

MSAB Individual Grant

Concert 2: Songs from France

Chelsie Propst, soprano
Miriam Scholz Carlson, violin & vielle
Theresa Elliott, violin
Maryne Mossey, viola da gamba
Michael Thomas Asmus, harpsichord

Monday 6 September 2021

Program

Introduction to the program		by Michael
Introduction to Lefebvre I		by Michael
Cantatille: Les voeux inutiles (1750)	Louis-Antoine Lefebvre (c.1700–1763)	
Introduction to Le Châtelain de Coucy		by Chelsie
Li nouveiauz tanz	Châtelain de Coucy	
Introduction to Caccini		by Chelsie
Li nouveiauz tanz from <i>Chansons du Châtelain de Coucy</i> (1830)	arr. Louis-François Perne (1772–1832)	
Introduction to Lefebvre II		by Michael
Cantatille: Delphire (1753)	Barbara Strozzi (1619–1677)	

Michael Thomas Asmus is a fiscal year 2021 recipient of a Creative Support for Individuals grant from the Minnesota State Arts Board. This activity is made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the arts and cultural heritage fund.

About the Musicians



Chelsie Propst (soprano) is an active performer of early music currently living in Madison, WI. She regularly sings with the Mirandola Ensemble (Minneapolis, MN), Transept (Sioux Falls, SD), the Wisconsin Baroque Ensemble (Madison, WI), the Madison Bach Musicians, and the Madison Choral Project. Chelsie was also a member of the Rose Ensemble for several years. She has performed on stage with various early music ensembles, including Liber, Piffaro, Dark Horse, and Incantare. In addition to her ensemble work, Chelsie performs as a recitalist and concert soloist, most recently as a featured artist with the Western Piedmont Symphony (Hickory, NC). Stage appearances include *Second Woman* and *Belinda* in Purcell's *Dido & Aeneas*, *L'Amour*

in Rameau's *Pygmalion*, and *Donna Elvira* in Mozart's *Don Giovanni*. Upcoming solo performances include Samuel Barber's *Knoxville: Summer of 1915* with the Western Piedmont Symphony. She is currently pursuing a PhD in Historical Musicology at the University of Wisconsin-Madison.



Miriam Scholz-Carlson lives in Minneapolis, MN where she plays regularly with Lyra Baroque Orchestra, The Bach Society of Minnesota, Flying Forms, Oratory Bach, Consortium Carissimi, and other local groups, as well as The Newberry Consort in Chicago. She was a founding member of Glorious Revolution Baroque.

As a music director, Miriam selected, arranged and performed Elizabethan music for Great River Shakespeare Festival's regional premier of Shakespeare in *Love* in the summer of 2018. She teaches both privately and at St. Olaf College and has trained as a teacher of the Alexander Technique and Learning Methods in order to help musicians perform with greater ease and efficiency.

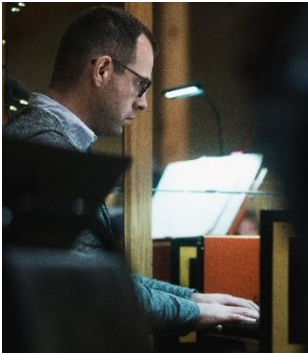
Theresa Elliott, violinist, is currently a member of the Lyra Baroque Orchestra, the Minneapolis Pops Orchestra, and the Aurora and the Birchwood String Quartets. Other baroque organisations she has performed with include the Bach Society of MN, and more recently La Grande Bande. She has also performed with Music St. Croix, Arius Chamber Music Society, and the Duluth-Superior Symphony Orchestra, and at Mystic Lake Casino, and with the MN State Fair Orchestra, and several years with the Starkey Hearing Aid Foundation Celebrity Gala Fundraising Event Big Band Orchestra. Another avenue of performance has been with several theaters which include; Artistry, Chanhassen Dinner Theater, The Children’s Theater Company of Minneapolis, the Ordway, the Guthrie, and Theater Latte Da. Theresa received her Bachelor of Music Degree in Violin Performance from the University of Minnesota.



Hailed by the Minneapolis Star Tribune as “nimble expressive” and possessing “warmth and sensitivity”, Baroque cellist and violist da gamba, **Maryne Mossey**, is an active performer and teacher based in the Twin Cities. She has performed regularly at venues ranging from Carnegie Hall and Merkin Concert Hall in New York, to the Baroque Room and Sundin Music Hall in Minnesota, with such ensembles as Ensemble 212, the New York Youth Symphony, and the South Dakota Symphony Orchestra. On Baroque cello and viola da gamba, she currently plays with La Grande Bande, and Lyra Baroque Orchestra, as well as other collaborative early music projects around the upper midwest.



Maryne was selected as violist da gamba for the 2019 American Bach Soloists Academy. She has also performed at workshops for the Amherst Early Music Festival and International Baroque Institute at Longy. Maryne’s teachers have included cellists Jerome Carrington (Juilliard Pre-College), Clive Greensmith (Tokyo String Quartet), and Marcy Rosen (Queens College). Her studies in early music have been with Julie Elhard, Sarah Cunningham (Juilliard), and Phoebe Carrai (Juilliard). She holds a Bachelor of Music degree from Queens College and a Masters from the University of Minnesota. Maryne plays on an 1806 Thomas Dodd cello and a 1991 François Bodart viola da gamba. Maryne resides in St. Paul with her two Italian greyhounds.



Harpichordist & Conductor, **Michael Thomas Asmus**, is currently studying at Stony Brook University for a Doctor of Musical Arts degree in Harpsichord Performance with Arthur Haas. As a conductor, he has been praised as a “conscientious [conductor]” with “a natural talent” and “a bright future” by audiences and ensembles alike. He has been lauded as a “versatile” continuo player (CNVC.org) with “judicious, rhythmically supple harpsichord playing” (Star Tribune). He is consistently lauded by his colleagues as a great musical collaborator.

Since June 2011, Michael has acted as the Music and Artistic Director of La Grande Bande, a non-profit, period instrument orchestra and chorus he founded in the same year. La Grande Bande will produce its first full concert series for the 2019–2020 season.