



The London Soloists Ensemble, for whom Leonard Salzedo wrote the Concerto. It was a birthday present for Rucky van Mill, seated at the harpsichord. Leftmost is Nicholas Roth, Rucky's husband and the director of the ensemble. Second from the right is composer Leonard Salzedo.



Celebrating 50 years: 1974-2024



the albany consort

At BFX
Thursday June 13 at 11
Christian Science Organization
2601 Durant, Berkeley

Arts in Palo Alto
Saturday June 15 at 4
The Woman’s Club
475 Homer, Palo Alto

the musicians

Today’s Albany Consort:
Amy Brodo cello
Daria D’Andrea viola
David Milnes conductor
Erika Miranda violin
Hasan Abualhaj cello
Joe Edelberg violin
Jonathan Salzedo harpsichord
Laura Jeannin violin
Liam Young-Skeen viola
Marion Rubinstein recorder/organ
Rachel Hurwitz violin
Roy Whelden violone

the music

Francesco	GEMINIANI	Concerto grosso “La Folia” (1729)
Leonard	SALZEDO	Concerto for harpsichord and strings (1968) Sostenuto e pesante - Andante lento Allegretto Allegro Lento Andante Allegro Presto
Johann Sebastian	BACH	Concerto for two violins and strings (c1730) Vivace Largo ma non tanto Allegro
Charles	GOUNOD arr Jonathan	SALZEDO Marche funèbre d'une marionette (1879) Allegro – The Marionette is broken!! Adagio – Murmurs of regret from the troupe Allegretto – The procession – Many of the principal personages stop for refreshments – Return to the house

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Jonathan Salzedo writes:
It all started in London in 1974. I’d been out of college for a couple of years, eking out a living, but not getting hired for anything interesting. I coerced a few friends, including Marion, to play a concert entitled, not very inventively, “Concertos of the Baroque”. This was at Christ Church, Albany Street, so we called ourselves “The Albany Consort”. Personnel turned over quickly, but we remained the resident group at Christ Church for several seasons and did a few nice tours. The group became my experimental platform. In the years that followed, my favorite projects were Bach choral works, which included the St John Passion and Mass in b minor, which we did without a conductor. I hoped we were experiencing some of the same excitement that Bach must have felt, doing these works as a collective.
I moved to Palo Alto to join Marion in 1981. I thought the fantasy of being a working musician had played itself out, and I launched into a high tech career, writing software for machines. But music took some interesting turns, and in parallel with frenetic software activity I found I was now getting hired, playing frequently on the concert series at Stanford, and with various Bay Area regional symphony orchestras and pickup groups. Marion and I started a new Albany Consort, which eventually came to include our daughter Laura, who is also featured in this program. Fifty years beyond its formation, the group is still an experiment, not very different from what it was at the beginning.
Early in the 1980’s, Marion and I were in New York, staying with Marion’s cousin in a tiny Manhattan apartment she shared with an avant garde artist. In conversation, the artist was curious to know why most classical musicians are so steeped in the past, when artists mostly create in current styles. Since then, although I remain dedicated to exploring the 17th and 18th centuries, wonderful new music projects have come up, including commissions, and Leonard’s Concerto on this program. Perhaps a piece written during my youth doesn’t quite qualify as new music. It’s actually more of a deep dive into what was current in the 60’s – arresting, full of unusual scales or scale combinations, with strident and beautiful sounds, delicious string writing and keyboard virtuosity.
You may be wondering where we are going next. We’re bad at long term planning, projects seem to seed themselves when the time is right. My hope is that we’ll continue to celebrate our fiftieth anniversary a few more times, and we’ll revisit works that were in our first few programs. Stay in touch by getting on our mailing list. We’re also bad at formal fundraising, but appreciate the steady trickle of donations that keeps us in business when ticket sales and fees fall short of costs. You can reach us a few ways:
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