner (Lautten Compagney in Berlin).

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