

LA FOLLIA AUSTIN BAROQUE

presents



THE BACH-ABEL LONDON CONCERTS

Music of Carl Friedrich Abel and JC Bach

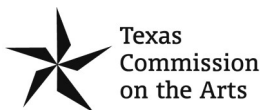
featuring Anton Nel on harpsichord and fortepiano

Saturday, February 5, 2022 at 7:30 PM

Sunday, February 6, 2022 at 3 PM

Redeemer Presbyterian Church

2111 Alexander Ave, Austin, TX



PROGRAM

Music of Carl Friedrich Abel (1723 - 1787)

Symphony in C major, Op. 7, no. 1

Allegro assai / Andantino / Allegro

Aria: Frena le bella lagrime, from *Sifari*

Joan Ely Carlson, Soprano

Eric Taeyang Mun, gamba

Keyboard Concerto No. 1 in G major, Op. 11, no. 5

Allegro / Allegretto

Anton Nel, harpsichord

INTERVAL

Music of Johann Christian (John) Bach (1723 - 1787)

Keyboard Concerto in E flat Major, Op. 7, no. 5

Allegro di molto / Andante / Allegretto

Anton Nel, fortepiano

The Braes of Ballanden, a Scottish Song

Patricia Combs, mezzo soprano

Sarah Davol, oboe; Stephen Redfield, violin; Eric Taeyang Mun, cello

Symphony in E flat major, Op. 9, no. 2

Allegro / Andante / Tempo di menuetto

TEXT AND TRANSLATION

“Frena le bella lagrime”, from Sifari

Cease the(se) beautiful tears,

Frena le belle lagrime,
idolo del mio cor.
No, per vederti piangere,
cara, non ho valor.

Cease the(se) beautiful tears,
idol of my heart.
No, to see you cry,
dear, I have no strength.

Ah, non destarmi almeno
nuovi tumulti in seno:
bastani i dolci palpiti
che vi cagiona Amor.

Ah, at least do not stir
new tumult in my breast:
the sweet palpitations are enough
that Love awakens in you.

Libretto: Metastasio; Translation: Bill Hunt, Fretwork

The Braes of Ballanden, a Scottish Song

Verse 1

Beneath a green shade, a lovely young swain
One ev'ning reclin'd, to discover his pain.
So sad, yet so sweetly, he warbled his woe,
The winds ceas'd to breathe, and the foun-
tains to flow;
Rude winds with compassion could hear
him complain;
Yet Chloe, less gentle, was deaf to his strain.

Verse 2

How happy, he cried, my moments once
flew,
Ere Chloe's bright charms first flash'd in my
view!
Those eyes then with pleasure the dawn
could survey,
Nor smil'd the fair morning more cheerful
than they;
Now scenes of distress please only my sight;
I'm tortur'd in pleasure, and languish in
light.

Verse 3

Through changes in vain relief I pursue,
All, all but conspire my griefs to renew;
From sunshine to zephyrs and shades we re-
pair –
To sunshine we fly from too piercing an air;
But love's ardent fire burns always the same,
No winter can cool it, no summer inflame..

Verse 4

But see the pale moon all clouded retires;
The breezes grow cool, not Strephon's desires:
I fly from the dangers of tempest and wind,
Yet nourish the madness that preys on my
mind:
Ah, wretch! how can life be worthy thy care?
To lengthen its moments, but lengthens des-
pair.

Author: Anonymous

PERFORMING



Winner of the 1987 Naumburg International Piano Competition at Carnegie Hall, **Anton Nel** continues to tour internationally as recitalist, concerto soloist, chamber musician and teacher. Highlights in the U.S. include performances with the Cleveland Orchestra, and the Chicago, San Francisco, Dallas, Seattle, and Detroit Symphonies as well as coast to coast recitals. Overseas he has appeared at the Wigmore Hall in London, the Concertgebouw in Amsterdam, Suntory Hall in Tokyo, and major concert halls in China, Korea and South Africa. He holds the Joe R. and Teresa Lozano Long Endowed Chair at the University of Texas at Austin where he heads the Division of Keyboard Studies. He is also a Visiting Professor at the Manhattan School of Music and teaches annual masterclasses at the Glenn Gould School in Toronto. During the summers he is on the artist-faculties of the Aspen Music Festival and School, the Steans Institute at the Ravinia Festival as well as the Orford Music Academy in Quebec. Mr. Nel also frequently performs as harpsichordist and fortepianist. His teachers include Adolph Hallis at the University of the Witwatersrand and Bela Siki and Frank Weinstock at the University of Cincinnati. More information at antonnell.com.



Joan Carlson, soprano, violin, keeps herself busy as a soprano, violinist (both modern and baroque styles), and tenor gambist, performing regularly with the Austin Symphony, La Follia Austin Baroque, the Austin Baroque Orchestra, and the San Antonio Chamber Choir. So busy, in fact, that her kids have been heard saying "What's Mom doing home?" if she shows up there. When she's not on stage you can probably find her lifting heavy weights at her local gym or sitting absolutely still watching Netflix.



Patricia Combs, mezzo soprano, loves singing a wide variety of music, but excels in the French literature and loves the challenges of chamber music. She is Co-Founder and performer with Ensemble Cameranze, a group that focuses on music of the Romantic Era. She studied with the late Dr. Hugh Cardon and Rose Taylor, and Cynthia Moellenhoff. She holds a Bachelors of Music Education from UT-El Paso and a Masters in Vocal Performance from UT-Austin.

PERFORMING



Stephen Redfield, violin, concertmaster, also leads the orchestras of Conspirare, Santa Fe Pro Musica, Arizona Bach Festival and Victoria Bach Festival. A long-time participant with the Oregon Bach Festival, he has performed there as concertmaster, principal and soloist, and has participated in numerous recordings including the Grammy® award-winning disc Credo. Stephen served for five years as Assistant Concertmaster with the Austin Symphony while earning a doctorate at the University of Texas. He also performs internationally as a soloist and a chamber musician on both modern and Baroque violin. Stephen teaches violin at the

University of Southern Mississippi School of Music, where he joins his colleagues in the Impromptu Piano Trio.



Sarah Davol, oboe, enjoys a career performing on historical and modern oboes throughout North America and Europe. She is delighted to return with La Follia Austin Baroque. In Texas she has performed with Houston Chamber Choir, Orchestra of New Spain, Texas Camerata and Bach Society Houston. She is a founding member of American Classical Orchestra in New York, and has been featured as soloist with Amor Artis, Big Apple Baroque, Concert Royal, Los Angeles Baroque Orchestra, Vox Ama Deus, Washington Bach Consort and more. She plays regularly with the Trinity Wall Street "Bach at One" series in

NYC. As composer, Fanfare Magazine called her "Gulf Migration" (inspired by a trip to the Gulf while playing at the Victoria Bach Festival) "a wonderfully descriptive work".



Eric Taeyang Mun, cello, gamba, performs throughout the US as a soloist, chamber musician, and conductor. In addition to serving as Artistic Director of the American Baroque Opera Co., Eric has collaborated with ensembles including the Dallas Bach Society, Orchestra of New Spain, Ars Lyrica Houston, Ensemble VIII, Dallas Chamber Players, Bach Society of Houston, New York's Concert Royal, and Texas Camerata. Eric performs on a rare cello made in 1751 by Leonhardt Maussell in Nuremberg, Germany.

ALSO PERFORMING



Bruce Colson, violin, winner of the Austin Critics Table 2017 award for Best Classical Instrumentalist, holds a degree in music from the University of Texas. He is a member of the Austin Opera orchestra and the Victoria Symphony Orchestra.



Alan Austin, violin, has served as concertmaster of Ars Lyrica Houston, Houston's J.S. Bach Society (for over 20 years), Texas Bach Collegium (San Antonio), and has performed with the Texas Baroque Ensemble, Baroque Chamber Orchestra of Denver, Dallas Bach Society, Mercury Baroque, Early Music Southwest, Texas Early Music Project (Austin). He is adjunct instructor of Baroque violin at the University of Houston's Moores School of Music. He plays on a Bernardo Calcanius violin made in Genoa, c. 1740.



Bruce Williams is Austin Symphony principal **violinist**, Artisan Quartet founder, Allegro Chamber Trio member, Mason Chamber Music Festival Artistic Director, and Chamber Music Director for the Texas Bach Festival. He's a past Austin Critics Table Instrumentalist of the year and part of several Harmonia Mundi recordings with Conspirare.



Miguel Cantu, viola, performs with ensembles including the Dallas Bach Society, Orchestra of New Spain, Texas Camerata, Crested Butte Music Festival, Hawaii Performing Arts Festival, and is violist with Quartet Galant, a period instrument string quartet. As a mariachi violinist, Miguel was a featured soloist with the Dallas Wind Symphony, and performs with Mariachi Quetzal. Miguel attended Michigan State University and the University of North Texas.

ALSO PERFORMING



Melanie Punter bass, has been a member of the Tallahassee Symphony Orchestra and served as principal bass from 1996-2019. A member New York's versatile Orchestra of St. Luke's since 1979, she has worked under such conductors as Sir Roger Norrington, Sir Charles Mackerras, Sir Andre Previn, Donald Runnicles, Pablo Heras-Casado and Bernard Labadie. As a free-lance musician, Ms Punter has performed with many orchestras including the The American Symphony Orchestra, and the Opera Orchestra of New York and at Radio City Music Hall. She appears frequently on PBS Live from Lincoln Center, and has recorded on several labels including Centaur, Dorian, Telarc, Nonesuch, and Deutsche Gramophone.

She joined the Florida State University College of Music faculty in the Fall 1996; in July of 2019 she retired as Associate Professor of Double Bass. She led the Double Bass Workshop at Florida State University Summer Camps from 2001-2019 working with as many as 24 young players. She is a graduate of the High School of Music and Art in New York and at the Manhattan School of Music. She has been a member of the Juilliard MAP faculty, where she coached chamber and bass ensembles as well as taught double bass.



Sarah Bates-Kennard, oboe, currently residing in Cleveland, Ohio, is a Doctoral Candidate in Oboe Performance at Arizona State University. Formerly a resident of Austin, her early music career began while studying at University of Texas at Austin. She was a founding member of the Austin Baroque Orchestra and has performed with the Oregon Bach Festival Orchestra. Her early music studies include Tafelmusik Baroque Summer Institute, Oberlin Baroque Performance Institute, and various Amherst Early Music Festival workshops. Sarah has studied Baroque oboe with Geoffrey Burgess, Gonzalo Ruiz, and

Debra Nagy. As a modern oboist, she teaches at the Interlochen Oboe Intensive and has been a guest artist at the Saarbarg International Music Festival and School.



Patrick Hughes, horn, is the horn professor at the University of Texas at Austin where he heads the Brass Wind and Percussion division and conducts the award-winning UT Horn Choir. He previously taught horn and theory at the University of New Mexico, where he played principal horn with the Santa Fe Symphony and Santa Fe

ALSO PERFORMING



Pro Musica Chamber Orchestra.

Joel Ockerman, horn is an active freelance horn player and teacher in Austin. Dr. Ockerman recently served as acting principal horn of the Lubbock Symphony Orchestra and has also frequently performed with numerous ensembles throughout the state of Texas, including the Austin Symphony, Round Rock Symphony, and the United States Air

Force Band of the West. Additionally, he has frequently collaborated with the Austin-based New Music ensemble Density512, and has performed on natural horn with the Austin Baroque Orchestra.



Keith Womer, harpsichord, winner of the Austin Critics Table Award for best Austin classical instrumentalist in 2015 -2016, has been **director of La Follia** since 2004. He studied organ with Raymond Ocock of Westminster College and harpsichord with Will Volcker in Houston, Texas. He was named “Artist of the Year” by Keyboard Arts, Inc. and twice won the National Federation of Music Clubs award.

He has performed as soloist with the Chautauqua Symphony and the Victoria Symphony, as well as with Conspirare, the Victoria Bach Festival Orchestra, and Texas Early Music Project. He is currently organist at University Presbyterian Church in Austin.



THE BACH-ABEL LONDON CONCERTS

The most popular series of subscription concerts in England after the death of Handel in 1759 were the Bach-Abel London concerts, founded by two German immigrants: Johann Christian Bach and Carl Friedrich Abel.

J. C. Bach (called John Bach in England) was the youngest son of the great Johann Sebastian. At that time, he was much more renowned than his father. His compositions were performed all throughout Europe and even in the American colonies. Mozart was a passionate admirer of JC Bach, both as a composer and as a father figure.

Carl Friedrich Abel was a multi-instrumentalist and composer. He was also one of the last great virtuosos of the viola da gamba, an instrument that looks like a cello but in fact comes from a completely different string family. The gamba had its heyday during the late Renaissance and Baroque, but by the time of Abel it was in general disfavor except in France. As to the quality of his compositions, it is sufficient to note that one of Abel's symphonies was thought to be by Mozart for many years.



Carl Friedrich Abel
painted by Alexandre Robineau

In 1762, Bach met Abel in London while both were in the service of Queen Charlotte, consort of George III, and they took up lodging together. Abel was possibly a student of JS Bach in Leipzig, so it is also possible they already knew each other. In 1764 or 1765, they began a series of subscription concerts at the Carlisle House in Soho, and later in 1775 to other venues in Hanover Square. The series continued until Bach's death in 1782.



Johann Christian Bach
painted by Thomas Gainsborough

Although Abel and Bach performed their own music, the series featured many new composers, most notably Haydn. These were lavish affairs with large ensembles, by baroque standards.

Unlike France or Italy, where such musical indulgence was reserved for royalty or the church, these concerts were attended by the upwardly mobile middle class.

In our concert, we will reluctantly eschew the music of the other composers whose work was performed at the London concerts, and instead focus on the music of Abel and JC Bach. We think you will be captivated as were the English by the beauty of this music.

2021 SEASON LA FOLLIA DONORS

La Follia is deeply grateful to the following people and institutions

La Follian (\$5000+)

Anonymous
The Jolly Family
Trust - *in loving
memory of Kevin Jolly*

Sustainer (\$1000 - \$2499)

Anonymous (3)
Anne & Ray Ellison
Martha & Louis
Galie
Sarah Harriman
Chula Sims
Donald Wertz

Patron (\$500 - \$999)

Anonymous
Rebecca Baltzer
Evelyn Boyer
Ara Carapetyan and
Rebecca Pigott
George Dupere
Jill Fatzer
Douglas Gullickson
George & Linda
Henderson
Ronald Jernigan
Jack & Terry
Lieberknecht
Karen Jolly
Paul Rutz, *in honor of
Prof. Harold Rutz*

Benefactor (\$250 - \$499)

Anonymous (2)
Thomas & Nancy
Anger

Scott R Elkin, DO
& Cherrie Smith

Alaire & Tom Lowry
Evandro Menezes
Mary Parse

Donor (\$100 - \$249)

Anonymous
Timothy Beach
Joan Dean
Gregory Eaton
Barbara Epstein
Karlen Gross
Ann Harwood, *in
memory of Joan Dean*
Ciji Isen & Gitanjali
Mathur

Penny Jarmack
Eric Leibrock
Donald & Linda
Lyman

Natalie Morgan, *in
loving memory of
Harold Rutz*

Charles & Betty
Oltorf

Eva & Ray Orbach
Arnie Rodnick

Judd Rogers & Jane-
Elizabeth Madison

Alexandria Shasteen,
*in memory of Mary
Beth Touba*

Megan Spencer
Annette Stachowotz

Jamee & Charlie
Stewart

Charlotte Sullivan

Marcia & Anthony
Toprac

Manfred Trent
David Wight

Lucia Woodruff

Friend (up to \$99)

Anonymous (18)

Derrick Aguren
Barbara & Jerold
Buttrey

Bruce Byers
Hillary Coyle

Karel Dahmen
Dianne Donovan

Helen & Larry
Foster

Michelle Gruhn, *in
memory of Mary Beth
Trouba*

Linda Countryman
Gruhn, *in memory of
Mary Beth Trouba*

Christopher
Hardesty, *in memory
of Mary Beth Trouba*

Sarah Harriman

M H Houston

John Howard

Adrienne Inglis

Phillip Kepler

Jeffrey Kodosky

Pong & Muriel Lem

Patsy Liao

Jennifer Loehlin

Betsy & Bill Martino

Francine
Mastrangelo

Carolyn McFarland
Gail Minault

Karla Renaud & John
Rocklin

Stephen Saunders
Peter Sawyer

Sara Schneider

Paul Smith & Dino
Costa

Mary Smith

Annette Stachowitz

Doug Steves

Anne Vance

Lucia Woodruff

Judith Zamorsky

UPCOMING EARLY MUSIC

Texas Early Music Project Celtic Crossings

TEMP enjoys presenting this 16th- to 18th-century repertoire from Ireland and Scotland and some of its influences in England. This musical link to another time and place is still vibrantly alive and flourishing.

Saturday, Feb. 12, 2022, 7:30 PM Redeemer Presbyterian Church, 2111 Alexander
Sunday, Feb. 13, 2022, 3:00 PM

Ensemble viii The Young Sebastian Early cantatas and keyboard works of J.S. Bach

Johann Sebastian Bach is most known for his remarkable and super-human accomplishments during his 27-year tenure at St. Thomas Church in Leipzig. Though born into a musical family of great reputation, Bach's entry into the world of music began in the provincial countryside of Germany. The early compositions of the young Bach, trained by his older brother, are undeniably rooted in the previous generation of compositional style. Yet, the genius of Bach was already apparent from the first stroke of his quill, and his unique and provocative accent began to push the established boundaries towards a new sound which would change the musical world forever. The final concert of the season features cantatas for choir and chamber orchestra along with keyboard works from Bach's earliest periods of composing.

Friday, March 11, 2022, 7:30pm Redeemer Presbyterian Church, 2111 Alexander

Ararcord, presented by Arts on Alexander Restless Love

For the audience, this is now the golden age of Amarcord, an ensemble at the height of its abilities. With their musical perfection, conceptual prowess and world-class voices, Wolfram Latke, Robert Pohlrs, Frank Ozimek, Daniel Knauff and Holger Krause leave their mark today where tomorrow their legacy will lie.

Experiencing these five exceptional singers from Leipzig is an unforgettable experience. The ensemble's name is perfectly apt, for in the Emilia-Romagna dialect, the word amarcord means 'I remember'. In their performances, Amarcord unearth musical gems from yesteryear and present jewels of contemporary composition, creating an unforgettable evening for the audience which long lives on in the memory.

Friday, March 25, 2022, 7:30pm Redeemer Presbyterian Church, 2111 Alexander

ACKNOWLEDGEMENTS

This project is supported in part by the Cultural Arts Division
of the City of Austin Economic Development Department



Cultural Arts
CITY OF AUSTIN
ECONOMIC
DEVELOPMENT

This project is supported in part by an award from the
National Endowment for the Arts.



for music and the arts in East Austin

La Follia is hosted by Arts on Alexander, on the campus of
Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722

Special thanks to our volunteers and housing hosts

Virginia Hyde Jeanie Divine Sarah Harriman Martha Womer
Charlotte Sullivan Colleen and Rob Tulloh Marcia and Bill Kaylakie

LA FOLLIA AUSTIN BAROQUE

Board of Directors

Tracy Reindel, President
Louis Galie, Vice President
Gregory Eaton, Secretary
Pamela Corn, Treasurer
George Dupere
Charles Smaistrla

Staff

Keith Womer, Director
Frank Adkins, Venue Manager

La Follia Austin Baroque PO Box 29773; Austin, TX 78755

<http://lafollia.org> info@lafollia.org 512.879.6404