



*Embellish!*  
Improvisation in  
Baroque & Jazz  
March 1-2, 2024

*featuring*

Ann Jeffers, soprano  
Gabrielle Razafinjatovo, mezzo soprano  
Rex (Pak Yue) Man, countertenor  
*and special guest*  
Amanda Balestrieri, soprano

Tina Chancey, viola da gamba  
Stafford Hunter, trombone  
Wesley Leffingwell, harpsichord and piano  
Mark Diamond, bass  
Harold Summey, drums

Evanne Browne, Artistic Director

## Program

- Prélude non mesuré in C Major Louis Couperin (c. 1626–1661)  
Wesley Leffingwell, harpsichord
- Take the A Train Duke Ellington (1899–1974), arr. Gordon Prugh
- Fantasie, from the Suite in A minor, Book III Marin Marais (1656–1728)  
Tina Chancey, viola da gamba  
Wesley Leffingwell, harpsichord
- Madre, non mi far monaca Anonymous 16<sup>th</sup> Century  
“Kyrie” from *Missa sopra Aria della Monica* Girolamo Frescobaldi (1583–1643)
- Honeysuckle Rose Thomas “Fats” Waller (1904–1943)  
Scrapple from the Apple Charlie Parker (1920–1955)  
Tina Chancey, viola da gamba; Stafford Hunter, trombone; Wesley Leffingwell, piano;  
Mark Diamond, bass; Harold Summey, drums
- Così mi disprezzate? Girolamo Frescobaldi  
Rex (Pak Yue) Man, countertenor
- Recercada segunda Diego Ortiz (c. 1510–c. 1576)  
Tina Chancey, viola da gamba  
Wesley Leffingwell, harpsichord
- Lamento della ninfa Claudio Monteverdi (1567–1643)  
Gabrielle Razafinjatovo, mezzo soprano  
Mark Alan Filbert, conducting
- Hit the Road Jack Percy Mayfield (1920–1984)  
Christina Hildebrandt, soprano

## Intermission



Come dolce oggi l'auretta

Claudio Monteverdi

Ann Jeffers, soprano  
Amanda Balestrieri, soprano  
Gabrielle Razafinjatovo, mezzo soprano

Boogie Woogie Bugle Boy

Don Raye (1909–1985) & Hughie Prince (1906–1960)  
arr. Frank Metis

Si dolce è'l tormento

Claudio Monteverdi

Ann Jeffers, soprano  
Tina Chancey, viola da gamba

“Do You Love Me?” from *Fiddler on the Roof* Jerry Bock (1928–2010) & Joseph Stein (1912–2010)

Gabi Razafinjatovo, mezzo soprano  
John Butterfield, bass

Bel Pastor dal cui bel guardo

Claudio Monteverdi

Ann Jeffers, soprano  
Rex (Pak Yue) Man, countertenor

On the Sunny Side of the Street

Jimmy McHugh (1894–1969)

Tina Chancey, viola da gamba; Stafford Hunter, trombone; Wesley Leffingwell, piano;  
Mark Diamond, bass; Harold Summey, drums

Movete al mio bel suon

Claudio Monteverdi



## Seicento Baroque Ensemble Singers



### SOPRANOS

Abigail Anderson\*  
Hannah Baker\*  
Risa Booze  
Jasmine Dancy  
Toby Haddow\*  
Christina Hildebrandt  
Deborah Kauffman  
Meg Miller  
Marlena Rich\*

### ALTOS

Stephanie Bonjack  
Deborah Kelly  
Diana Doyle  
Mary Jarrett  
Linda Lunbeck\*  
Laura Meyers  
Sara Neustadt  
Gabrielle Razafinjatovo\*<sup>+</sup>

### TENORS

Jacqueline Hooper  
Lavan Khandan  
Miki Magyar  
Peter Morrissey  
Jonathan Raabe\*<sup>+</sup>  
Bob Reynolds\*  
Santiago Vallejo\*

### BASSES

David Askey  
Derek Berger\*  
John Butterfield  
Mark Alan Filbert  
Orin Hargraves  
James Kates  
Britt Ripley  
Thomas Strickland  
Gary Williams  
Steve Winograd  
Joseph Wolfe\*

\* Singers for the “Christe Eleison” movement of the Frescobaldi  
*Missa sopra Aria della Monica.*

<sup>+</sup> Section leader



# Texts & Translations

**Madre, non mi far monaca**

Che non mi voglio far;  
 Non mi tagliar la tonaca  
 che non la vuo' portar.  
 Tutt'il di in coro  
 al vespr'et alla messa,  
 e la madr'abadessa  
 non fa se non gridar  
 Che possela creppar.

**Kyrie eleison.**

Christe eleison.  
 Kyrie eleison.

**Così mi disprezzate?**

Così voi mi burlate?  
 Tempo verrà, ch'Amore  
 Farà di vostro core  
 Quel, che fate del mio,  
 Non più parole, addio!

Datemi pur martiri,  
 Burlate i miei sospiri,  
 Negatemi mercede,  
 Oltraggiate mia fede,  
 Ch'in voi vedrete poi,  
 Quel che mi fate voi.

Beltà sempre non regna,  
 E s'ella pur v'insegna  
 A dispregiar mia fè,  
 Credete pur à me,  
 Che s'oggi m'ancidete,  
 Doman vi pentirete.

Non nego già, ch'in voi  
 Amor ha i pregi suoi,  
 Ma sò, ch'il tempo cassa  
 Beltà, che fugge, e passa,  
 Se non volete amare,  
 Io non voglio ponare.

Il vostro biondo crine,  
 La guance purpurine  
 Veloci più che Maggio  
 Tosto faran passaggio,  
 Prezategli pur voi,  
 Ch'io riderò ben poi.

**Mother, don't make me be a nun**

Because I don't want to be one.  
 Don't tear your habit  
 Only because you don't want to wear it.  
 All day in the choir at Vespers  
 And at evening Mass,  
 And with the Mother Abbess,  
 She does nothing but cry  
 That she wants to die.

**Lord, have mercy.**

Christ, have mercy.  
 Lord, have mercy.

**How can you reject me so?**

How can you make fun of me like this?  
 A time will come when Love  
 Will do to your heart  
 Precisely what you are doing to mine.  
 Not a word more, goodbye!

Cause me great suffering,  
 Mock my sighs,  
 Deny me mercy,  
 Outrage my faith,  
 For then you will see in yourself  
 What you are doing to me.

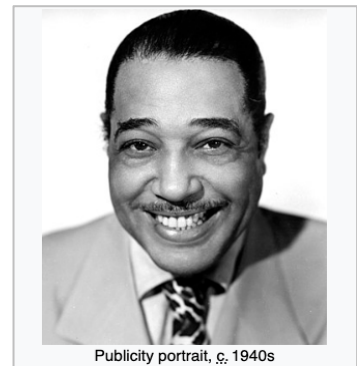
Beauty does not reign forever,  
 And if it should lead you  
 To despise my faith,  
 Then believe this:  
 If you should kill me today,  
 You would repent of it tomorrow.

I don't deny that  
 Love's prizes dwell in you,  
 But I know that time pursues  
 Fugitive and transient beauty.  
 If you don't want to love,  
 I don't want to be hurt.

Your blond hair,  
 Your rosy cheeks  
 Will pass and be gone  
 More rapidly than the month of May.  
 Treasure them greatly,  
 For I will be laughing later.

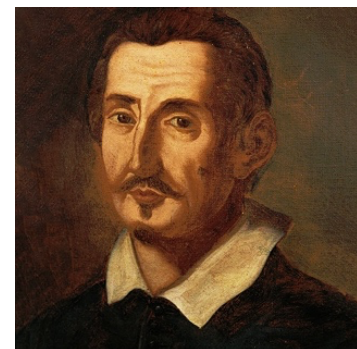


*Louis Couperin, French composer, harpsichordist, organist and violist. None of his music was published during his lifetime. Some pieces were rediscovered in the mid-20<sup>th</sup> century.*



Publicity portrait, c. 1940s

*Duke Ellington was a pivotal figure in jazz known for his creative use of the big band. He wrote over 1,000 compositions.*



*Girolamo Frescobaldi's works influenced J.S. Bach and Henry Purcell. Frescobaldi was a virtuoso keyboard player and one of the most important composers of keyboard music in the early Baroque era (c. 1600).*



## Lamento della ninfa

Amor, dicea, il ciel mirando il piè fermò  
 Dove, dov'è la fé che'l traditor giurò?  
 Fa che ritorni il mio amor com'ei pur fu,  
 O tu m'ancidi, ch'io non mi tormenti più.  
 (Miserella, ah più no, tanto gel soffrir non può.)

No, non vo' più ch'ei sospiri  
 Se non lontan da me,  
 No, no, che i suoi martiri  
 Più non dirammi, affé!

Perché di lui mi struggo  
 Tutt'orgoglioso sta,  
 Che sì, che sì se'l fuggo  
 Ancor mi pregherà?

Se ciglio ha più sereno  
 Colei che'l mio non è,  
 Già non rinchiude in seno  
 Amor si bella fé.

Né mai si dolci baci  
 Da quella bocca havrai,  
 Né più soavi; ah, taci,  
 Taci, che troppo il sai.



*Claudio Monteverdi, Italian composer, string player, and choirmaster, was a pioneer in opera. He helped lead the way to the new Baroque style of music featuring melody and bass line.*

## Come dolce hoggi l'auretta

Lusinga spira, spira e vien  
 A baciarmi lascivetta,  
 A baciarmi le guancie'l sen.

Gli Amoretti l'aura fanno  
 Quando l'ali spiegano al Ciel  
 Quando vanno, quando vanno  
 Della notte a squarciar il vel.

Ride il bosco, brilla il prato,  
 Scherza il fonte, festeggia 'l mar  
 Quando un fiato, quando un fiato  
 D'aura fresca s'ode spirar.

Entri pur nel nostro petto  
 O bell'aura nel tuo venir  
 Quel diletto, quel diletto  
 Che fa l'alme tanto gioir.

## The Nymph's Lament

O Love, she said, gazing at the sky, as she stood,  
 Where's the fidelity that the deceiver promised?  
 Make my love come back as he used to be  
 Or kill me, so that I will not suffer anymore.  
 (Poor her! She cannot bear all this coldness!)

I don't want to hear his sighs any longer  
 Unless he's far from me.  
 No! He will not make me suffer  
 Anymore, I swear!

He's proud  
 Because I languish for him.  
 Perhaps if I fly away from him  
 He will come to worship me again.

If the eyes of she who is not mine  
 Are more serene than mine,  
 O Love, she does not hold in her heart  
 A fidelity so pure as mine.

And you will not receive from those lips  
 Kisses as sweet as mine,  
 Nor softer. Oh, don't speak!  
 Don't speak! you know better than that!

## How sweet the breeze is today,

How soft its balmy breath;  
 How wantonly it kisses,  
 Kisses my cheeks and breasts.

'Tis cupids cause the breeze  
 when they soar in flight,  
 on outspread wings from heaven  
 to lift the veil of lights.

The forest smiles, the meadow shines  
 The fountain plays, the waves rejoice  
 at the first faint stilling of a cool  
 refreshing breeze.

When you come, oh balmy breeze,  
 may our hearts too be  
 Filled with that sweet delight  
 That you and every soul distill.





## Texts & Translations (continued)



Si dolce è' l tormento ch' in seno mi sta,  
 Ch' io vivo contento per cruda beltà.  
 Nel ciel di bellezza s' accreschi fierezza  
 Et manchi pietà:  
 Che sempre qual scoglio all' onda d' orgoglio  
 Mia fede sarà.

Per foco e per gelo riposo non hò.  
 Nel porto del Cielo riposo avrò.  
 Se colpo mortale con rigido strale Il cor m' impiagò,  
 Cangiando mia sorte Col dardo di morte  
 Il cor sanerò.

So sweet is the torment that lies in my heart,  
 that I live happily because of its cruel beauty.  
 May beauty's fury grow wide in the sky  
 without compassion;  
 for my devotion shall hold like a rock against  
 pride's unrelenting wave.

There is no rest for me in the warmth or the cold.  
 Only in heaven shall I find rest.  
 If the deadly strike of an arrow injured my heart,  
 I shall heal still, and change my destiny,  
 Death's very heart with the same arrow.



*Duchess Margherita Gonzaga  
 painting by Jean Bahuet.*

*Alfonso II d'Este and Margherita Gonzaga, the Duke and Duchess of Ferrara, established the concerto delle donne or "consort of ladies" in 1580. The singing ladies-in-waiting performed in the Duke's "secret music" chamber concerts. These paid performers who sang and performed up to six hours a day inspired numerous composers to write highly ornamented vocal lines in a wide range for two or three women's voices.*



*Duke Alfonso II d'Este painting  
 by Girolamo da Carpi.*

### The Andrews Sisters



*The Andrews Sisters  
 from top left: Maxene  
 Anglyn Andrews,  
 soprano; LaVerne  
 Sophia Andrews,  
 contralto; and Patricia  
 (Patty) Marie Andrews,  
 mezzo-soprano. They  
 sold an estimated 80  
 million records.*



*Fats Waller, American jazz  
 pianist, organist, composer and  
 singer. His innovative stride  
 style laid much of the basis for  
 modern jazz piano.*



## Texts & Translations (continued)



### **Bel pastor, dal cui bel guardo**

Spira foco ond'io tutt'ardo,  
M'ami tu? Sì cor mio.  
Com'io desio? Sì cor mio.  
Dimmi quanto? Tanto tanto.  
Come che? Come te, pastorella tutta bella.

Questi vezzi e questo dire  
Non fan pago il mio desire;  
Se tu m'ami, o mio bel foco,  
Dimmi ancor, ma fuor di gioco:  
Come che? Come te, pastorella tutta bella.

Vie più lieta udito avrei:  
T'amo al par degli occhi miei.  
Come rei del mio cordoglio  
Questi lumi amar non voglio,  
Di mirar non sazi ancora  
La beltà che sì m'accora.  
Come che? Come te, pastorella tutta bella.

Fa' sentirmi altre parole  
Se pur vuoi ch'io mi console.  
M'ami tu? Come la vita?  
No, che afflitta e sbigottita  
D'odio e sdegno e non d'amore,  
Fatt'albergo di dolore  
Per due luci, anzi due stelle  
Troppo crude, troppo belle.  
Come che? Come te, pastorella tutta bella.

Non mi dir più 'come te';  
dimmi 'io t'amo.' lo t'amo.  
Come me? No, ch'io stesso odio  
me stesso.  
Deh, se m'ami dimmi espresso.  
Sì cor mio. Com'io desio? Sì cor mio.  
Dimmi quanto? Tanto tanto.  
Quanto quanto? Oh, tanto tanto.  
Come che? Come te, pastorella tutta bella.

### **Handsome shepherd, whose fair eyes**

Breathe flames in which I burn,  
Do you love me? Yes, dear heart.  
The way I want you to? Yes, dear heart.  
Tell me how much. So, so much.  
How do you love me? I love you as I love you, my  
lovely shepherdess.

Your flattery and your reply  
Do not satisfy me.  
If you love me, oh handsome flame of mine,  
Tell me again, but seriously now:  
How do you love me? I love you as I love you, my  
lovely shepherdess.

I'd have been happier to hear you say,  
'I love you as much as I do my eyes.'  
Since they are guilty of my sorrow,  
I do not want to love my eyes,  
Which are still not weary of gazing  
At the beauty that breaks my heart.  
How do you love me? I love you as I love you, my  
lovely shepherdess.

Express yourself some other way  
If you want me to be consoled:  
Do you love me? Yes, dear heart. As you love life?  
No, for afflicted and bewildered  
By hatred and scorn, and not by love,  
My life is made an abode of pain  
On account of two eyes, or rather two stars,  
That are too cruel and too beautiful.  
How do you love me? I love you as I love you, my  
lovely shepherdess.

Stop saying, 'I love you as I love you';  
Just say, 'I love you'. I love you.  
As I do myself? No, for I feel nothing but hatred  
for myself.  
Ah, if you love me, tell me clearly.  
Yes, dear heart. The way I want you to?  
Yes, dear heart. Tell me how much. So, so much.  
But how much, how much? Oh, so, so much!  
How do you love me? I love you as I love you, my  
lovely shepherdess.

Check out our Musical Mish-Mash CD Sale in the foyer.

From Baroque to Brazil, madrigals to the great American songbook, Indian ragas to Austrian oompah bands, this assortment of over 400 CDs shows the wide world of music. All purchases benefit Seicento.



## Texts & Translations (continued)



**Movete al mio bel suon le piante snelle,**  
 Sparso di rose il crin leggiadro e biondo.  
 E, lasciato dell'Istro il ricco fondo,  
 Vengan l'humide ninfe al ballo anch'elle.

Fuggano in si bel dì nemi e procelle  
 D'aure odorate al mormorar giocondo  
 Fatt'eco al mio cantar, rimbombi il mondo  
 L'opre di Ferdinando eccelsi e belle.

**Let your slender feet move to my beautiful sound,**  
 Strewn with roses, and graceful blond hair.  
 And, let the moist nymphs, leaving the fertile  
 bottom of the Istros [ancient Greek name for the  
 Danube] river, join our dance at the ball.

Let clouds and storms flee into such a beautiful  
 cloud and long-winged seabirds.  
 May fragrant breezes and playful murmuring echo  
 my singing, resound with the great works and  
 noble feats of Ferdinand [the Holy Roman  
 emperor, king of Hungary and king of Bohemia].



*Band leader and composer Charlie Parker began playing saxophone at age 11 and joined the high school band at age 14. He was a master at improvisation and was the leading figure in the development of bebop. Parker is said to have spent three to four years practicing up to 15 hours a day.*

*One of the most prolific American songwriters from 1920s to the 1950s, Jimmy McHugh wrote over 500 songs including "I'm in the Mood for Love."*



*Marin Marais was a French composer and viola da gamba player whose works include five books of Pièces de viole and four operas. He primarily composed instrumental suites with basso continuo.*

### Become a Part of Seicento

There are many ways you can help support Seicento Baroque Ensemble, including volunteering for the many behind-the-scenes tasks that make performances like this possible. There are exciting opportunities to serve on our board or other committees, help us with publicity and fundraising, house an artist, even donate a vehicle. Auditions for new singers are held in August, but we are always interested in hearing from potential singers. **For more information about becoming a part of Seicento, please contact us at [info@seicentobaroque.org](mailto:info@seicentobaroque.org).**



*Scan to support Seicento*





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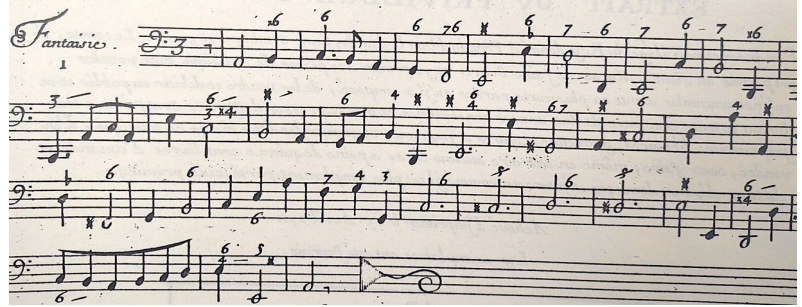
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Amanda Balestrieri



Numbers over a bass line (figured bass) indicate the chords that accompany the viola da gamba in the “Fantasie” from the “Suite in A minor” by Marin Marais.



Numbers over a melody line show the players what chords to play to accompany Charlie Parker’s “Scrapple from the Apple.”



Soprano part book for the trio “Come dolce hoggi l’auretta” as originally published in Madrigali e canzonetta a due e tre voci, Monteverdi’s ninth book of madrigals (Venice, 1651). The trio is an example of music written for the emerging popularity of women’s ensembles.



# The Performers



English **soprano AMANDA BALESTRIERI** can be heard on the soundtrack of *Amadeus* and has sung under the batons of Neville Marriner,



Christopher Hogwood, Leonard Slatkin, and Peter Phillips. She has been a frequent soloist with the leading early music ensembles throughout the U.S. In 2009 she moved to Denver and appeared with numerous area symphony orchestras and ensembles.

Ms. Balestrieri taught at the University of Virginia and Denver's Regis University, served as Artistic Director of Seicento for five seasons, and recently moved back to the Washington, D.C., area. She remains Artistic Director of Cadmus and has recorded with the Dorian, Koch, and Virginia Arts labels.

**TINA CHANCEY** is a performer, educator, and scholar. A former chair of the Early Music America Education Committee, she has been a presenter at Orff-Schulwerk, ASTA, MENC, and Chamber Music America national conferences. Since 1985, she has given workshops and assemblies in the D.C. public schools through the Washington Performing Arts Society's "Concerts in Schools" program and Young Audiences Maryland. A participant in the Kennedy Center



Education Department's seminar, "Artists as Educators: Creating Teachers' Workshops," Dr. Chancey recently presented a

teachers' workshop integrating music, literature, and art on "Fame and Folly" with Rebecca Arkenberg at the Metropolitan Museum of Art. She represented the Smithsonian Institution in a week-long educational residency in Long Beach, California.

A founding member and co-director of Hesperus, an early/traditional music ensemble that tours nationally and internationally, she is also a former member of the Folger Consort and the Ensemble for Early Music. A multi-instrumentalist, she plays early and traditional bowed strings. The National Endowment for the Arts has supported her debut performances on the French baroque pardessus de viole at the Kennedy Center and Weil Recital Hall at Carnegie Hall.

Dr. Chancey attended Oberlin College, received master's degrees from Queens College and New York University, and a PhD from the Union Institute. Her articles on early and traditional music appear in scholarly and popular publications. She has recorded for a score of labels from Arabesque to Windham Hill. She also produces recordings for others and runs the "SoundCatcher: Play by Ear" workshop. She has received a lifetime education achievement award from Early Music America.

**MARK DIAMOND's** hard-grooving acoustic **bass** sound was birthed in the New York area, where he learned to play many musical styles. In 1980 he moved to Colorado with the band Arabesque, and has since been a sought-after sideman on over 100 albums, including Grammy award winner Tim O'Brien, Mollie O'Brien, Sally Taylor, (daughter of James and Carly), James Van Buren with Richie Cole, Keith Oxman, Mary Flower, and Mary Ann Moore. He has played for President Bill Clinton and other luminaries over the years.



Mr. Diamond has toured Europe, regularly appears at festivals and clubs across the country, and has performed with legendary performers such as Earl Klugh, Nnenna Freelon, Spike Robinson, Richie Cole, James Moody, Ernestine Anderson, Ben Sidran, Peter Rowan, Kenny Loggins, Henry Butler, Fred Wesley, Buddy





## The Performers (continued)



Tate, Bruno Carr, Eddie Kirkland and Mark Hummel, and New York-based jazz vocalists Allan Harris and Tom Lellis. Mark has opened shows for B.B. King, Kenny Rogers, Wilson Pickett, Koko Taylor, Buddy Guy, and Junior Wells, to name a few.

**STAFFORD HUNTER** is a multi-Grammy-nominated **trombonist** and seashell player from Philadelphia. He lived in New York City for almost 30 years and has performed and/or recorded with the likes of Clark Terry, McCoy Tyner, Roy Hargrove, Frank Foster, Lester Bowie, Amy Winehouse, Toshiko Akiyoshi, Dionne Warwick, Donald Byrd Dance Troupe, Lenny Kravitz, Oliver Lake, Orrin Evans' Captain Black Big Band, Steve Turre & Sanctified Shells, and was a member of the Duke Ellington Orchestra for 21 years. Mr. Hunter performed at President Bill Clinton's inaugural, modeled for *L'Uomo Vogue* (Italian *Vogue* magazine for men) and appeared in a Diet Coke commercial that featured Elton John.



Chorale, Harvard-Radcliffe Chorale, Boston Light Opera, Boston Summer Opera Theater, and Playwrights' Platform.

**WESLEY LEFFINGWELL** is a **keyboardist** based in Denver, Colorado. Recent performances have included appearances with the Colorado Symphony Orchestra, Greeley Philharmonic, Boulder Philharmonic, Breckenridge Music Festival, Bravo! Vail, Ainomae Ensemble, Playground Ensemble, The Spirituals Project, Baroque Chamber Orchestra of Colorado, Boulder Bach Festival, Pro Musica Colorado, Colorado Bach Ensemble, Seicento Baroque Ensemble, and Cadmus. As a jazz musician, he has performed at Dazzle Jazz, KUVO, Porgy and Bess Vienna, Summit Jazz Festival, Sacramento Jazz Festival, and Evergreen Jazz Festival. Traditional jazz was his gateway to becoming a professional musician, and he later explored the wider world of jazz history and jazz-adjacent styles before (eventually) classical piano and then the harpsichord demanded his full attention.



*Richard Saxon Photography*

**ANN JEFFERS, soprano,** is honored to join the Seicento family. After a hiatus for a second career as a cancer genetic counselor, she resumed studying voice in 2021 with Dr. Juliana Bishop Hoch, and has sung with Loveland Opera Theater, and at the National Universalist Memorial Church in Washington,

D.C. She is currently a member of the Rocky Mountain Chamber Singers. Her previous experience includes solo performances with many Boston-area organizations, including Boston Early Music Festival, Boston Cecilia, Masterworks

Mr. Leffingwell has held staff positions at the University of Denver and Regis University, and he is currently Music Director at St. Aidan's Episcopal Church in Boulder. In 2023 he attended The Emmanuel Bach Institute in Boston and the American Bach Soloists Summer Academy. He is pursuing his DMA in harpsichord at CU-Boulder. In April/May of 2024, he will serve as Assistant Conductor/Harpsichordist for Opera Neo's production of Handel's *Rodelinda* in San Diego. He and Amanda Balestrieri are slated in June to present a lecture/recital at the 2024 Conference for the Historical Keyboard Society of North America, taking place in Colonial Williamsburg, Virginia.



## The Performers (continued)



**REX (PAK YUE) MAN** is a **countertenor** from Hong Kong. He is currently a graduate voice student at Lamont School of Music. Recent solo performances include Smeton from Donizetti's



*Anna Bolena* with Lamont Opera Theater, Martini's *Domine ad adjuvandum me* with Lamont Chorale, and Cole Redus's *Yosef and the Counseling Angel* (world premiere) with Holy Trinity United Methodist Church in Denver. He has also been the soloist in Mozart's

*Coronation Mass* and *Regina Coeli*. In spring of 2024, he will sing the leading role (Oberon) in Britten's *A Midsummer Night's Dream* at Lamont Opera Theater.

Mr. Man's voice teachers include Catherine Kasch, Ian Howell, Quinn Ankrum, and Matthew Giallongo. In addition to singing, Rex is a professional choral conductor. He has conducted Cincinnati Camerata and The Hong Kong Bach Choir, and led several church choirs in Ohio. He holds two master's degrees in Choral Conducting and Music Theory from the College-Conservatory of Music, and a bachelor's degree in Music from Hong Kong Baptist University. Outside of music making, Rex is a passionate cook who enjoys exploring a variety of cuisines.

### Mezzo-soprano **GABRIELLE**

**RAZAFINJATOVO**, celebrated for her expressive musicality and rich vocal tone, is an active performer and teacher in Colorado's Front Range. Notable achievements include second



place in the University of Colorado Boulder College of Music Honors Competition, multiple finalist awards in the Denver Lyric Opera Guild Competition for Colorado Singers, and finalist in the Colorado Bach Ensemble's

Competition for Young Artists. Ms. Razafinjatovo has performed operatic roles with Boulder Opera Company, Opera Fort Collins, and Western Plains Opera. She is an accomplished choral singer and soloist, performing in concert with groups including Seicento Baroque Ensemble, Boulder Chamber Orchestra, and Central City Opera. In addition to her performance career, she maintains a private voice and piano studio.

Born in Newport News, Virginia, and raised in the Washington, D.C. area, **HAROLD SUMMEY, JR.**, started playing **drums** and percussion at age 13. He has degrees from Hampton and Howard Universities, and studies at Eastman School of Music. He has crafted

a career that spans decades, genres, and continents, and has performed with Sonny Rollins, Clark Terry, Buck Hill, Harold Mabern, Eric Alexander, Gunther Schuller, Wynton Marsalis, Geri Allen, Pat Metheny, Whitney Houston, James Moody, John Hicks, David "Fathead" Newman, Don Braden, Brian Lynch, Charlie Young, Tim Warfield, Walt Weiskopf, Terrell Stafford, Nick Brignola, Ray Charles, Patti Austin, Aaron Neville, Paul Carr, Bobby Watson, Frank Sinatra, Jr., Arlo Guthrie, and Hilton Ruiz.



Ensembles he has played with as percussionist and/or soloist include The Cleveland Orchestra, The Virginia Symphony, The American Festival Pops Orchestra, The Airmen of Note, The Navy Commodores, The Army Blues Jazz Ensemble, The Smithsonian Jazz Masterworks Orchestra, The Annapolis Symphony, and The Maryland Symphony. Mr. Summey is retired from The United States Army Band "Pershing's Own" in Washington, D.C., where he performed as percussionist and soloist with the Concert Band from 2000-2020. He was also a member of The United States Navy Band in Washington, D.C.



## The Performers (continued)



from 1989 to 1993. He has performed in the theater as percussionist with the Kennedy Center Opera Orchestra on *The Phantom of the Opera* and as drummer on the musical adaptation of the award-winning book, *Bud, Not Buddy*.

Mr. Summey was the first prize winner of the Thelonious Monk International Jazz Competition in 1992. As an educator, Harold has done clinics and master classes for the Thelonious Monk Institute of Jazz (now the Herbie Hancock Institute of Jazz) in the United States and abroad, as well as at Hampton University, Howard University, George Mason University, and The University of Colorado Boulder. Most recently, he was a member of the faculty at Howard University, American University, and George Mason University.

**EVANNE BROWNE** is the founding Artistic Director of Seicento Baroque Ensemble, Colorado's only choir to specialize in historically informed performances of 17<sup>th</sup>- and 18<sup>th</sup>-century music, and to perform almost exclusively with authentic instruments. In her tenure, she has researched and programmed rarely performed choral works, including music from the Kremser archives (Czech Republic); a scripted concert about arts patron Queen Christina of Sweden; oratorios of Charpentier and Carissimi; music of colonial Latin America and the New World; Handel's *Dixit Dominus*; and the Western

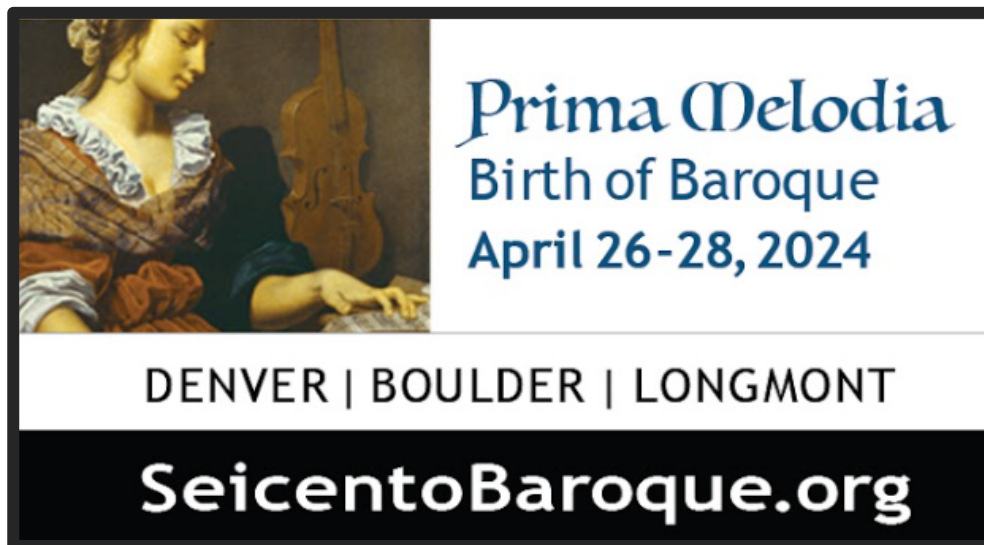
Hemisphere premier of the De Lalande *Dies Irae*. Ms. Browne is the only person in Colorado to have conducted the challenging Monteverdi *Vespers of 1610*, which Seicento presented in 2015.

Outside of Seicento, Ms. Browne has conducted major works from Bach to Britten to Brubeck in various positions, including as director of music at First United Methodist Church of Boulder. She was assistant music director for the Washington (D.C.) Revels, for whom she occasionally

composed, and frequently arranged, music for voices and handbells. A graduate of Colorado Business Community Leadership Arts program based in Denver, she is a recipient of a Boulder County Arts Association individual Neodata award for bringing artistic excellence to Boulder County. Ms. Browne holds a Bachelor of Music from Trinity University and a Master of Music from the Shepherd School of Music at Rice University. She studied Baroque performance practices under Max von Egmond at the Sweelinck Conservatory in Amsterdam, the Netherlands.



Richard Saxon Photography



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