



**SONOMA
Bach**

PRESENTS

LIVE OAK BAROQUE ORCHESTRA

Elizabeth Blumenstock, director

SUNDAY, OCTOBER 19, 7 PM

**SCHROEDER HALL
ROHNERT PARK**



DUEL IN DRESDEN



Sonoma Bach Presents

Opening Concert:
Duel in Dresden

featuring

Live Oak Baroque Orchestra
Elizabeth Blumenstock, director

Sunday, October 19, 2014 at 7pm
Schroeder Hall, Green Music Center
Sonoma State University





Trumpet Player in front of a Banquet c1660



Interior with a Young Violinist 1637

Gerrit Dou 1613-1675

Woman Playing a Clavichord c1665



Self Portrait in a Window 1657



Opening Concert: Duel in Dresden

- Sonata à 4 no. IX Matthias Weckmann (c1616-1674)
- Suite no. XI in D minor from *Banchetto Musicale*, 1617 Johann Hermann Schein (1586-1630)
Padouana ~ Gagliarda ~ Courente ~ Allemande ~ Tripla
- Tierce en taille from *Pièces d'orgue, Livre I* Louis Marchand (1669-1732)
- “Schmücke dich, O liebe Seele” (BWV 654a) Johann Sebastian Bach (1685-1750)
- Pavana no. 3 from *Il Quarto Libro della pavana, gagliarde, brand*, 1628 Carlo Farina (1600-1639)
- Sonata detta la Polaca from *Libro della pavana, gagliarde, brand*, 1626 Farina

~Intermission~

- Violin Concerto in D major (RV Anh. 9) Francesco Maria Veracini (1690-1768)
I. Allegro
II. Grave
III. Presto
- Violin Sonata in E minor Johann Georg Pisendel (1687-1755)
I. Largo
II. Moderato
III. Scherzando
- Violin Concerto in D minor, “Per Pisendel”
from *Il Cimento dell'armonia e dell'inventione* (RV 242) Antonio Vivaldi (1678-1741)
I. Allegro
II. Largo
III. Allegro

Notes

Program Notes by Aaron Westman

Chances are pretty good that you are sitting in this beautiful new concert hall right now at least in part because you have heard baroque music before and it made you feel some emotion. This is no accident or coincidence—it was, in fact, a primary goal of music during the “rhetorical age” (the 17th and 18th centuries) to “move the emotions.” Further, the musical, emotional, and, in some cases, personal drama of these composer-performers still remain embedded in the spirit of their music, ready for us to stir them to life and render them anew. Tonight's concert explores several strands of a web of fiery personalities who made Dresden a part of their musical life, if only briefly, during this golden age of music.

The capital of Saxony, Dresden was a hotbed of art, music, and culture in the 17th and early 18th centuries, and attracted musicians from all over Europe who were drawn by the court's prestige, and also by the high level of performance and composition. In particular, the Saxon King Friedrich August, “Augustus the Strong”—known equally for his muscular build and attitude as for his love of music and art—invested in music and musicians and turned Dresden into a competitive destination for touring performers. Along with some of these musicians came inflated egos—not only that of Johann Sebastian Bach, who visited in 1717 and became embroiled in one of our duels—but also the famous violinists Francesco Maria Veracini, Jean Baptiste Volumier, and Johann Georg Pisendel, as well as the French organist Louis Marchand. In the space of a few short years, Dresden was the site of flared tempers and many musical duels, two of which we will highlight on tonight's program.

Johann Georg Pisendel was a member of the renowned Dresden court orchestra from 1712, concertmaster from 1728 on, and the most famous German violin soloist of his time. He composed inventive concertos and sonatas, and wrote demanding unaccompanied violin works around the same time that J.S. Bach composed his. Indeed, he met J.S. Bach in Leipzig, and some believe his playing may have inspired Bach's own unaccompanied violin Sonatas and Partitas. Many composers had Pisendel's playing in mind when they wrote solo works at the time, and Pisendel was close friends with several major composers, including Georg Philipp Telemann, who dedicated numerous works to Pisendel. As a student, Pisendel likely studied with Giuseppe Torelli, and the great Antonio Vivaldi dedicated more than a few concertos to Pisendel, including, most famously, the one on tonight's program, which is nicknamed 'Per Pisendel' [RV 242, Op. 8, no. 8], and appears in the same

publication as *The Four Seasons*. Pisendel's personal library contains many Vivaldi concertos, including several unpublished manuscripts.

In 1717, Augustus invited the flashy, handsome, and quite arrogant Italian violinist Francesco Maria Veracini—who would later be nicknamed 'Capo Pazzo' ("Head Lunatic")—to Dresden. Veracini's initial appointment was to compose chamber music, but soon he became concertmaster of the court orchestra. Pisendel did not appreciate Veracini's hot-headed nature and excessive style, not to mention his quick rise to a power position, and so Pisendel concocted a plot—actually, a sort of *coup*—to humiliate the Italian. Pisendel wrote a devilishly difficult solo and taught it to the last chair second violinist in the orchestra. On August 13, 1722, Pisendel challenged Veracini to play this perilous composition in front of the orchestra, and when Veracini faltered, the lowly last chair violinist stepped in and showed up his concertmaster. Veracini was so humiliated by the spat, he retreated to his room and would not emerge for several days. At the end of this reclusive period, Veracini leaped out of his upper story window, breaking his foot and hip, after which he limped out of Dresden and returned to Italy. Nonetheless, Veracini was lauded by many, including the important traveling writer Charles Burney, who noted the composer's unusual style in remarking that he “built his freaks upon a good foundation.”

In 1713, organist and harpsichordist Louis Marchand left France amid a dispute with his wife and trouble with an aging King Louis XIV. Like many virtuosi who fancied a glamorous job, he toured around Germany, and in 1717 landed in Dresden where he impressed Augustus so much, the King offered him a job on the spot. However, Jean Baptiste Volumier, the concertmaster of the court orchestra, did not appreciate Marchand's arrogance, and staged a plot to publicly show him up. He invited his friend Johann Sebastian Bach, who also happened to be on tour in Dresden around the same time, to one of Marchand's performances, and asked Bach—not a mild-tempered individual, himself—if he might challenge Marchand to a musical “duel.” Bach approached Marchand after the concert and, when the Frenchman (who didn't know to whom he was talking) accepted the challenge, they set up a time and arranged a format, which involved improvising at the harpsichord on subjects chosen by the opponent. In the interim, Marchand realized whom his opponent actually was, and fled town, never to return.

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director and baroque violin
Aaron Westman, associate director, baroque violin, baroque viola
Tyler Lewis, baroque violin
Maria Caswell, baroque viola
Mary Springfels, viola da gamba
Henry Lebedinsky, baroque chamber organ and tracker organ

Live Oak Baroque Orchestra is Sonoma Bach's period-instrument ensemble, dedicated as much to the rich repertoire of the 17th century as to the spirit of beautiful Sonoma County. LOBO brings to the stage sumptuous tone & breathtaking flair, & features a roster of some of the finest & most charismatic period-instrument players in the nation.

The violin played by Ms. Blumenstock is a 1660 Andrea Guarneri built in Cremona in 1660, and is made available to her through the generosity of the Philharmonia Baroque Period Instrument Trust.

Biographies

Elizabeth Blumenstock is widely admired as a performer of interpretive eloquence and technical sparkle. A frequent soloist, concertmaster, and leader with ABS, Philharmonia Baroque Orchestra, and the Italian ensemble Il Complesso Barocco, she is also a member of several of California's finest period instrument ensembles, including Musica Pacifica, Ensemble Mirabile, the Arcadian Academy, and Trio Galanterie. She has appeared with period orchestras and chamber ensembles throughout the United States and abroad and has performed for the Boston and Berkeley Early Music Festivals, Germany's Goettingen Handelfestspiel, Los Angeles Opera, the Carmel Bach Festival, the Oulunsalo Soi festival in Finland, and the San Luis Obispo Mozart Festival, among many others. She has recorded for Harmonia Mundi, Deutsche Grammophon, Virgin Classics, Dorian, BMG, Reference Recordings, Koch International, and Sono Luminus. She is instructor of baroque violin at the University of Southern California, teaches regularly at the International Baroque Institute at Longy, has taught at the Austrian Baroque Academy, and has coached university Baroque ensembles at USC, Roosevelt University, the University of Virginia, and California Institute of the Arts.

Maria Caswell studied violin & Historically Informed Performance at New England Conservatory in Boston, Massachusetts. She is a founding member of Philharmonia Baroque Orchestra. In addition to Philharmonia, Maria has performed with American Bach Soloists, Jubilate, Santa Rosa Symphony, & Magnificat, among others. She is a member of VOT (Very Old Time) Music, a quintet based in Sebastopol, California. In addition she is an active violin & viola teacher. She lives near the tiny hamlet of Occidental in Sonoma County with her family, two cats, a goat with a Facebook page, & her beloved teapot.

Henry Lebedinsky performs on historical keyboards across the US and UK. An avid chamber musician, he is a member of Agave Baroque, The Vivaldi Project, and LUTEFISK, and directs the period instrument ensemble The Seicento String Band. He has also performed with the The Minnesota Bach Ensemble, Seraphic Fire and the Firebird Chamber Orchestra, and Boston Revels, among others. He is the founder of the Music @ St.

Alban's concert series in Davidson, North Carolina, and served as interim Artistic Director of Charlotte Chamber Music, Inc. and Director of Rochester, NY's The Publick Musick. In addition to performing, Mr. Lebedinsky has taught masterclasses and workshops on historical keyboards and performance practice at The University of Edinburgh's Dashkova Centre for Russian Studies, Bowdoin College, and The University of North Carolina at Greensboro, as well as at the American Guild of Organists 2014 National Convention. Lebedinsky's sacred music for choir and organ is published by Carus-Verlag Stuttgart, and his editions of vocal works by 17th-century nun composers for Saltarello Editions have been performed around the world, most recently in France, South Korea, and Lebanon. His poetry has appeared in Fresh Day Magazine. Lebedinsky holds 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. He currently lives in Seattle, where he serves as Music Administrator and Choir Director at Edmonds United Methodist Church.

Tyler Lewis received his B.A. from the San Francisco Conservatory of Music while under the instruction of Bettina Mussumeli. Specializing in baroque music, Tyler has appeared in groups such as Philharmonia Baroque Orchestra, American Bach Soloists, LOBO, Santa Rosa Symphony, Marin Symphony, San Francisco Chamber Orchestra, and has performed at Festival Del Sole in the Napa Valley and St. Paul International Chamber Music Festival. Tyler Lewis has appeared in master classes with Robert Mann, James Greening-Valenzuela, Zaven Melikian and has had solo appearances with Contra Costa Wind Symphony. During the spring, Tyler is an evaluator for the Music Teachers Association of California's merit program and runs a year round private violin studio located in Santa Rosa, California. With his spare time he enjoys nights under the stars with a telescope, practicing the art of Lapidary, cooking, and racing motorcycles.

Mary Springfels is former Musician-in-Residence at the Newberry Library where she founded and directed the Newberry Consort. A veteran of the early music movement, she has performed and recorded with such ensembles as the NY Pro Musica, the Waverly Consort, Concert Royal, Sequentia, Philharmonia Baroque Orchestra, the Seattle Baroque Orchestra, Music of the Baroque, Musica Sacra, the Marlborough Festival, the NYC Opera, and Chicago Opera Theater where she also serves as an artistic advisor. She served as a Senior Lecturer at both the University of Chicago and Northwestern University and is much in demand as a teacher and player in summer festivals throughout the US, among them the San Francisco, Madison, and Amherst Early Music Festivals, and the Conclave of the Viola da Gamba Society of America. In 2004 she delivered the keynote address to the Berkeley Festival and Exhibition for Early Music America. She can be heard on over two dozen recordings, ten of which are critically acclaimed Newberry Consort projects

Aaron Westman has performed as a soloist, principal player, or chamber musician with Agave Baroque, ABS, Berkeley West Edge Opera, Bach Collegium San Diego, El Mundo, Ensemble Mirabile, Los Angeles Master Chorale, Magnificat, Musica Angelica, Musica Pacifica, New Hampshire Music Festival, Pacific Bach Project, Seraphic Fire, and The Vivaldi Project, and he also performs regularly with Orchester Wiener Akademie and Philharmonia Baroque Orchestra. Aaron co-directs the award winning chamber ensemble Agave Baroque, 2014-15 Ensemble in Residence for *Presidio Sessions*. He has recorded for Hollywood, and on the Dorian/Sono Luminus, VGo Recordings, NCA, and Philharmonia Baroque Productions labels, as well as live on KPFK (Los Angeles), WDAV (North Carolina), BBC, ORF (Austria), and as a soloist on NPR's Harmonia and Performance Today radio programs. Aaron tours extensively worldwide, including with two projects starring the actor John Malkovich. Aaron holds a Master of Music from the Indiana University School of Music. For three years, he taught baroque strings at CalArts, near Los Angeles. He is currently Music Director of the Santa Rosa Symphony's Young People's Chamber Orchestra.

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who donated between **October 1, 2013** and **September 30, 2014**.

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October 29

DINE & DONATE: MARY'S PIZZA SHACK

October 30

BACHTALK: DOUBLE VESPERS

November 21 & 22

DOUBLE VESPERS: PRESENTATION OF THE VIRGIN & FEAST OF ST CECILIA
Circa 1600 & Live Oak Baroque Orchestra Consort

December 12 & 13

EARLY MUSIC CHRISTMAS: SONG OF THE MORNING STAR
Sonoma Bach Choir, The Whole Noyse, Live Oak Baroque Orchestra Consort

January 9-11

BAROQUE PERFORMANCE WORKSHOP
MIDWINTER CONCERT: IL RAGAZZO
Live Oak Baroque Orchestra & Clifton Massey, countertenor

January 6, 13, 20, & 27

READY, SET, SING!
Christopher Fritzsche, countertenor

*The 2014-2015 season is made possible in part by generous donations from
the Alfred and Hannah Fromm Fund and the Donald and Maureen Green Family Foundation*