

LA FOLLIA AUSTIN BAROQUE

presents



Adolph Menzel , Frederick the Great Playing the Flute at Sanssouci (1852)

Baroque Chamber Music Masterworks

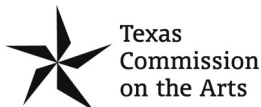
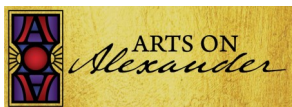
Music by Vivaldi, Telemann, JC Bach, and Guillemain

Friday, December 29, 2023 at 7:30 PM

Saturday, December 30, 2023 at 3 PM

Redeemer Presbyterian Church

2111 Alexander Ave, Austin, TX



PROGRAM

Louis-Gabriel Guillemain (1705-1770)

Sonata no. 3 in D minor

from Six sonates en quatuors ou conversations galantes, Op. 12 (1743)

Allegro moderato / Largo / Aria (Gratioso) / Allegro

Johann Christian Bach (1735-1782)

Quintet no. 1 in D major

from Two Quintets for Harpsichord or Fortepiano, Op. 22 (c. 1780)

Allegro / Andantino / Allegro assai

INTERVAL

Antonio Lucio Vivaldi (1678-1741)

Sonata for Violin, Oboe, and obbligato Organ in C major, RV 779 (n.d.)

Andante / Allegro / Largo e cantabile / Allegro

Georg Philipp Telemann (1681-1767)

Quartet in G major, TWV 43:G2

from Tafelmusik, Production 1

Largo-Allegro-Largo / Vivace-Moderato-Vivace / Grave / Vivace

NB Composer biographies are taken from Wikipedia, and have been edited for length.

PROGRAM NOTES

Louis-Gabriel Guillemain is thought to have been born in Paris.. He started studying violin at an early age. He was sent to Italy to complete his training as violinist, and studied under Giovanni Battista Somis in Turin. He eventually moved back to Paris, where, in 1737, he became a “musicien ordinaire” to King Louis XV. By the early 1740s the composer was among the highest-paid musicians at the court .

While this Sonata is decidedly French in character, it also exhibits Italian influences typical of the galante *goûts-réunis* style. Those that know Telemann’s celebrated Paris Quartets will no doubt hear a striking familiarity here.



Johann Christian Bach was the youngest son of Johann Sebastian Bach, who provided his initial instruction in music. After working in Italy for five years, he moved to London, where he became known as John Bach, or the "The London Bach". He was deeply admired, personally and professionally, by Mozart.

Although most of JC’s compositions are written in the Classical style, he composes this Quintet in the earlier galante style typical of the Rococco era, with a bravura harpsichord part.

Antonio Lucio Vivaldi was an Italian composer, violinist and opera impresario. He ranks amongst the greatest Baroque composers and his influence during his lifetime was widespread across Europe, giving origin to many imitators and admirers.

This sonata is from his years as master of music activities at the Ospedale della Pietà, an orphanage primarily for women, where over time he assembled a world renowned orchestra. The unusual and difficult solo organ part was specifically written for Sigra. Lucietta, as stated on the score. She achieved considerable renown for herself throughout Europe.



Georg Philipp Telemann was a German Baroque composer and multi-instrumentalist. He is one of the most prolific composers in history, at least in terms of surviving oeuvre. Telemann was considered by his contemporaries to be one of the leading German composers of the time, and he was compared favorably both to his friend Johann Sebastian Bach, and to George Frideric Handel, whom Telemann also knew personally.

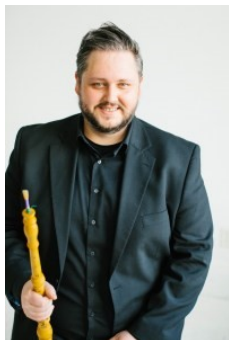
“Tafelmusik” (literally “table music”) refers to three collections of music meant for secular performance.

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. Critics Table award for best classical instrumentalist.



Curtis Foster, oboe, whose playing has been praised for its “brilliantly introverted charm” (Seattle Times), has appeared with many of North America’s most respected early music ensembles, including the Handel & Haydn Society, the Seattle and Pacific Baroque Orchestras, Arion Baroque, and Victoria Baroque Players. He has also performed with Portland Baroque, American Bach Soloists, Les Boréades, and Mercury Baroque. In the summer, he can typically be found performing and teaching at various festivals, including the Oregon Bach Festival, Vancouver Bach Festival, Victoria Baroque Instrumental Academy, Ottawa International Chamber Music

Festival, and the Whidbey Island Music Festival.



Marcus McGuff, flute, holds degrees in flute performance from the Eastman School of Music and Indiana University, as well as a Doctor of Musical Arts in flute from the University of Michigan. In addition, he holds degrees in mathematics from the University of Rochester. He has taught flute at Austin Community College and at Concordia University. Currently, he is Professor of Mathematics at Austin Community College and teaches flute privately. He has studied Baroque flute with Wilbert Hazelzet, Michael Lynn, and Jed Wentz and modern flute with Bonita Boyd

PERFORMING



Eric Taeyang Mun, cello and 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 Maussiell in Nuremberg, Germany.



Keith Womer, organ and harpsichord, winner of the Austin Critics Table Award for 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.

UPCOMING EARLY MUSIC

Arts on Alexander

Philharmonie Austin | Brahms & Mendelssohn

Brahms Symphony No. 4

Brahms Variations on a Theme by Joseph Haydn

Mendelssohn Hebrides Overture

Mark Dupere, conductor

Friday, Feb 9, 7:30pm Redeemer Presbyterian Church, 2111 Alexander, Austin

Texas Early Music Project

The Original Carmina Burana: Fortune's Slippery Way

Neil deGrasse Tyson mentioned this 13th-century manuscript from Bavaria in *Cosmos!* These unabashedly joyful and passionate songs for soloists and Medieval instruments entertain and educate us about love, spring, mythology, ethics, the divine, drinking, and eating. .

Saturday, Mar 2, 7:30pm Arts on Alexander, on the campus of

Sunday, Mar 3, 3:00pm Redeemer Presbyterian Church, 2111 Alexander, Austin

The Tallis Scholars

Premier British music choral ensemble. Peter Phillips, conductor

Friday, Apr 12, 7:30pm Redeemer Presbyterian Church, 2111 Alexander, Austin

Ensemble viii

Mozart Requiem and Symphony No. 39

This concert features Mozart's popular Symphony No. 39 and his great choral masterpiece, Requiem. Ensemble VIII will join forces with Philharmonie Austin, a resident period-instrument orchestra, under the baton of Mark Dupere. Grappling with the mystery of death, Mozart willed his last creation into life with his final breaths.

Friday, May 3, 7:30pm Redeemer Presbyterian Church, 2111 Alexander, Austin

Saturday, May 4, 7:30pm

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ACKNOWLEDGEMENTS

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for music and the arts in East Austin

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Special thanks to our volunteers and housing hosts

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