Barbarini’s Tambourine

 Nash Baroque

 St. Clement’s Episcopal Church

 Berkeley, CA

 June 11, 2022

Deuxiéme Suite en D majeur \*\*\*\*\*\*\*\*\* Louis Caix d’Herveloix (1670-1759)

from Pièces pour la Flute-Traversiere, 1726

Prelude

Muzette

Rossignol

L’Henriette

L’Angelique

Les Petites Doits

Chaconne in C Major \*\*\*\*\*\*\*\*\* Louis Couperin (c1626-1651)

Suite in e minor \*\*\*\*\*\*\*\*\* Marin Marais (1656-1728)

Courante

Sarabande a l’éspagnol

Rondeau Champêtre

Minuet from Dardanus, Act III (1739) \*\*\*\*\*\*\*\* Jean-Phillipe Rameau ( 1683-1764)

Air trés vif pour “Les Plaisirs” from Dardanus, Prologue

“La Timide” from Concert III, Pièces de Clavecin en Concert (1741)

Air Gracieux from Dardanus, Act II

Air Gai en Rondeau from Dardanus, Act III

“Tambourin” from Concert III, Pièces de Clavecin en Concert

 Vicki Melin, traverso

 Farley Pearce, viola da gamba

 Katherine Heater, harpsichord

 Irenie Melin-Gompper, dance

 Choreography by Jennifer Meller, Artistic Director, Dance Through Time

 Dance and Stylistic Coach, Carly Fox of New York Baroque Dance Company

**Katherine Heater**, early keyboards, plays locally with early music groups such as Voices of Music, Philharmonia Baroque Orchestra and Musica Pacifica. She has performed throughout the United States, including with The Los Angeles Philharmonic, the Sun Valley Summer Symphony in Idaho and at the the Bloomington Early Music Festival, and the Tropical Baroque Festival of Miami. She received an Arts Bachelor from the University of California, Berkeley in music and a Masters of Music in historical performance from Oberlin Conservatory. At the Sweelinck Conservatorium in Amsterdam Ms. Heater studied harpsichord with Bob van Asperen and fortepiano with Stanley Hoogland. Also an active teacher, Ms. Heater teaches harpsichord at UC Berkeley, the Crowden Center, as well as privately.

**Vicki Melin** Classical, Baroque and Renaissance Flutes, has performed in early music groups throughout the U.S. and the Bay area such as the American Bach Soloists, with the ABS Academy in the San Francisco Bach Festival, Voices of Music, Musica Angelica (L.A.), Live Oak Baroque Orchestra, and California Bach Society. Ms Melin attended Boston University for her Masters of Music, studying with Christopher Krueger and The Royal Conservatory of Music in Den Hague, The Netherlands, where she received an Advanced Diploma in Performance, studying with Wilbert Hazelzet.  Ms. Melin lives in San Francisco and teaches baroque flute privately and at UC Berkeley. She also thoroughly enjoys teaching young people every Summer at the SFEMS Music Discovery Workshops.

**Farley Pearce** is a San Francisco freelance musician who plays cello, viols, violone, and contrabass. He has played with the baroque orchestras of Vancouver, Portland, San Francisco, and Los Angeles, and is a member of the Voices of Music ensemble and the Sex Chordae Consort of Viols. He also has appeared with ABS, Archetti, Magnificat!, Musica Pacifica, Marin Baroque, and the Albany Consort, as well as symphony orchestras in the Bay Area. His frequent recitals have featured old and new music for period contrabass as well as late 18th century music for viol and fortepiano. He also performs often on the church bass, most recently on a Music Sources program with Sigiswald Kuijken.

**Irenie Melin-Gompper** currently lives and in New York City, and is in the Alvin Ailey Professional Division program, studying contemporary dance, ballet and modern techniques such as Graham and Horton. She previously studied ballet for 7 years at the San Francisco Ballet School and at Summer Intensive courses such as the Bolshoi Ballet and the Royal Danish Ballet School in Copenhagen. Having begun her forays a few years ago into historical dance, she has studied with Jen Meller, Artistic Director of Dance Through Time and has taken master classes with Phillippa Waite director of Consort de danse Baroque and both Catherine Turocy and Carly Fox of the New York Baroque Dance Company.

**Jen Meller,** choreography, is a musician and dancer, and enjoys exploring connections between the two disciplines. She works with early music ensembles in the Bay Area to create performances and events centered around early dance and music. She has taught master classes in historical dance at UC Davis, UC Berkeley, St. Mary’s College, Dominican University, and College of the Pacific and works regularly in collaboration with the Educational Department of the Philharmonia Baroque Orchestra & Chorale, with the San Francisco Early Music Society, and is Professor of Baroque Dance at the San Francisco Conservatory of Music. Jennifer teaches Baroque Dance classes at ODC in San Francisco and became Artistic Director of Dance Through Time in 2019.

Nash Baroque is proud to be an affiliate ensemble of the San Francisco Early Music Society