



College of Music
MICHIGAN STATE UNIVERSITY

TAYLOR JOHNSTON
EARLY MUSIC SERIES

Ensemble Affect

Colonial Baroque

Erik Andersen, cello
Sun Chang, harpsichord
Phoebe Gelzer-Govatos, violin
Pauline Kempf, violin
Bahareh Poureslami, soprano
Seth Van Embden, viola

*Generously sponsored by
Dr. Roy and Christine Meland*

Tuesday, September 15, 2026
Fairchild Theatre, 7:30 p.m.

PROGRAM

Ouverture – Suite, TWV 55:E2
Ouverture
Air
Rondeau hanequoise
Passepied
Menuet

Georg Philipp Telemann
(1681–1767)

Sonata, Op. 2, No. 5
Allegro con brio
Presto con spirito

Giovanni Gualdo da Vandero
(ca. 1730–1772)

from Suite in D Major, *Rossignolo* (ca. 1677)
Aria Allemagna
Variation 5. Lyra
Variation 14. Hanacken Ehrentantz
Variation 15. Französische Baiselemens (baiser les mains)

Alessandro Poglietti
(early 17th–1683)

God of Sleep, for Whom I Languish

Charles Theodore Pachelbel
(1690–1750)

An Anthem taken from the 97th Psalm (1761)

William Tuckey
(1708–1781)

Intermission

Caprice for Solo Violin, No. 1 (ca. 1805)

James Hewitt
(1770–1827)

from *Ten Sacred Songs for Soprano, Strings and Organ*
Meine Seele erhebet dem Herrn
Go, Congregation, Go

Jeremiah Dencke
(1725–1795)
John Antes
(1740–1811)

Minuet (1744)

Peter Pelham
(1721–1805)

String Trio in E-flat Major, Op. 3, No. 1 (1790)
I. Adagio
II. Rondo (Allegro)

John Antes

from *Ten Sacred Songs for Soprano, Strings and Organ*
Lead Me in Thy Truth (1770)
The Lord is in His Holy Temple (1789)
O, There's a Sight that Rends My Heart

Johann Friedrich Peter
(1746–1813)
Simon Peter
(1743–1819)

PROGRAM NOTES

Moravians settled in America in the mid-1700s. Numerous of their ministers composed the first examples of sacred instrumental and vocal works in the British North American colonies. However, the Moravian heritage can be traced to the 15th century, in the lands of Moravia (eastern regions of modern Czech Republic). The people of the Haná are a distinct Slavic ethnic group living in the fertile Haná region of Central Moravia, famous for their rich folklore, distinct dialect, and colorful traditional folk costumes. Their music and dances inspired a handful of 18th-century European composers such as Germany's G.P. Telemann. In a few of his Overture-Suites, he included movements labelled "Hanák" or "Hanaquoise" in reference to the culture of that Hanák region. During one of his visits to Poland, Telemann writes:

I became acquainted... with Polish and Hanák music in its true barbaric beauty... One can hardly believe what wonderful ideas such bagpipe players or fiddlers have when they improvise while the dancers rest... Since this time, I have written various large concertos and trios in this style, clothing them in an Italian dress with alternative adagio and allegro.

Giovanni Gualdo was born in Italy around 1730 and settled in London in the 1750s. From England, he moved to Virginia in 1767. A music master among the colonial planter elites, he soon relocated to Philadelphia as a wine merchant (while informally opening a music store). By 1769, Gualdo had become a successful music businessman: he was a composer, an arranger, sold instruments, and offered music copying services. A music impresario, he would also promote concerts in Philadelphia featuring works by Handel, Geminiani, Abel, and J.C. Bach. In spite of Gualdo's premature death in 1772, his legacy remained a significant influence on Philadelphia society at the origin of the city's cultural ascension.

Italian composer **Alessandro Poglietti** was appointed organist of the Habsburg court Kapelle under Leopold I in 1661, a position he held until his death. Favored by the Emperor (who was a composer himself) and his wife Eleanore Magdalene, Poglietti dedicated to them a collection of keyboard music including *ricercare*, and the 1677 *Rossignol* suite. The suite's variations after the *Aria Allemanda* refer to foreign and folk traditions such as the Hanák music imitated in variation No. 14.

PROGRAM NOTES (cont.)

Peter Pelham (1721-1805) moved to Boston at the age of five. A prominent figure in Colonial America, he was the first musician raised in British North America to make music his profession. Pelham was the student of Charles Theodore Pachelbel (son of German organist Johann Pachelbel) and followed him to Charleston to study keyboard with him for nine years. From 1744 to 1749, he was the organist of Trinity Church of Boston, before moving to Williamsburg, Virginia, where he ended his career as the Bruton Parish Church organist, a teacher, and music director. A 1744 manuscript copybook is all that remains from his music. This pedagogical work includes 19 pieces arranged in order of increasing difficulty featuring the music of various composers by Handel, Pachelbel, Lully, and other leading European musicians. The Minuet played today is the only composition in that set known to be composed by Pelham himself.

Only three works by **Charles Theodore Pachelbel** are known to exist today: his *Magnificat* for eight voices composed in Germany, a “Bass minuet” in a 1739 anonymous Philadelphia copybook, and the vocal work “God of Sleep for Whom I Languish”, likely written in Charleston.

Born in England in 1708, **William Tuckey** moved to America in 1753. He was first hired as a clerk at New York City’s Trinity Church and soon became the choir master of the associated charity school. Other duties were to set out music for church services and to lead the singing during the psalms. Tuckey remains famous for presenting the very first performance of Handel’s *Messiah* in America in 1770. An “Anthem taken from the 97th psalm” was first published in 1761 in the hymnal *Urania*, and mention of it can be found advertised in a 1786 concert publicity flyer.

Very little is known about **James Hewitt**’s early career in the mid-1750s. The English composer moved to New York City in 1792 and led an active musical life as a performer, conductor, composer, and music publisher. His three Caprices for solo violin were published around 1798 and were dedicated to violinist Charles Bérault. Although the title page to the works appears as “Three Caprices and Twelve Cadenzas for the Violin...”, the cadenzas were unfortunately not included in the collection. The impressive compositional quality of these Caprices vastly surpassed the standard of any solo violin repertoire composed in America until that point and for many years after.

PROGRAM NOTES (cont.)

The evangelical **Moravians** came to America in the 1730s and founded progressive Christian communities primarily in Pennsylvania and North Carolina. Moravians prioritized equality between members, including women, and above all a devotion to faith and music. The following songs are the most significant examples of sacred music composed for church services by Moravians in America.

Of organist and composer **Jeremiah Dencke**, sparse biographical information survives. He was born in Silesia, central Europe, worked for a time in Herrnhut, Germany, the birthplace of the Moravian Church, and emigrated to America in 1761, serving congregations in and around Bethlehem, Pennsylvania, alternately as a musician, minister, and warden. The Moravian community in North America was a close-knit one, and some records suggest that Dencke knew the family of Johann and Simon Peter, also featured on this program. “Meine Seele erhebet dem Herrn” is a setting of the Magnificat text from Luke’s gospel and may have been composed for a festival celebrating the Moravian Church’s rich tradition of sacred vocal and choral music.

A second-generation German-American musician, **John Antes** was born in Pennsylvania in 1740. He received his classical education in the local Moravian boys’ school and at an early age showed an obvious talent for music and craftsmanship. Always a bit of a renaissance man, Antes was (in addition to many other occupations) a builder of string instruments, and a viola of his dated 1764 is thought to be the oldest viola made in the Americas. Antes spent some time in England and Germany where he was an apprentice watchmaker, before being ordained as a Moravian minister in 1769 and sent to Egypt to serve as a missionary. During his time in Egypt, Antes composed his Op. 3 trios for two violins and cello (today arranged for violins and viola) in 1780. He then returned to Germany for a time and eventually made his way back to England as the business manager of the Fulneck Moravian Congregation near Leeds, likely composing the anthem “Go, Congregation, Go”, along with several other sacred vocal works, while there. Primary sources presume that Antes was personally known to Haydn and Johann Peter Salomon. Antes considered himself an amateur and received inspiration from Haydn’s chamber music (a musical reference the Moravian musical courant was well acquainted with), but also composers such as Handel, Hasse, and Graun.

PROGRAM NOTES (cont.)

Johann Friedrich Peter came from Holland to America in 1770. The most gifted composer among his peers, he worked as a teacher and minister in Pennsylvania and North Carolina. His early compositions (70 anthems) were written for a small chorus, strings and organ, but the works written after 1793 were set for orchestra and a bigger choir. “Lead Me in Thy Truth” was the first work written by Peter when he arrived in Nazareth, Pennsylvania in 1770; “The Lord is in His Holy Temple” was composed in 1789, presumably dedicated to the composer’s wife six months after their wedding. It is the last solo song Peter composed. His six secular quintets (1789) remain the earliest examples of chamber music written in America.

“O, There’s a Sight that Rends My Heart” is the only composition by **Simon Peter** (Johann’s older brother) preserved in the Moravian Church’s archives.

ENSEMBLE BIO

Historical performance group **Ensemble Affect** boasts a diverse array of musical accomplishments that engage a wide variety of audiences and expand beyond the traditional concert hall. The group’s members hold a shared vision to promote historical performance in a creative, accessible, affordable, and exciting way. Previous concerts have featured music by underrepresented composers, made cross-discipline collaborations with visual artists and dance companies, taken place in unconventional locations like yoga studios, and provided interactive educational college workshops and shows for children. Founded in Chicago in 2019, Ensemble Affect now performs both in the San Francisco-Bay Area and Chicago with an emphasis on performing for communities where early music opportunities are more limited. Concerts in previous years have explored Venetian dance music from the Carnival season, composers who worked abroad as immigrants, the work of women Baroque and Classical composers, and the evolutions of the string quartet and the concerto. Recent engagements have included the San Francisco Early Music Society, the Landowska Harpsichord Society, and Ars Music Chicago.

GUEST ARTIST BIOS

Erik Andersen performs on all sizes of viola da gamba, including the pardessus de viole, as well as on baroque and modern cello. He also enjoys playing and teaching modern violin and viola. His wide range of experience informs and adds complexity to his musical approach, helping to uncover articulations and colors not so readily found on the single-instrument path. Erik strives to find the voice of each instrument, each composer, and each musical work, sharing the discoveries of those interactions with his audiences. He teaches in San Francisco and at workshops and events around the country.

Sun Chang is a pianist and harpsichordist known for her adept interpretation of historical and contemporary works with a passion for building meaningful connections with her audiences through music. Sun studied with Dr. Peter Mack and later with Alan Chow at Northwestern University. She holds a Master of Arts degree in Harpsichord from the Royal Academy of Music, under the tutelage of Carole Cerasi. Sun's musical career is eclectic. Some ensembles and people she has worked with include Haymarket Opera, ProMusica Chamber Orchestra, Friction Quartet, Vadim Gluzman, Trevor Pinnock, Ars Musica Chicago, WFMT Bach Organ Project, and American Bach Soloists. She has a keen interest in discovering and sharing music by historical women and has co-founded Ensemble Vitelotte dedicated to this purpose. Notably, Sun is also working on a solo album of keyboard suites by Élisabeth Jacquet de La Guerre recorded on piano, a project made possible with support by the Luminarts Foundation. She teaches at North Park University, plays with Ensemble Affect regularly, and is a freelancer in Chicago.

Phoebe Gelzer-Govatos, historical and modern violinist, resides in Ann Arbor, Michigan, and performs with a number of orchestras and chamber ensembles throughout the state, including the Ann Arbor, Lansing, and Kalamazoo Symphony Orchestras. As a historical player, Ms. Gelzer-Govatos is a core member of period instrument ensembles l'Invenzione and Ensemble Affect and plays frequently with early music groups across the country, such as Early Music Michigan, Tonos, and Audivi, as well as coaching high school and college students in historical style and technique. Recent highlights include performances at the 2026 Bloomington and Berkeley Early Music Festivals, and teaching at the Bloomington Early Music Immersion camp for middle and high school aged students. At home in Ann Arbor, Phoebe maintains a private violin and viola studio, coaches chamber music and orchestral sectionals at area high schools, and likes to involve herself in creative endeavors of all kinds.

GUEST ARTIST BIOS (cont.)

Pauline Kempf was first initiated to the baroque violin and its repertoire by Florence Malgloire while studying in Switzerland. Originally from France, Pauline is based in San Francisco where she studied baroque violin with Elizabeth Blumenstock at the San Francisco Conservatory of Music. Selected to participate in EMA's Emerging Artists Showcase during the 2022 BFX in Berkeley, Pauline appeared as a soloist with the Baroque Chamber Orchestra of Colorado and the Oregon Bach Festival Orchestra. A co-founder of Ensemble Affect, she regularly performs with the Haymarket Opera Company, the California Bach Society, Cantata Collective, Nash Baroque, and the American Bach Soloists. Pauline holds musical degrees from the music universities of Geneva and Vienna and received her Doctor of Music degree from Northwestern University. She teaches at the SFCM Pre-College in San Francisco and maintains an active private studio in the Bay Area.

Soprano **Bahareh Poureslami** enjoys a varied performing and artistic output in opera, across concert stages and in sacred settings. As an art song aficionado, she has collaborated with many friends in bringing song and words to life. The sacredness of space and acoustics has made Baroque music a home, as it always plays at her heart strings in the same way the music of her region and ancestry does. Described as having a “warm-toned and confident instrument, radiant demeanor, sure footedness and a light touch” by The Boston Musical Intelligencer, Bahareh's musical curiosity began at a very young age, heavily influenced by her grandmother, who was always introducing her to different forms of expression through crafts and singing. A recipient of a Master degree in Voice and Opera from Northwestern University's Bienen School of Music, she owes her musical growth and creativity to the collaborators she has had the pleasure of interpreting and performing with, and Bach. Besides her passion for the arts, Bahareh has always been fascinated with healing and the human body and has recently started practicing as a Registered Massage Therapist in Vancouver, Canada, where she resides. Bahareh is a founding member of Ensemble Affect.

GUEST ARTIST BIOS (cont.)

Ensemble Affect co-founder and violist **Seth Van Embden** is a dynamic performer equally at home in a symphony orchestra, chamber ensemble, or historical instrument group, never one to be limited to a single genre or style. Seth performs with the Charleston Symphony, Atlanta Symphony, and Sarasota Orchestra. Previously, he held positions with the New World Symphony, Illinois Symphony, and Civic Orchestra of Chicago. Seth was the violist for Crossing Borders Music, a Chicago-based group devoted to highlighting underrepresented composers and music, for which he recorded and performed pieces indigenous to Haiti, Palestine, the Balkans, and Taiwan, as well as works created by composers from diverse backgrounds such as the LGBTQ and differently-abled communities. Seth's passion for historical performance has led him to perform across North America, including for the San Francisco Early Music Society, the Valley of the Moon Music Festival in Sonoma, and at the Smithsonian Museum in Washington, D.C., performing Haydn quartets on the museum's collection of Stradivari and Amati instruments.

TAYLOR JOHNSTON EARLY MUSIC SERIES

The Taylor Johnston Early Music Series is made possible through the generosity of Dr. Taylor Johnston and recognizes his lifelong interest in informed performance of music of the 16th, 17th, and 18th centuries. Through public performances and workshops for MSU students, the Series provides those interested in this repertoire with increased opportunities to study, hear, and perform this music as it was originally performed.

Dr. Johnston studied both agriculture and vocal music at the University of Tennessee and received his M.S. and Ph.D. degrees in plant physiology at the University of Illinois. He served on the MSU faculty for 51 years, retiring in January 2019. While being captivated by the challenges and rewards of a career in science, he maintained his passion for music through singing as a soloist and ensemble member and by playing early music on wind instruments, primarily recorder. He studied recorder with Michael Lynn of the Oberlin Conservatory for eight years and formed the Beaumont Baroque Ensemble in 1985 as an outlet for his passion for early music. The group, featuring the renowned viola da gambist Enid Sutherland, performed throughout mid-Michigan for twelve years.

Dr. Johnston passed away in July 2019, leaving behind an enduring legacy in the Taylor Johnston Endowment for Early Music, which will fund this series in perpetuity.

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- **Liz and Tony Raduazo** (Pass a Good Time, Oct. 4; Sensory Friendly Spartan Concerts, Dec. 6 and Apr. 27)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **Kazuko Thornton** (Lam/Khristenko, Mar. 22)
- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Concert Orchestra, Oct. 8; 1776-2026: America at 250, Dec. 5; Berlinsky, Feb. 10; Bagratuni, Mar. 17; Lam/Khristenko, Mar. 22; Bagratuni/Zhang, Mar. 30)
- **Linn Van Dyne and Mike Knox** (Happy Birthday Mozart!)
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