



MUSEUM CONCERTS  
54th Season, 2020–2021

Fall Festival

Providence Baroque Orchestra

*featuring Katherine Winterstein, violin  
and Christopher Lowrey, alto*



Summer (from the Four Seasons) Antonio Vivaldi (1678–1741)  
*Laziness of the heat – the cuckoo – various winds – thunder – violent storms*

Two Arias Georg Frideric Handel (1685–1759)  
Dove sei  
Furibondo

Concerto Grosso in G minor, Op. 6, No. 6 Handel  
Larghetto e affettuoso  
A tempo giusto  
Musette  
Allegro  
Allegro

Two Arias Vivaldi  
Abbia respiro  
Gelida in ogni veda

Fall (from the Four Seasons) Vivaldi  
*Peasants sing and dance – then drink – drunkards sleeping – the hunt – guns and dogs*

September 13, 2020, 3:30 PM  
First Unitarian Church • Providence, RI  
[www.museumconcerts.org](http://www.museumconcerts.org)

## ORCHESTRA

### VIOLINS

Katherine Winterstein, leader  
Laura Gulley  
Mark Rike  
David Rubin  
Lisa Barksdale

### VIOLA

Emily Rideout

### CELLO

Theodore Mook

### BASS

Eliot Porter

### HARPSICHORD

Frederick Jodry

### ORGAN

Michael Bahmann

## TRANSLATIONS

**Dove sei**, amato bene!  
Vieni, l'alma a consolar!  
Sono oppresso da' tormenti  
ed i crudeli miei lamenti  
sol con te posso bear. (from *Rodelinda*)

**Furibondo** spira il vento  
e sconvolge il cielo e il suol.  
Tal adesso l'alma io sento  
Agitata dal mio duol. (from *Partenope*)

**Abbia respiro** il cor del Lazio il region allor  
Gia ben vedrai qual sia ma cio,  
che alma mia chio provo, e dir nol sol.  
Ne piu t'innondi il sen di gelosia il seren  
Perche di tanti affani dell' anima tiranni  
Il duolo al fin cangio. (from *Farnace*)

**Gelido in ogni** vena  
Scorrer mi sento il sangue.  
L'ombra del figlio esangue  
M' ingombra di terror.

E per maggior mia pena  
Vedo che fui crudele  
A un'anima fedele,  
A un innocente cor. (from *Farnace*)

Where you are, most beloved!  
Come, let's console you!  
I am oppressed by torments  
and so cruel my laments  
I can bear with you alone.

Furiously blows the wind  
and stirs the heavens and the earth.  
That is what I feel now in my soul  
agitated by my grief.

Let the heart be relieved. Indeed,  
you will see which Lazio's royal crown is,  
but I cannot express what I feel in my soul.  
And won't the poison of jealousy  
invade your heart, because of many troubles,  
the tyrants of the soul are finally changed.

Like ice in every vein,  
I feel my blood flow,  
the shade of my lifeless son  
falls over me; I'm terrorized.

And worse than that pain,  
I see that I was cruel  
to an innocent soul,  
to the heart of my heart.

## FEATURED PERFORMERS

**Christopher Lowrey** studied at Brown University, St John's College, Cambridge, and the Royal College of Music. He was a 2014 Metropolitan Opera National Council Finalist and his awards include the 2013–14 Sullivan Foundation Award. He has sung for such conductors as Paul Agnew, Laurence Cummings, Christian Curnyn, Richard Egarr, Leonardo García-Alarcón, Martin Pearlman and Masaaki Suzuki. His engagements include Gernando (*Faramondo*) at the Göttingen Festival, L'humana fragilità (*Il ritorno d'Ulisse in patria*) with Boston Baroque, Discordia/Euripilo/Polluce (Cavalli's *Elena*) at the Aix-en-Provence Festival, Joacim (*Susanna*) for the Iford Festival, Creonte (world premiere of Almeida's *L'Ippolito*) at the Casa da Musica, Hercules (*The Choice of Hercules*) for Bampton Festival Opera and Alessandro, Mirtillo (*Il pastor fido*) and Bertarido (*Rodelinda*) for the London Handel Festival. Role creations include Guildenstern (Dean's *Hamlet*) for Glyndebourne Festival. Lowrey performs widely in concert, appearances including Bach's B-Minor Mass with the Melbourne Symphony Orchestra, *St John Passion* with the Auckland Philharmonia Orchestra, *Christmas Oratorio* at the Cadogan Hall and in Denmark, *Messiah* with the Royal National Scottish Orchestra, Disinganno (*Il trionfo del tempo e del disinganno*) with La Nuova Musica and solo recitals with the Croatian Baroque Orchestra and the Providence Baroque Orchestra. His recordings include *Il ritorno d'Ulisse in patria* with Boston Baroque and an album of arias by Handel for the EMI Emerging Artists Series.

Praised by critics for playing that is “as exciting as it is beautiful,” and for “livewire intensity” that is both “memorably demonic” and “delightfully effective,” violinist **Katherine Winterstein** enjoys a wide range of musical endeavors, as a chamber musician, orchestral musician, soloist, and teacher. Ms. Winterstein is the concertmaster of the Vermont Symphony, the associate concertmaster of the Rhode Island Philharmonic, and she is co-concertmaster of the Boston Pops Esplanade Orchestra. In recent seasons she has performed as concertmaster of the Palm Beach Opera, the Boston Modern Orchestra Project, and also performs regularly with the Handel and Haydn Society, Boston Baroque, and A Far Cry. She is a member of the Hartt String Quartet, the Providence-based Aurea Ensemble, and the summer of 2019 was her 18th year with the Craftsbury Chamber Players of Vermont. She has also performed with Boston-based Chameleon Arts Ensemble, Radius Ensemble, and Dinosaur Annex. She has appeared as soloist with several orchestras including the the Vermont Symphony, the Wintergreen Festival Orchestra, the Charlottesville Symphony, the Champlain Philharmonic, and the Boston Virtuosi. She served on the performance faculty of Middlebury College in Vermont from 2002-2015, joined the faculty of the Hartt School of Music in September of 2011, and began teaching at Brown University in September of 2015.



### The Fall Festival Continues!

*Sunday, September 27*

Music for Trumpet and Soprano

*Sunday, October 4*

Piano Trios by Haydn and Mozart

Both concerts at 3:30 p.m. • First Unitarian Church • Providence, RI  
For more information, visit our website: [www.museumconcerts.org](http://www.museumconcerts.org)

## IN MEMORIAM



It is with great sorrow that I share the news with you that violinist Judson Griffin passed away after a brief illness on May 27th. He had been a member of the Museum Concerts Board for many years. His partner, violinist Margaret Ziemnicka, was at his side at the time of his transition.

Judson will be remembered for his exquisite playing, skillful programming, deep inquisitive scholarship, beautiful editions, and gentlemanly wit. He was a leader in the Early Music community not only in New York, but also here in Rhode Island, where he co-founded Providence Baroque, our period orchestra two seasons ago.

Personally, I have relied on his skillful orchestra leadership over many years in presenting Oratorios with the Brown Chorus, most memorably a recent performance of Bach's Matthew Passion in 2017. We will all miss working with him.

Judson's last concert with the NYC ensemble Abendmusiktook place on March 6th and remains as vivid as it was yesterday. Judson played beautifully that evening despite his health challenges, and we offer you a chance to hear him one more time in an excerpt from that concert. A link to the recording of Judson playing Sonata No. 3 by Giovanni Antonio Leoni, is available at the Museum Concerts Welcome page.

Frederick Jodry  
*President, Museum Concerts*

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*We gratefully thank RISCA for distributing Cares Act funds, making today's concert possible.*