



**PAUL O'DETTE
RENAISSANCE AND
BAROQUE LUTES**

**GUEST ARTIST CONCERT SERIES
ORGAN HALL
MONDAY, MARCH 19, 2007 • 7:30 PM**

MUSIC

 **Herberger College**
of Fine Arts

ARIZONA STATE UNIVERSITY

Few instrumentalists establish themselves with such firm authority as **Paul O'Dette** has on the lute. He has been described him as "the clearest case of genius ever to touch his instrument." (Toronto Globe and Mail) One of the most influential figures in his field, O'Dette has helped define the technical and stylistic standards to which twenty-first-century performers of early music aspire. In doing so, he helped infuse the performance practice movement with a perfect combination of historical awareness, idiomatic accuracy, and ambitious self-expression. His performances at the major international festivals in London, Paris, Montpellier, Amsterdam, Utrecht, Bruges, Antwerp, Berlin, Munich, Vienna, Innsbruck, Prague, Bremen, Dresden, Milan, Florence, Geneva, Madrid, Barcelona, Tenerife, Copenhagen, Oslo, Cordoba, St. Petersburg, Moscow, Boston, Los Angeles, Vancouver, Berkeley, Montevideo, Buenos Aires, Melbourne, Tokyo, etc. have often been singled out as the highlight of those events. Though best known for his recitals and recordings of virtuoso solo lute music, Paul O'Dette maintains an active international career as an ensemble musician as well, performing with many of the leading early music soloists and ensembles. He is a member of the acclaimed continuo ensemble Tragicomedia.

Paul O'Dette has made more than 120 recordings, many of which have been nominated for Gramophone's "Record of the Year" Award. "The Bachelor's Delight: Lute Music of Daniel Bachelel" was nominated for a Grammy this year as "Best Solo Instrumental Recording." "The Complete Lute Music of John Dowland" (a 5-CD set for harmonia mundi), was awarded the prestigious *Diapason D'or de l'année*, while "The Royal Lewters" has received the *Diapason D'or*, a *Choc du Monde de la Musique*, a 5-star rating in *BBC Music Magazine*, 5-star rating in *Goldberg* and a perfect score of 10 from *ClassicsToday.com*. Mr. O'Dette has performed in radio and television broadcasts throughout the world.

Recently, Mr. O'Dette has been active conducting Baroque operas. In 1997 he led performances of Luigi Rossi's *L'Orfeo* at Tanglewood, the Boston Early Music Festival (BEMF) and the Drottningholm Court Theatre in Sweden with Stephen Stubbs. Since 1999 they have co-directed performances of Cavalli's *Ercole Amante* at the Boston Early Music Festival, Tanglewood, and the Utrecht Early Music Festival, Provenzale's *La Stellidaura Vendicata* at the Vadstena Academy in Sweden, Monteverdi's *Orfeo* and *L'Incoronazione di Poppea* for Festival Vancouver, Lully's *Thésée*, Conradi's *Ariadne* (Hamburg, 1691) and Mattheson's *Boris Goudenow* for the Boston Early Music Festival and Tanglewood. Their recording of Conradi's *Ariadne* was nominated for a Grammy as best opera recording in 2006. The first-ever recording of Lully's *Thésée* will be released this May, followed in the Fall by the first recording of Lully's *Psyché*. Paul O'Dette has guest conducted Baroque orchestras throughout Europe, America and Canada.

In addition to his activities as a performer, Paul O'Dette is an avid researcher, having worked extensively on the performance and sources of seventeenth-century Italian and English solo song, continuo practices and lute technique, the latter resulting in a forthcoming book co-authored by Patrick O'Brien. He has published numerous articles on issues of historical performance practice and co-authored the Dowland entry in the *New Grove Dictionary of Music and Musicians*.

Paul O'Dette is Professor of Lute and Director of Early Music at the Eastman School of Music and Artistic Director of the Boston Early Music Festival.

Program

**I cannot keepe my wyfe at howme
Up Tails All** Anonymous

Robin Hood Mr. Ascue
John com Kisse mee Now Anonymous

Saltarello quarto (1599) Simone Molinaro
Fantasia quinta (c. 1565-1615)
Ballo detto il Conte Orlando
Saltarello del predetto ballo
Fantasia nona

Branle Simple Francese (1599) Giovanni Antonio Terzi
Fantasia in modo di Canzon Francese (fl. 1580-1620)
Pass'e mezzo ultimo
Gagliarda del Pass'e mezzo

The King of Denmark's Galliard John Dowland
Lachrimae Pavan (1563-1626)
The Earl of Essex, his Galliard
Mignarda
Fantasia

There will be a 10-minute intermission

Partitia in E Major Johann Sebastian Bach
(transposed to F Major) BWV 1006a (1685-1750)
Prelude
Loure
Gavotte en Rondeau
Minuet I & II
Bourée
Gigue

Sonata in G Minor, BWV 1001 Johann Sebastian Bach
Adagio
Fuga-Allegro
Sicilliana
Presto

Eight-course lute by Paul Thomson, Bristol, 1991 after Vendelio Venere (1582)
13-course Baroque lute by Andrew Rutherford, New York, 2002 after Sebastian Schelle (1727)

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Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode.
Thank you.



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