



Jeffrey Thomas, Music Director  
*The finest music. The finest interpretation.*

For Immediate Release

## **Bach, Handel, and Vivaldi**

Conducted by Jeffrey Thomas

**Guest Soloists: Mary Wilson (soprano), Johanna Novom (violin), Corey Jamason (harpsichord)**

**April 16-19, 2010 in Belvedere, Berkeley, San Francisco, and Davis**

(March 12, 2010 – San Francisco, CA) **American Bach Soloists** wrap up their 2009-2010 season with a concert featuring **virtuoso works by Bach, Handel and Vivaldi**. The American Bach Soloists (ABS) is joined by acclaimed guest artists in this season-finale performance of four baroque masterpieces.

**Johanna Novom**, winner of American Bach Soloists' 2008 Young Artists Competition, plays Bach's *Concerto in A Minor for Violin*. This celebration of baroque masters also features renowned harpsichordist **Corey Jamason** in *Bach's Concerto in D Minor for Harpsichord*. Soprano **Mary Wilson**, who has earned standing ovations in her performances with ABS, is the featured soloist in Handel's solo cantata "Delirio amoroso", and Vivaldi's pyrotechnical motet, "In furore iustissimae irae."

A free, pre-concert lecture – "Insights" – by Musical Director **Jeffrey Thomas** will begin one hour prior to each performance. These performances are generously sponsored by John & Lois Crowe and Jan Goldberg.

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**CALENDAR LISTING** (hi-res photos can be downloaded from [americanbach.org/press](http://americanbach.org/press))

**What:** **Bach, Handel, and Vivaldi**  
**Who:** **American Bach Soloists**  
Jeffrey Thomas, Conductor  
Guest soloists: Mary Wilson (soprano), Johanna Novom (violin), Corey Jamason (harpsichord)

**Date (1):** **Friday, April 16 @ 8:00pm** (Pre-Concert Lecture, at 7pm)  
**Venue (1):** St. Stephen's Church (3 Bayview Avenue at Golden Gate in **Belvedere**)

**Date (2):** **Saturday, April 17 @ 8:00pm** (Pre-Concert Lecture at 7pm)  
**Venue (2):** First Congregational Church (2345 Channing Way @ Dana Street in **Berkeley**)

**Date (3):** **Sunday, April 18 @ 7:00pm** (Pre-Concert Lecture at 6pm)  
**Venue (3):** St. Mark's Lutheran Church (1111 O'Farrell Street @ Franklin in **San Francisco**)

**Date (4):** **Monday, April 19 @ 8:00pm** (pre-concert lecture at 7pm)  
**Venue (4):** Davis Community Church (412C Street @ Fourth, Davis)

**Tickets:** \$20 - \$45 general; \$18 - \$40 for students, seniors, children

**Box Office:** (415) 621-7900 and [americanbach.org](http://americanbach.org)

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## AMERICAN BACH SOLOISTS: Guest Artists in BACH, HANDEL, AND VIVALDI

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**MARY WILSON** (soprano) is acknowledged as one of today's most exciting young artists. Cultivating a wide-ranging career singing chamber music, oratorio and operatic repertoire, her "bright soprano seems to know no terrors, wrapping itself seductively around every phrase." ([Dallas Morning News](#))

Engagements during the current season include the role of Oriana in Handel's *Amadigi di Gaula* with Boston Baroque, Beethoven's Symphony No. 9 with the Dayton Philharmonic, Mahler's Symphony No. 4 with the Buffalo Philharmonic, Haydn's *Lord Nelson Mass* with the Kansas City Symphony, and *Messiah* with Nicholas McGegan and the Detroit Symphony and with the Cleveland Orchestra. She sings *Carmina Burana* and Mozart's *Exultate Jubilate* with the Quad Cities Symphony, Bach's Mass in B Minor and Mozart's Requiem with the Florida Bach Festival, *Carmina Burana* with the Boulder Philharmonic, Monteverdi's *Vespers of 1610* with Boston Baroque, Mozart's Requiem with the Cedar Rapids Symphony, Bach's *St. John Passion* with Musica Angelica, and joins St. Olaf College for a distinguished alumni recital and American Bach Soloists for a concert of Handel and Bach.

In high demand on the concert stage, she has most-recently appeared with the Los Angeles Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony Orchestra, Cincinnati Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, Detroit Symphony, Delaware Symphony Orchestra, San Antonio Symphony, Jacksonville Symphony, Virginia Symphony, Buffalo Philharmonic, Dayton Philharmonic, VocalEssence, and at the Hollywood Bowl. She has worked with conductors including Nicholas McGegan, Bernard Labadie, Martin Pearlman, Martin Haselböck, JoAnn Falletta and Leonard Slatkin. An exciting interpreter of Baroque repertoire, especially Handel, she has appeared with Musica Angelica, American Bach Soloists, Boston Baroque, Grand Rapids Bach Festival, Bach Society of St. Louis, Baltimore Handel Choir, Florida Bach Festival, and the Carmel Bach Festival.

On the opera stage, she is especially noted for her portrayals of Zerbinetta in *Ariadne auf Naxos*, Susannah in *Le Nozze di Figaro*, and Gilda in *Rigoletto*. She has created leading roles in North American and World premiere performances of Dove's *Flight (Controller)*, Glass' *Galileo Galilei* (Grand Duchess Christina) and Petitgirard's *Joseph Merrick dit L'Elephant Man* (Le Colorature). She has appeared most-recently with Opera Theatre of St. Louis, Minnesota Opera, Boston Lyric Opera, Dayton Opera, Arizona Opera, Tulsa Opera, Brooklyn Academy of Music and the Goodman Theatre.

**JOHANNA NOVOM** (violin) received her Master's in Historical Performance from Oberlin Conservatory, where she studied on both modern and period instruments with Marilyn McDonald. Johanna performs a full season of chamber and orchestral programs with Apollo's Fire, the Cleveland Baroque Orchestra, and will make her solo debut with the American Bach Soloists next year as a First Prize winner of the American Bach Soloists' International Young Artists' Competition for Baroque Violin. She plays regularly with Julie Andrijeski in NYS Baroque, and has recently recorded with Apollo's Fire and Concert Royal.

**COREY JAMASON** (harpsichord and organ) was named Artistic Director of the San Francisco Bach Choir in the spring of 2007, becoming the choir's third director in its 72 year history. As a harpsichordist and chamber music collaborator Jamason is active throughout the United States and Europe. About a recent performance the Los Angeles Times wrote, "Jamason's clear-headed performance of the Italian Concerto rang in our ears....(he) navigated easily through the work's contrapuntal maze and gave it the careful, due balance of objective detachment and lofty passion." Jamason has appeared numerous times on NPR's Performance Today and has performed the *Goldberg Variations* and *The Well-Tempered Clavier* throughout the United States.

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**COREY JAMASON** (harpsichord and organ) continued

Chamber music collaborations have included performances with Jean- Pierre Rampal, Wieland Kuijken, Eva Legêne, Eliot Fisk, and Marion Verbruggen. He has appeared as a concerto soloist with American Bach Soloists, Musica Angelica, Camerata Pacifica, and in collaboration with Joseph Silverstein at the Music in the Vineyards Festival. He has performed with a variety of other ensembles including LA Opera, Philharmonia Baroque Orchestra, San Francisco Symphony, El Mundo, and with members of the Bach Aria Group as well as festival appearances including the Berkeley and Bloomington Early Music Festivals, Bach Aria Festival, San Luis Obispo Mozart Festival, Whidbey Island Chamber Music Festival, and the Norfolk Chamber Music Festival. Jamason also co-directs the ensemble Theatre Comique, which specializes in recreating late nineteenth and early twentieth century American musical theatre. In May 2007 he conducted performances of Monteverdi's *Orfeo* at the Bloomington Early Music Festival in celebration of the 400th anniversary of the opera's premiere. Born in New York City, he received degrees in music from SUNY College at Purchase, Yale University, where he was a student of Richard Reppann, and from Indiana University's Early Music Institute, where he received a Doctor of Music degree. Recent recordings include performances with the violinist Gilles Apap, El Mundo, and with American Bach Soloists. Since 2001 he has been a member of the faculty of the San Francisco Conservatory of Music.

**AMERICAN BACH SOLOISTS**

Founded in 1989, the American Bach Soloists (ABS) continue to introduce audiences to the masterworks of Bach and his contemporaries – as well as little-known gems from the Baroque and early-Classical eras – through historically informed performances using leading instrumental and vocal interpreters of Baroque music. Under the leadership of Co-founder and Music Director Jeffrey Thomas the ensemble has become a veritable “Who’s Who” of early music specialists and has been called “superbly musical,” and “a breath of fresh air.”

ABS’ virtuoso performances with the “sounds of remarkable transparency and body” have earned ABS recognition as “the best American specialists in early music.”

The American Bach Soloists are recipients of major grants from Grants for the Arts/San Francisco Hotel Tax Fund, The William & Flora Hewlett Foundation, the James Irvine Foundation, the Marin Community Foundation, the Charles Hosmer Morse Foundation, the E. Nakamichi Foundation, The William E. & Aenid R. Weisgerber Foundation, The Wallis Foundation, and the Phyllis C. Wattis Foundation.

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