



P R E S E N T S

MIDWINTER RECITAL



Anton Domenico Gabbiani, *Portrait of Three Musicians of the Medici Court*, 1687.

Finally, all the musicians are called upon to execute a splendid finale, in which French and Italian styles join together to confirm Apollo's declaration that musical perfection will be achieved through their union.

—David Tunley (2004)

A New Perfection in Music

Live Oak Baroque Orchestra

Friday, January 19, 8 P.M.

Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park



A Merry Company Making Music, Dirck Hals, 1623



Allegory of Music, Laurent de La Hyre, 1649



*Presented by Sonoma Bach in association with the Green Music Center
Concert generously sponsored by Jayne DeLawter & Kenneth Koppelman*

Midwinter Recital:
A New Perfection in Music

FEATURING

Danielle Sampson, soprano
Live Oak Baroque Orchestra
Aaron Westman, director
Henry Lebedinsky, director

Friday, January 19, 2018
Schroeder Hall
Green Music Center

A New Perfection in Music

- Ouverture pour le sacre d'un évêque, H.536 Marc-Antoine Charpentier (1643-1704)
- "Salve, Salve puellule" Giacomo Carissimi (1605-1674)
- Sonata III Elisabeth Claude Jacquet de la Guerre (1665-1729)
- Lamentazioni per la Settimana Santa* Carissimi
Feria V in Coena Domini, Lectio I
- "Ecce quomodo moritur justus" H. 131 Charpentier
- 'Sans frayeur dans ce bois,' chaconne for soprano & continuo, H. 467
- ~intermission~**
- Ouverture pour l'église, H. 524 Charpentier
- "O Pretiosum, o salutiferum," H. 245
- "In Braccio di Maria" Antonia Bembo (1640-1720)
- Le Parnasse, ou L'apothéose de Corelli François Couperin (1668-1733)
Grande sonade, en trio
- "Corelli, au pied du Parnasse prie les Muses de le Recevoir parmi elles."
"Corelli, Charmé de la bonne réception qu'on lui fait au Parnasse, se marque sa joye.
Il continue avec ceux qui l'accompagnent."
"Corelli buvant à la Source D'hypocréne, Sa troupe continue."
"Entouzasme de Corelli causé par les eaux D'hypocréne"
"Corelli, après son entouzasme s'endort; et sa Troupe joue le Sommeil suivant tres doux."
"Les Muses reveillant Corelli, et le placent aupres d'Apollon"
"Remerciment de Corelli"
- "Volés démons," from *Medée* Louis-Nicolas Clérambault (1676-1749)

Danielle Sampson, soprano
Live Oak Baroque Orchestra
Aaron Westman, violin and director
Anna Washburn, violin and viola
Natalie Carducci, violin
Mary Springfels, viola da gamba
Henry Lebedinsky, harpsichord and director
Kevin Cooper, theorbo

Program Notes

At the end of François Couperin’s famous “Apotheosis of Lully”—the sister piece to the “Apotheosis of Corelli” featured in the second half of tonight’s program—the superstar Italian violinist Arcangelo Corelli and the illustrious and tyrannical French musical giant Jean-Baptiste Lully are elevated to the heavenly Parnasse, where Apollo persuades them to “reunite” their styles in order to “achieve a new perfection in music.” The charming and slightly silly story and philosophical musings in each of these pieces are a summing up of a hotly discussed musical phenomenon that played out throughout the latter half of the 17th and first half of the 18th centuries. Basically, everyone was crazy about Italian music and musicians! The Viennese court collected them (Antonio Bertali, Giovanni Battista Buonamente, etc…) as did the courts from Dresden (everyone from Farina to Veracini) to London (Nicola Matteis), and Versailles (Lully was himself Italian!). Lully held a literal monopoly on the French operatic scene during the reign of Louis XIV, where he created and led the famous “24 Violins”—perhaps the most iconic orchestra in all of Europe other than Corelli’s own—and disavowed the Italian style. Évrard Titon du Tillet immortalized him on his Montparnasse of notable French artists and intellectuals as “the inventor of that beautiful and grand French music…” a style that was “only imperfectly known before him.” Lully was stormy and cruel, and savagely protected his opera company until it became something of an empire. His association with the poet Molière helped to spawn a new opera-ballet style, but this ended in 1672 when Molière betrayed Lully to write a libretto for the maverick French composer Marc-Antoine Charpentier.

And, here begins our Lully-free event—and, that is a rarity among programs of middle-baroque French music, where Lully was absolutely dominant! This program centers on a cross-section of works by Marc-Antoine Charpentier, who is truly the anti-Lully. Charpentier was a tremendously prolific composer of brilliantly constructed compositions, each as intricate as a nautilus shell, and spiritually fulfilling. (Think… the French J.S. Bach.) He did the reverse of Lully, as a young Frenchman in search of the keys to the Italian style, moving to Rome at the age of 24, where he studied with the remarkable Italian composer Giacomo Carissimi, who is credited with inventing the oratorio style. Tonight’s performance features two motets by Carissimi. Each of these pieces, in form and style, show how influential Carissimi and the Italian style were on Charpentier’s music. The Carissimi Lamentation is both declamatory and meditative, with a text taken from the Lamentations of Jeremiah, and written for Holy Week. You will hear how similar Charpentier’s own motet writing is, represented here by *Ecce quomodo moritur justus*, written similarly on text from the Lamentations of Jeremiah, but following and innovating on an established French musical style, known as *Leçons de tenebres*. The text finds its roots in the story of darkness and desolation following the Siege of Jerusalem in 587 BC.

Three years after settling in Rome, Charpentier returned to France, where he entered the employ of Marie de Lorraine, duchesse de Guise. “Mlle de Guise,” as she was known, who would be the last matriarch in an important noble family, held a close association with and affinity for Italian music and culture, and was personally very closely associated with the famous and powerful Florentine Medici family, who nurtured the Italian musical and artistic heritage of their time. She married off her nephew, Louis-Joseph, Duke of Guise, to Isabelle d’Orléans, the first cousin of none other than Louis XIV! And, so it was that Charpentier, who remained at “Hôtel de Guise” for 17 years, began composing for an extravagantly wealthy and culturally relevant court, that essentially had immunity—by virtue of the Guises’ extraordinary royal connections—from the restrictions imposed by the tyrant Lully. Charpentier had a patroness and champion in Mlle Guise, who solicited commissions for compositions for Charpentier, and facilitated collaborations with such luminaries as Molière, for whom Charpentier wrote several incidental music scores, shortly before the playwright’s death. This sort of betrayal and “bucking” of the Lullian monopoly was virtually unheard of, and literally broke an ordinance against the allowed size of a theatrical music ensemble outside of Lully’s circle—Lully wanted no competition to his own opera dynasty. This eventually ended in 1685, thereby ending Charpentier’s career in the spoken theater, but it amounted to thirteen years’ worth of theatrical compositions, and established Charpentier as not just a young composer of private liturgical and chamber works.

Tonight’s program also features works by two women composers, one from each side of the Italian/French divide. Elisabeth Claude Jacquet de la Guerre was a child prodigy, and highly acclaimed in her lifetime, garnering herself a spot on Tillet’s Montparnasse of notable artists at the age of just 26, and inspiring him to write of her: “...marvellous facility for playing preludes and fantasies off the cuff. Sometimes she improvises one or another for a whole half hour with tunes and harmonies of great variety and in quite the best possible taste, quite charming her listeners.” Her instrumental works include violin sonatas, and numerous trio-sonatas, several unpublished, like the one on tonight’s program. Antonia Bembo was an Italian who moved to France in 1676, where Louis XIV granted her a pension and housing in a religious community. For most 17th century women—except for a rare few of extraordinary wealth—this was the only way to get an education and practice and publish as a musician. As many as 25% of daughters of nobility were essentially “sold” to convents to become nuns. Hence, the strong tradition of 17th century women composers and musical performers behind cloistered walls.

Louis-Nicolas Clérambault was a Parisian composer who adapted the cantata style to a French audience. The form is very much in the mold of an Italian cantata, but (literally) with French language, vocabulary, and musical grammar. Very much like Couperin, as well as Jean-Féry Rebel—composers who fantasized and constantly played upon the two competing styles—it is neither purely French nor Italian, but, as Couperin imagines might happen in that fictional heavenly place Parnasse—a perfectly wonderful blend of the two.

Biographies

Violinist **Natalie Carducci** is a passionate chamber and orchestral musician with a special interest in early music, performing throughout the United States and Europe with varied ensembles such as Die Freitagsakademie (Bern), medieval ensemble La Morra, Bach Collegium San Diego, Live Oak Baroque Orchestra, the Britten-Pears Baroque Orchestra (England), and in festivals such as the International Festival of American Renaissance and Baroque Music (Bolivia), Poznań Baroque Festival (Poland), the Utrecht Early Music Festival (Netherlands), and the Berkeley Festival and Exhibition (California). She is also a founding member of Concerto Ripigliano (Basel), winners at the 2017 H.I.F. Biber Competition, MUSA, and Ars Minerva (SF), and is especially happy to perform and record with Agave Baroque whenever she gets the chance. Natalie received her Masters degree at the San Francisco Conservatory of Music as well as a Masters in early music with Amandine Beyer at the Schola Cantorum Basiliensis.

Kevin Cooper is a classical and baroque guitarist from central California with an affinity for the extremes of modern and early music. He performs regularly as a soloist and with Agave Baroque and Ensemble Mirable. He has performed with Les Suprises Baroque, Live Oak Baroque Orchestra, Accademia d'Amore Baroque Opera Workshop, Long Beach Camerata Singers, and the Corona del Mar Baroque Festival Chamber Orchestra. Kevin's publications range from guitar quartet arrangements like Carlo Farina's *Capriccio Stravagante* and folk and children's music like *Snakes, Snails, and C Major Scales*. His recordings include projects with Agave Baroque and Ensemble Mirable as well as *Night of Four Moons*, a CD of modern music for voice and guitar with mezzo-soprano Catherine Cooper on the Doberman-Yppan label. In 2006, he was honored as the Outstanding Doctoral Graduate in music from the University of Southern California where he studied with William Kanengiser and James Tyler. Currently he leads the guitar program at Fresno City College.

Hailed by The Miami Herald for his "superb continuo... brilliantly improvised and ornamented," **Henry Lebedinsky** performs on historical keyboards across the United States and the United Kingdom. He is a member of Agave Baroque, Pacific MusicWorks, and the Live Oak Baroque Orchestra. He has also performed with Seattle Opera, The St. Paul Chamber Orchestra, The Charlotte Symphony, Seraphic Fire, and Boston Revels, among others. He has taught master classes and workshops on historical repertoire and performance practice at the University of Edinburgh and at colleges and universities across the USA. An avid composer of sacred music for choir and organ, his works are published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA. He is the founder and director of the Pacific MusicWorks Underground Concerts (formerly Early Music Underground), which brings old music to new audiences in brewpubs, wineries, and fun unconventional venues across the greater Seattle metropolitan area. Mr. Lebedinsky holds summa cum laude degrees from Bowdoin College and the Longy School of Music, where he earned a Master of Music in historical organ performance as a student of Peter

Sykes. A church musician for the past 23 years, he currently serves as Organist and Choirmaster at Seattle's historic Christ Episcopal Church.

Danielle Sampson most recently performed in Early Music Vancouver's all-women production of Vivaldi's *Gloria* and *Magnificat* with Monica Huggett. Highlights of her last season include Monteverdi's *Orfeo* with Pacific MusicWorks (as La Musica and Ninfa), "The Combat" with Seattle Opera, Bach's *Magnificat* and *Wachet Auf* with Early Music Vancouver, and her debut with SF Soundbox performing in Ashley Fure's *Shiver Lung*. She has performed with the Boston Early Music Festival in Monteverdi's *Il Ritorno d'Ulisse in Patria* (Melanto) and *L'incoronazione di Poppea* (La Virtù, Pallade), and with Early Music Vancouver in Purcell's *Dido and Aeneas* (the Sorceress) and Pergolesi's *Stabat Mater*. She sang Ruggiero in Handel's *Alcina* and the title role in Handel's *Ariodante* with Black Box Baroque, and appeared with Liaison, Nash Baroque Ensemble, and Jarring Sounds for the 2016 Berkeley Early Music Festival. Danielle has appeared with Amaranth String Quartet, Alabama Symphony Orchestra, Baroque Chamber Orchestra of Colorado, American Bach Soloists, and California Bach Society, among others. She is a founding member of the guitar/voice duo Jarring Sounds (with Adam Cockerham), and performs with Cappella SF, the new bay area octet Gaude, and Seattle's Byrd Ensemble. She earned her BM at the University of Denver's Lamont School of Music, and her MM at the San Francisco Conservatory of Music. Danielle currently lives in Seattle with her husband and son.

For most of her adult life, **Mary Springfels** had devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, concert Royal, and the Waverly consort. For 20 years she directed the innovative Newberry Consort, and can be heard on dozens of recordings. In 2006, Mary moved to the mountains of New Mexico, where she is active in the formation of an intentional community called the Wit's End Coop. She continues to teach and perform extensively. The past year's highlights include appearances with the Folger Constort, the Tallis Scholars, and concerts of medieval music at the Dallas Museum of Fine Art, and in London, at Old St. Bartholomew's Church. This summer, she will be teaching and lecturing at the Texas Toot, the San Francisco Early Music Society, The Viola da Gamba Society of America, Amherst Early Music, and the Pinewoods Early Music Week.

Anna Washburn grew up fiddling in the beautiful state of Maine and now calls the San Francisco Bay Area home. She performs and records on period violin and viola with Philharmonia Baroque Orchestra, Bach Collegium San Diego, Musica Angelica, Agave Baroque, Live Oak Baroque Orchestra, and Marin Baroque, and is a founding member of the Sylvestris String Quartet. In addition to her devotion to period performance, Anna also appears on stage with a variety of ensembles, from recording and performing with pop-orchestra Magik*Magik Orchestra with artists like Sting, Chicago, John Vanderslice, Third Eye Blind, The Dodos, Hauschka and Dustin O'Halloran... to hip hop/opera group Ensemble Mik Nawooj... to the Commonwealth Club's series "Music Matters," in a multi-part lecture series on Mozart...to

regular performances with Symphony Silicon Valley, San Jose Chamber Orchestra, Monterey Symphony, and Stockton Symphony. Anna has studied with Bettina Mussumeli, Elizabeth Blumenstock, and Peter Zazofky, and has degrees in violin from the San Francisco Conservatory of Music and Boston University, where she also studied art history.

Aaron Westman was a “metal-head” growing up in California. He now plays the electric guitar of the 17th-century. A “brilliantly virtuosic violinist” (*—Early Music America*) and violist, Aaron has made a career for himself as “one of the most popular period instrumentalists on the west coast” (*—Press Democrat*). Since 2005, he has performed as a chamber, principal player, or soloist with most of the major baroque ensembles in California, and toured extensively throughout the world. As a principal player, Aaron works with ABS, Bach Collegium San Diego, California Bach Society, Los Angeles Master Chorale, Musica Angelica, Magnificat, and New Hampshire Music Festival, and he has played with with Hip Hop Orchestra Ensemble Mik Nawooj, Orchester Wiener Akademie, San Francisco Opera Orchestra, and regularly since 2006 with Philharmonia Baroque Orchestra. Aaron co-directs the award winning Agave Baroque, which performs and records regularly with star countertenor Reginald Mobley, and is Associate Director of Live Oak Baroque Orchestra, and violist in the Sylvestris Quartet. Next month, Aaron is involved with two album releases. Sylvestris will release *The Good Song*, an all-Fauré album on gut strings, and VGo will release Agave’s fourth album, and their second with Mr. Mobley, entitled *Peace In Our Time*, in conjunction with Agave’s performance of the same program on the San Francisco Early Music Society series. Aaron holds degrees from Indiana University and Wesleyan. His principal teachers were Stanley Ritchie, Elizabeth Blumenstock, Geraldine Walther, and Alan de Veritch. Aaron also directs the Santa Rosa Symphony’s Young People’s Chamber Orchestra, and has guest taught at Sonoma State University, Appalachian State, University of North Carolina School of the Arts, and for three years at CalArts. He is currently on the performance faculty of Mills College in Oakland.

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Lee Wallace





Saint Cecilia, Jacques Blanchard, c. 1610



Concert, Robert Tournières, c. 1690

Upcoming Events

Organ Recital: All Roads lead to Rome

Saturday, February 17, 2018



Sacred Realms: The Eternal City

Saturday, March 17, 2018 & Sunday, March 18, 2018



Early Music Uncorked: Musica Transalpina

Friday, April 20, 2018 & Saturday, April 21, 2018

We are so grateful for the support of our community, and we would like to ask you to please consider making a 2018 tax-deductible gift to Sonoma Bach! A donation in any amount – \$25, \$50, \$100 or more - will not only underwrite the costs of our current 2017-18 Italian Season, but will help us as we plan another inspiring season for 2018-2019!

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