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2017 SEASON
WINTER FESTIVAL // JANUARY 20-29
SUMMER FESTIVAL // JULY 3-29
ILLSLEY BALL NORDSTROM RECITAL HALL at Benaroya Hall

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Welcome to the fourth season of Byron Schenkman & Friends!
I am very grateful for the joyful enthusiasm which has surrounded this series, from our first concert of Beethoven Piano Quartets three years ago up to the present. Our programs often juxtapose familiar works, such as a beloved Bach concerto or Mozart quartet, with wonderful music we may be hearing for the first time, including works by women such as Fanny Mendelssohn and Elisabeth Jacquet de la Guerre.

Each year we reconnect with old friends and meet some new friends too, both onstage and among the audience. This season I am especially delighted to welcome Margy Crosby, our new General Manager. Margy will keep things flowing smoothly throughout the season and is already helping to plan for our fifth season and beyond. These are exciting times for BS&F and I am happy that you are here to enjoy this music with us!

Special thanks to our series founders, Robert DeLine and Carol Salisbury, and to all our donors, volunteers, and patrons!
Special thanks also to Tom Lewandowski for all his generous support and assistance.
Johann Sebastian Bach (1685-1750):
Sonata in G Major, BWV 1027, for viola and piano

Adagio • Allegro ma non tanto • Andante • Allegro moderato

Fanny Mendelssohn Hensel (1805-1847):
Fantasy in G Minor for cello and piano

Fanny Mendelssohn Hensel:
Il Saltarello Romano, op. 6, no. 4, for piano solo

Allegro • Andante and variations • Tempo di Minuetto

Johann Sebastian Bach:
Concerto in F Minor, BWV 1056, for piano and strings

Allegro • Adagio • Presto

Intermission

Felix Mendelssohn Bartholdy (1809-1847):
Trio in C Minor, op. 66, for violin, cello, and piano

Allegro energico e con fuoco • Andante espressivo •
Scherzo: Molto allegro quasi presto • Finale: Allegro appassionato
The music of the Mendelssohns would not exist without that of Johann Sebastian Bach. Both Fanny and Felix were entirely steeped in the music of the great Baroque master. Likewise, Bach’s music would not exist as we know it if the Mendelssohns had not worked tirelessly to bring it to the public. The idea of performing music of the past was new in the 19th century. Felix Mendelssohn was a leading figure in establishing a standard concert repertory, often with the support and mentorship of his older sister. His 1829 performances of Bach’s *St. Matthew Passion*, which Fanny helped to prepare, were among the most important musical events of the century.

Bach’s Sonata in G Major for viol and harpsichord (which we are performing on viola and piano) is a reworking of his own earlier trio-sonata for two flutes and continuo. Bach assigns one flute part to the viol and the other to the right hand of the harpsichord, while the left hand plays the continuo part. The entire sonata is written in a three-voice texture, often with the same material passed around from voice to voice.

The Mendelssohn family hosted musical salons which were frequented by the intellectual elite of Europe. Contemporaries described Fanny Mendelssohn as being either as talented as or more talented than her brother Felix. Their younger sister Rebecka complained that in any other family she would have been highly regarded as a musician but that she could not compete with Fanny and Felix. Fanny wrote songs for Rebecka to sing and wrote the Fantasy in G Minor for their younger brother Paul, an excellent cellist. *Il Saltarello Romano* is from one of the books of “Songs for the Piano” (much like Felix’s “Songs without Words”) which Fanny published near the end of her short life.

Most of Bach’s keyboard concertos began as concertos for violin or oboe. The middle movement of Bach’s Concerto in F Minor exists in an oboe version as the sinfonia to Cantata 156. It also bears a close resemblance to the opening of a flute concerto by Georg Philipp Telemann, a friend of Bach’s and one of the most celebrated composers of his time.

Bach’s influence can be heard throughout Felix Mendelssohn’s Trio in C Minor, most notably in the way melodies are embedded in extended passages of running sixteenth notes. Mendelssohn’s use of a chorale in the last movement (as in his “Reformation” Symphony) also hearkens back to German Baroque traditions.
Élisabeth Jacquet de la Guerre (1665-1729):
Sonata in D Major for two violins, viol, and continuo

Marin Marais (1656-1728):
Symphonie in D Major from Pièces en trio for two trebles and continuo

Louis Couperin (c.1626-1661):
Pieces in F Major for harpsichord

François Couperin (1668 - 1733):
Sonata in D Minor, La Sultane, for two trebles, two basses, and continuo

INTERMISSION

Jean-Féry Rebel (1666-1747):
Sonata in C Minor, Tombeau de M. Lully, for two violins, viol, and continuo

Jean-Henry D’Anglebert (1629-1691):
Prelude in G Minor and Passacaille d’Armide (after Lully) for harpsichord

Marin Marais: Suite in D from Pièces en trio for two trebles and continuo

Prélude • Sarabande grave • Fantaisie champêtre •
Gavotte en rondeau and Double • Gigue • Branle de village
The court of Louis XIV is best known in music history for the work of Jean-Baptiste Lully, the development of French Baroque opera, and the powerful influence of the French court on all of Western music for years to come. “The Sun King” loved music for dancing and for dazzling spectacle, but also to accompany his more private daily activities. Our program focuses on the intimate music from his court, with works by composers close to him and including music for the king’s bedtime.

Elisabeth Jacquet de la Guerre came to court as a child prodigy and remained one of the king’s favorite musicians throughout her career. Although she chose to remain an independent musician in Paris, she was one of very few musicians allowed the honor of dedicating her works to the king. Jacquet published an unusual amount of music for any composer of her time, including harpsichord suites, violin sonatas, sacred and secular cantatas, and an opera.

Marin Marais was one of the greatest viol players of all time and a composer of consistently gorgeous music. In 1692 he published a large collection of Pièces en trio for pairs of melody instruments (flutes, oboes, or violins) with continuo. Many of these pieces also appeared in a manuscript collection of Trios pour le coucher du Roi (“trios for the king’s bedtime”).

French harpsichord music was as widely influential as the operatic music of Lully. Bach’s famous keyboard suites, for example, would not exist without that French influence. D’Anglebert and Louis Couperin, both employed by Louis XIV, were two of the best harpsichord composers of the 17th century.

François Couperin was referred to as Le Grand (“the great”) in part to distinguish him from other musical members of his family, such as his uncle Louis. This younger Couperin’s duties at court included providing chamber music for the king’s Sunday afternoon entertainment. La Sultane is richly scored for two treble and two bass instruments plus continuo. Its title is typical of early 18th-century fascination with the exotic other.

Jean-Baptiste Lully, the towering figure of the French Baroque, wrote no instrumental chamber music. However, many transcriptions were made of music from his operas, such as D’Anglebert’s harpsichord version of the famous Passacaille from Armide. One of Lully’s students was the virtuoso violinist Rebel who paid tribute to his teacher in his heartbreaking Tombeau de M. Lully.
December 29, 2016

Bach & Corelli

Ingrid Matthews • Violin
Byron Schenkman • Harpsichord

Arcangelo Corelli (1653-1713):
Sonata in C Major, op. 5, no. 3, for violin and continuo
- Adagio • Allegro • Adagio • Allegro • Allegro

Johann Sebastian Bach (1685-1750):
Toccata in E Minor, BWV 914, for harpsichord
(Adagio) • Un poco allegro • Adagio • Fuga: Allegro

Arcangelo Corelli:
Sonata in G Minor, op. 5, no. 5, for violin and continuo
- Adagio • Vivace • Adagio • Vivace • Allegro

INTERMISSION

Johann Sebastian Bach:
Sonata in G Minor, BWV 1001, for violin
- Adagio • Fuga • Siciliana • Presto

Johann Sebastian Bach:
Concerto in G Major, BWV 986, for harpsichord
(Allegro) • Adagio • Allegro

Arcangelo Corelli:
Sonata in A Major, op. 5, no. 9, for violin and continuo
- Preludio: Largo • Giga: Allegro • Adagio • Tempo di gavotte: Allegro
The music theory I was taught as a kid, with major and minor scales and triads organized around a circle of fifths, can all be traced back to Arcangelo Corelli. The harmonic language he developed and perfected at the turn of the 18th century formed the basis of Western music for the next two centuries. Corelli’s music was hugely influential on the generation of Johann Sebastian Bach. Some composers openly acknowledged their debt to Corelli with titles such as Couperin’s *L’apothéose de Corelli* or Telemann’s *Sonates Corellisantes*; some simply made transcriptions of his work, such as Geminiani’s orchestrations of Corelli’s solo sonatas; and many, most notably Handel and Vivaldi, finely flattered Corelli with unacknowledged imitation.

Although Bach based an organ fugue on a subject from one of Corelli’s trio-sonatas, he doesn’t seem to have made any direct transcriptions of Corelli’s music the way he did with that of Vivaldi. The clearest evidence of Corelli’s influence on Bach is in the fugal movements of Bach’s sonatas for unaccompanied violin. Before Corelli, double-stops (playing two notes at once) were an unusual effect in violin music. Corelli’s sonatas include extended passages in double-stops, allowing the violin to play two voices of a fugal movement with the continuo providing a third voice. Bach takes this one step further, giving all the voices of the fugue to the violin without any supporting instruments. Since it isn’t possible for the violin to literally play more than two voices at once for any length of time Bach often creates the illusion of multiple voices by interweaving the notes of two voices into one line.

Corelli’s sonatas are divided evenly between what he calls “church” and “chamber” sonatas. The church sonatas, such as the third and fifth violin sonatas, generally alternate freely expressive slow movements with contrapuntal fast movements. Some dance movements are thrown in, such as the final allegros which are gigues in all but name. The chamber sonatas, such as the ninth, mostly feature lighter dance movements introduced and set off by preludes and short adagios.

Bach’s toccatas come out of the North German keyboard tradition yet resemble Corelli’s church sonatas (and Bach’s unaccompanied violin sonatas) in their alternation between free adagios and fugal allegros. Bach made many transcriptions of Italian concertos, especially of those by Vivaldi. The G Major concerto is from an unknown original.
OCTOBER 15, 16 THE HEAVENLY VOICE: HANDEL’S CASKRATTI
Italy’s flamboyant castrati were the rock stars of the 18th century! Experience the virtuosic art of passionate opera arias, cantatas, and chamber music by Handel and his contemporaries, performed with flair by guest countertenor Andrew Rader, the dynamic duo of violinists Ingrid Matthews and Tekla Cunningham, and sharpshoelder Jillon Stoppels Dupree.

DECEMBER 3, 4 BACH AND BEETHOVEN
Two of Seattle’s favorite chamber artists—cellist Nathan Whittaker and pianist Tamara Friedman—team up to bring you the music of J. S. Bach and Beethoven, introducing two unique keyboard instruments to the Northwest—a Baroque Leutenwirck and an 1814 Johann Fritz Viennese fortepiano.

JANUARY 21, 22 THE THREE GAMBISTS
Three stellar violists da gamba—Joanna Blendulf, John Dornenburg, and Elisabeth Reed—and harpsichordist Jillon Stoppels Dupree hold forth at the home of J. S. Bach (Saturday) and the Court of Louis XIV (Sunday) with the lusciously rich solo and ensemble music of Bach, Marais, and Sainte Colomb. This concert is dedicated to the memory of Margriet Tindemans.

FEBRUARY 18, 19 SCHUBERTIADE
The glorious American soprano Elisabeth Marshall, celebrated in England and Germany, makes her Seattle debut in intimate art songs by Schubert, with Adam LaMotte, violin, and Tamara Friedman, Viennese fortepiano, contributing keyboard solos and Schubert’s famous Fantasie for violin and piano.

MARCH 11, 12 LA GUITARRE ROYALLE
Grammy-winning guitarist Stephen Stubbs and harpist Maxine Gilander, transport you back to Baroque London, Paris, and Vienna, where the monarchs Charles II, Louis XIV, and Leopold I are commissioning music for their beloved guitars.

APRIL 8, 9 DUELING RECORDERs
Internationally acclaimed recorder artist Matthias Maute battles it out with Seattle’s own Vicki Boeckman in dazzling music by Turini, Corelli, Merula, Vivaldi, and Matthias Maute himself, as guest bassoonist Nate Holgeson and harpsichordist Jillon Stoppels Dupree join in the fray!

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February 12, 2017

RUSSIANS & JEWS

Sean Osborn • Clarinet
Steven Greenman & Liza Zurlinden • Violins
Jason Fisher • Viola
Nathan Whittaker • Cello
Byron Schenkman • Piano

Mikhail Glinka (1804-1857):
Sonata in D Minor for viola and piano
   Allegro moderato • Larghetto ma non troppo

Joel Engel (1868-1927):
Two pieces, op. 20, for violin and piano
   Chabader Melodie • Freilachs Tanz

Traditional: Sher • Joseph Achron (1886-1943): Sher, op. 42, for violin and piano

Alexander Krein (1883-1951):
   Caprice Hébraïque, op. 24, for violin and piano

Intermission

Solomon Rosowski (1878-1962):
Fantastic Dance on a Hebrew Theme, op. 6, for violin, cello, and piano

Alexander Krein:
   Esquisses Hébraïques, Op.12, for clarinet and strings
      Lento • Andante con anima – Allegretto grazioso • Allegro moderato

Sergei Prokofiev (1891-1953):
Overture on Hebrew Themes, op. 34, for clarinet, strings, and piano
The repertory of concert music established by Felix Mendelssohn and others in the 19th century was dominated by German composers. Mikhail Glinka was the first Russian composer to achieve widespread success and is thought of as the father of Russian music although most of his work sounds entirely Western. Glinka’s unfinished viola sonata, from the mid 1820s, is stylistically close to the music of the Mendelssohns.

Later in the 19th century, nationalist movements began to emerge as non-German composers started taking an interest in their own native music. The five Russian composers known as “The Mighty Handful” (Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov) established a Russian musical language which lasted well into the 20th century. Meanwhile, as Jews began to assimilate into Russian culture, music was one of the few professions available to them. By the turn of the 20th century many of the students at the St. Petersburg Conservatory were Jewish and a group of them decided to form a society for Jewish music. The czarist authorities who had to grant permission for the group to exist renamed it “The Society for Jewish Folk Music” although most of the work they were creating was in fact art music. They incorporated elements of traditional Jewish music in the same way that folk traditions informed other nationalist movements of the time.

Joel Engel, a founder of the society, was among the first to preserve and document traditional Ashkenazi music. Joseph Achron, a student of the great Leopold Auer, was a virtuoso violinist and was described by Arnold Schoenberg as one of the most underrated modern composers of the time. Alexander Krein was one of the younger composers of the group and continued to incorporate Jewish folk material into art music in the Soviet Union after the revolution. After studying in St. Petersburg, Solomon Rosowsky founded a Jewish conservatory in Riga before emigrating first to Palestine and eventually to New York, where he taught at the Cantorial School of the Jewish Theological Seminary.

Sergei Prokofiev wrote his Overture on Hebrew Themes in New York in 1919 on a commission from the Zimro Ensemble which was then in the United States on a world tour sponsored by the Russian Zionist Organization. The themes on which the overture is based may be folk tunes or may have been composed by the ensemble’s leader, Simeon Bellison, who would later become principal clarinetist of the New York Philharmonic.
JOHANN SEBASTIAN BACH (1685-1750):
Aria with diverse variations for harpsichord with two keyboards, BWV 988

*Aria*

<table>
<thead>
<tr>
<th>Var. 1</th>
<th>for one keyboard</th>
<th>Var. 5</th>
<th>for one or two keyboards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Var. 2</td>
<td>for one keyboard</td>
<td>Var. 6</td>
<td>Canon at the second for one keyboard</td>
</tr>
<tr>
<td>Var. 3</td>
<td>Canon at the unison for one keyboard</td>
<td>Var. 7</td>
<td>for one or two keyboards in the tempo of a Giga</td>
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<tr>
<td>Var. 4</td>
<td>for one keyboard</td>
<td>Var. 8</td>
<td>for two keyboards</td>
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<tr>
<td>Var. 9</td>
<td>Canon at the third for one keyboard</td>
<td>Var. 10</td>
<td>Fughetta for one keyboard</td>
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<tr>
<td>Var. 11</td>
<td>for two keyboards</td>
<td>Var. 12</td>
<td>Canon at the fourth in contrary motion for one keyboard</td>
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<tr>
<td>Var. 13</td>
<td>for two keyboards</td>
<td>Var. 14</td>
<td>for two keyboards</td>
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<tr>
<td>Var. 15</td>
<td>Canon at the fifth for one keyboard: Andante</td>
<td>Var. 19</td>
<td>for one keyboard</td>
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<tr>
<td>Var. 16</td>
<td>Ouverture for one keyboard</td>
<td>Var. 20</td>
<td>for two keyboards</td>
</tr>
<tr>
<td>Var. 17</td>
<td>for two keyboards</td>
<td>Var. 21</td>
<td>Canon at the seventh</td>
</tr>
<tr>
<td>Var. 18</td>
<td>Canon at the sixth for one keyboard</td>
<td>Var. 22</td>
<td>for one keyboard alla breve</td>
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<tr>
<td>Var. 19</td>
<td>for one keyboard</td>
<td>Var. 23</td>
<td>for two keyboards</td>
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<tr>
<td>Var. 20</td>
<td>for two keyboards</td>
<td>Var. 24</td>
<td>Canon at the octave for one keyboard</td>
</tr>
<tr>
<td>Var. 21</td>
<td>Canon at the seventh</td>
<td>Var. 25</td>
<td>for two keyboards: Adagio</td>
</tr>
<tr>
<td>Var. 22</td>
<td>for one keyboard alla breve</td>
<td>Var. 26</td>
<td>for two keyboards</td>
</tr>
<tr>
<td>Var. 23</td>
<td>for two keyboards</td>
<td>Var. 27</td>
<td>Canon at the ninth for two keyboards</td>
</tr>
<tr>
<td>Var. 24</td>
<td>for two keyboards</td>
<td>Var. 28</td>
<td>for two keyboards</td>
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<tr>
<td>Var. 29</td>
<td>for one or two keyboards</td>
<td>Var. 29</td>
<td>for one or two keyboards</td>
</tr>
<tr>
<td>Var. 30</td>
<td>for one keyboard: Quodlibet</td>
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This will be performed without intermission
The so-called Goldberg Variations, published in 1741 under the original title "Aria with diverse variations for harpsichord with two keyboards," were conceived by Johann Sebastian Bach as the fourth part of his modestly titled *Clavier-Übung* ("Exercises for the keyboard"), an extraordinary series of works for harpsichord and organ which the composer had begun in 1726. The first part, containing the Six Partitas, was published in 1731; the second, containing the Italian Concerto and the French Overture, in 1735; and the third, containing the German Mass for organ and the Four Duets for harpsichord, in 1739.

In his 1802 biography of Bach, Johann Nikolaus Forkel tells us that the variations were commissioned by Count Carl von Keyserlingk of Dresden so that his court harpsichordist Johann Gottlieb Goldberg could bring some pleasure to his nights of insomnia. Also according to Forkel, Bach received the highest payment of his life for this commission. Whether or not Forkel's story is true it has become part of the legend of this mysterious work, undoubtedly one of the most important musical monuments in Bach's oeuvre.

Of all his work, the Goldberg Variations are one of the clearest examples of the originality and genius of the composer. Given the great variety of Bach's writing, his imaginative use of patterns and textures, and the rich contrasts between variations, it would be impossible to find earlier works by other composers that compare with the Goldberg Variations' architectural dimensions and Bach's extraordinary use of the technical possibilities of the keyboard.

The bassline of the aria on which this work is built is heard 32 times. The origin of the bassline may be the Chaconne with 62 variations in G Major, HWV 442, by Handel. From this ostinato bass Bach constructs 30 variations organized in groups of threes. In each group one generally finds a dance-like piece, arioso, overture, or fugue-like piece; followed by a highly virtuosic piece with hand crossings and use of both keyboards; followed by a canon. The canons are clearly organized in rigorous order, using ascending intervals as a reference: the third variation is a canon at the unison, the sixth at the second, the ninth at the third, up to the 27th which is a canon at the ninth. This logical order is broken in the 30th variation in which Bach writes a quodlibet, a musical form that combines various popular themes. With this variation, Bach recalls his well-documented family gatherings at which everyone sang and improvised quodlibets to the great pleasure of all present. After that, we end by again hearing the aria which we heard at the beginning of the work. However we no longer hear it the same way. After this journey of an hour and a half, the aria is completely transformed as we remember the origin of all that we have heard in a magical combination of fantasy and order.
CARL PHILIPP EMANUEL BACH (1714-1788):
Sonata in E-flat Major (attrib. J.S. Bach) for flute and harpsichord
   Allegro moderato • Siciliana • Allegro

WOLFGANG AMADEUS MOZART (1756-1791):
Allegro in G Minor, K. 312/590d, for harpsichord

WOLFGANG AMADEUS MOZART:
Prelude and Fugue no. 5 (after J.S. Bach’s BWV 526), K. 404a, for string trio
   Largo • Fuga: Moderato

JOHANN SEBASTIAN BACH (1685-1750):
Sonata in G Major, BWV 1038, for flute, violin, and continuo
   Largo • Vivace • Adagio • Presto

INTERMISSION

WOLFGANG AMADEUS MOZART:
Quartet in D Major, K. 285, for flute and strings
   Allegro • Adagio • Rondeau: Allegro

JOHANN CHRISTIAN BACH (1735-1782):
Quartet in G Major, W B66, for harpsichord and strings
   Allegro • Rondo: Allegretto
The most famous Bach in Mozart’s time was Johann Christian, the youngest son of Johann Sebastian. A highlight of the eight-year-old Mozart’s travels was meeting J.C. Bach, and some of Mozart’s early keyboard concertos are transcriptions of solo sonatas by the so-called “London Bach.” Another famous Bach was Carl Philipp Emanuel, the much older half-brother of J.C. Bach. C.P.E. Bach worked at the court of Frederick the Great and published the most important 18th-century treatise on keyboard playing. It was referring to C.P.E. Bach that Mozart said “Bach is the father and we are the children.”

The sonata in E-flat Major for flute and harpsichord, formerly attributed to J.S. Bach, is typical of the empfindsamer Stil (“sensitive style”) associated with C.P.E. Bach. Although in a three-voice texture, much like the sonata by J.S. Bach with which we opened this series in September, this time the voices often have very different material from each other creating a sense of polite conversation between the harpsichord and the flute. Mozart’s late unfinished keyboard sonata in G Minor hearkens back to the conversational and sensitive style of C.P.E. Bach.

Mozart’s acquaintance with the music of J.S. Bach is mostly a result of his association with an eccentric patron, Baron Gottfried van Swieten, who had a rare interest in music of the past. Van Swieten commissioned Mozart to arrange major choral works by Handel as well as preludes and fugues by J.S. Bach for contemporary performance.

The authorship of J.S. Bach’s Sonata in G Major for flute, violin, and continuo has also been questioned. The first movement uses the same bassline as his violin sonata BWV 1021 and it has been suggested that the elder Bach gave the bassline to a student, perhaps his son C.P.E., as a composition exercise. But since all four movements exist in J.S. Bach’s handwriting it seems unlikely to have been written by a student. (A student might copy a teacher’s work but why would a teacher copy a student’s work?)

Mozart’s flute quartets were composed for the virtuoso flutist Johann Baptist Wendling who also inspired the flute music of J.C. Bach. Unlike his father and older brothers who never left Germany, J.C. Bach traveled widely, studying in Italy and settling in England. There, his international style paved the way for the music of Mozart.
**Byron Schenkman** has recorded more than thirty CDs of 17th- and 18th-century repertoire, including recordings on historical instruments from the National Music Museum, Vermillion, and the Museum of Fine Arts, Boston. A recipient of the Erwin Bodky Award from the Cambridge Society for Early Music “for outstanding achievement in the field of early music,” he was voted “Best Classical Instrumentalist” by the readers of Seattle Weekly, and his piano playing has been described in *The New York Times* as “sparkling,” “elegant,” and “insightful.” He has been a featured guest with the Chameleon Arts Ensemble of Boston, the Daedalus Quartet, Les Enfants d’Orphée, the Northwest Sinfonietta, Pacific Baroque Orchestra, Philharmonia Northwest, and the Portland Baroque Orchestra. He was also founding co-director of the Seattle Baroque Orchestra with violinist Ingrid Matthews. In 2013 he launched “Byron Schenkman & Friends,” a Baroque and Classical chamber music series at Benaroya Hall in Seattle. Schenkman is a graduate of the New England Conservatory and received his master’s degree with honors in performance from the Indiana University School of Music. He currently teaches at Seattle University and Cornish College of the Arts, and has been a guest lecturer in harpsichord and fortepiano at Indiana University. www.byronschenkman.com

Bulgarian solo and chamber works spanning over 200 years. A founding music faculty member at the American University in Bulgaria, Geoffrey earned cello performance degrees from the University of North Carolina School of the Arts and the Indiana University School of Music, and recently received his PhD in Philosophy of Music from Sofia University.

Originally from the San Francisco Bay area, cellist **Geoffrey Dean** was based in Sofia, Bulgaria, where he was a member of the internationally renowned Dimov and Sofia quartets for 17 seasons. As recitalist and chamber musician, he has performed at Opera Bastille in Paris, Gasteig in Munich, Helsinki’s Sibelius Academy, Vienna’s Joseph Haydn Institute, as well as for the Council of Europe in Strasbourg, for Queen Margrethe II of Denmark in Copenhagen, and on concert tours of Japan. He has also shared his passion for collaborative early music, he plays period viola with a bicoastal variety of ensembles including Gut Reaction, Antico/Moderno, the Handel & Haydn Society, Boston Baroque, and the Seattle and Portland Baroque Orchestras.

Violist **Jason Fisher** is a founding member of Boston’s Grammy-nominated chamber orchestra, A Far Cry (afarcry.org). A Carnegie Hall Fellow and a Peabody Singapore Fellow, Jason has toured Europe, Asia, Kazakhstan, and the Kyrgyz Republic. Concerts at Vienna Musikverein, Singapore Esplanade, and Carnegie Hall. Performances with Pink Martini, Jake Shimabukuro, Itzakh Perlman, Yo-Yo Ma, Renée Fleming, Kiri Te Kanawa, and with members of the Florestan Trio, and the Æolus, Brentano, Cleveland, Emerson, Mendelssohn, and St. Lawrence String Quartets. As a passionate explorer of early music, he plays period viola with a bicoastal variety of ensembles including Gut Reaction, Antico/Moderno, the Handel & Haydn Society, Boston Baroque, and the Seattle and Portland Baroque Orchestras.

Baroque violinist **Andrew Fouts** has been noted for his “mellifluous sound and sensitive style” (Washington Post) and as “an extraordinary violinist” who exhibits “phenomenal control” (Bloomington Herald-Times). In 2008 Andrew won first prize at the American Bach Soloists’ International Baroque Violin Competition. That same year he joined Pittsburgh’s acclaimed ensemble, Chatham Baroque, which he co-directs and they perform over 50 concerts annually, both at home and on tour. In addition to Chatham Baroque, he regularly appears with Apollo’s Fire, American Bach Soloists, and The Four Nations Ensemble. In 2010, Andrew began serving as concertmaster of the Washington Bach Consort. The Washington Post has written of his position there “Fouts, the group’s new concertmaster, was exemplary on the highest part, playing with clean intonation and radiant tone.” His principal teachers include Charles Castleman at The Eastman School.
of Music and Stanley Ritchie at Indiana University. Andrew has taught at the Madison Early Music Festival and the Oficina de Música de Curitiba, Brazil. He plays on a violin by Karl Dennis (Warren, RI 2013), after Guarneri del Gesu’s *Le violon du Diable* (1734).

Described by the Washington Post as “particularly impressive,” and “extraordinary” by the Pittsburgh Post Gazette, **Steven Greenman** is a multi-talented musical artist, who is equally adept performing stunning solo violin works with orchestras, soulful East European Jewish folk music and passionate East European Romani music. Steven has produced two landmark recordings of his original Jewish and klezmer compositions, *Stempenyu’s Dream* and *Stempenyu’s Neshome*, while two of his Jewish liturgical melodies have been published by the Shalshelot Foundation for New Jewish Liturgical Music. With his recording *Khevrisa: European Klezmer Music*, Steven is a Smithsonian Folkways recording artist. Steven leads international klezmer music master classes and has been a teaching artist with the Cleveland Orchestra’s “Learning Through Music” program since 2001. Performing his own arrangements of traditional East European Romani (“Gypsy”) violin music, Steven has been a guest soloist with the Cleveland Pops Orchestra and the Canton and Akron symphonies. He has explored classical Chinese music performing the famous *Butterfly Lovers Violin Concerto* as soloist with the Chagrin Falls Studio Orchestra, the Firelands Symphony, and the National Repertory Orchestra. Steven’s collaboration with master pipa-player Gao Hong, *The Braided Candle*, explores a unique blending of both traditional Jewish and Chinese folk music styles.

Principal Violist of the Seattle Symphony since the 1992-1993 season, **Susan Gulkis Assadi** enjoys a varied career as an orchestral player, chamber musician, soloist and teacher. After playing in numerous chamber orchestras, including The Brandenburg Ensemble, Concerto Soloists of Philadelphia and the European-based New American Chamber Orchestra, she began her orchestral career as the Principal Violist of the San Francisco Opera Orchestra before coming to Seattle.

Hailed by the Seattle Post Intelligencer for her “uncommon warmth and beauty of timbre,” Gulkis Assadi has appeared often as soloist with the Seattle Symphony. In 1998, she helped inaugurate Seattle’s Benaroya Hall with Yo-Yo Ma in the Orchestra’s performance of R. Strauss’s *Don Quixote*. David Stock’s *Viola Concerto*, written for Susan Gulkis Assadi and the Seattle Symphony, was released spring 2004 on Innova Records to critical acclaim. In June 2006, Ms. Gulkis Assadi played the west coast premiere of Paul Schoenfield’s *Viola Concerto*. Most recent solo performances include Mozart’s Clarinet Concerto (for viola), Dittersdorf’s Sinfonia Concertante for Viola and Double Bass, and Berlioz’s *Harold in Italy*.

Susan Gulkis Assadi also performs regularly with the Seattle Opera, the Seattle-based Music of Remembrance, and The Governor’s Chamber Music Series. She has happily spent the last twenty summers performing with the Grand Teton Music Festival in Jackson Hole, Wyoming. She has coached and given master classes at the University of Washington, the New World Symphony in Miami, Florida and the National Orchestral Institute in College Park, Maryland.

Ms. Gulkis Assadi received her Bachelor of Music from The Curtis Institute of Music where she studied with Michael Tree from The Guarneri Quartet and Karen Tuttle.

**Ingrid Matthews** has long been established as one of the leading baroque violinists of her generation. She founded the Seattle Baroque Orchestra with Byron Schenkman in 1994, and served as Music Director until stepping down from that position in 2013. First prize-winner in the 1989 Erwin Bodky International Competition for Early Music, Matthews has performed extensively around the world as soloist, guest director, or concertmaster with many prominent period-instrument ensembles including the New York Collegium, the Australian Brandenburg Orchestra, the Boston Early Music Festival Orchestra, Tafelmusik, and many others. Matthews has won international critical acclaim for a discography ranging from the earliest solo violin repertoire through the Sonatas and Partitas of J.S. Bach. The latter recording was named by *Third Ear’s Classical Music Listening Companion* as “the finest complete set of these works,” and the critic for *American Record Guide* writes “this superb recording is my top recommendation for this
music... on either modern or period instruments.” Ingrid Matthews has served on the faculties of the University of Toronto, the University of Washington, Indiana University, the University of Southern California in Los Angeles, the International Baroque Institute at Longy, and Amherst Early Music, and is currently on the faculty of Cornish College of the Arts in Seattle. In addition to her musical work, she is active as a visual artist.

**Sean Osborn** has traveled the world as soloist and chamber musician, and during his eleven years with the Metropolitan Opera Orchestra. He has also appeared as guest principal clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra. The New York Times dubbed him “...an excellent clarinetist,” the Boston Globe called him “...a miracle,” and Gramophone “...a master.” With over forty concertos in his repertoire, Sean has also recorded dozens of CDs for London, Deutsche Grammophon, Sony, Albany, and others, as well as premiering works by Philip Glass, John Adams, John Corigliano, Chen Yi, and Jennifer Higdon to name a few. He has performed at many festivals including Marlboro, Seattle Chamber Music, Aspen, Zagreb Bienalle, Pacific Rim, and Colorado. Sean has received grants from many organizations, including the NEA and the Aaron Copland Fund. He is also an award-winning composer whose works have been played by the London Philharmonic Orchestra, and members of the New York Philharmonic, Metropolitan Opera, Marlboro Music Festival, and the Los Angeles Philharmonic among others. As an educator, he has presented over 100 master classes around the world, developed many multi-media educational series, and served on the faculty of the University of Washington and the Cornish College of the Arts. Visit him on-line at [www.osbornmusic.com](http://www.osbornmusic.com).

**Ignacio Prego** is considered one of the leading Spanish harpsichordists of his generation. First Prizewinner at the 2012 Westfield International Harpsichord Competition, he has performed in major cities in Europe, the USA, Canada, South-America and Asia. Recent appearances include Mr. Prego’s debut at Segovia, Soto del Real and Seville Early Music Festivals (FeMAS), concerts as a soloist with the Portland Baroque Orchestra led by Monica Huggett at the Oregon Bach Festival, with The English Concert and Harry Bicket in NY, and with Byron Schenkman & Friends in Seattle, among others. Mr. Prego releases the Goldberg Variations by J.S. Bach for GLOSSA in Autumn 2016. His previous recording, the complete French Suites for Cantus Records, was listed among the best recordings of March 2015 by Scherzo magazine and was awarded the Meloman de Oro. Mr. Prego is recipient of the 2005 AECI Grant, the 2009 CajaMadrid Foundation Grant and the 2014 English Concert Fellowship. He studied harpsichord with Elisabeth Wright at the Indiana University and with Kenneth Weiss and Richard Egarr at The Juilliard School in New York. He is Artistic Director of Tiento Nuovo ensemble. During the 2014 and 2015 he also worked as a vocal coach and resident artist at Yale University.

**Elisabeth Reed** teaches viola da gamba and Baroque cello at the San Francisco Conservatory of Music, where she is co-director of the Baroque Orchestra. Recent teaching highlights include master classes at the Juilliard School, the Shanghai Conservatory and Middle School, and the Royal Academy of Music. Her playing has been described as, “intense, graceful, suffused with heat and vigor” and “delicately nuanced and powerful” (Seattle Times). A soloist and chamber musician with Voices of Music, Archetti, and Wildcat Viols, she has also appeared frequently with the Seattle, Portland, Pacific, and Philharmonia Baroque Orchestras and with Pacific Musicworks. She has performed at the Boston Early Music Festival, the Berkeley Early Music Festival, the Ohai Festival, the Whidbey Island Music Festival, and the San Luis Obispo Mozart Festival. She also teaches viola da gamba and Baroque

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I love the way you have woven together the stories of these extraordinary musicians, each with their own unique journey and expertise, into a compelling narrative. It’s truly inspiring to see how their passion and dedication have not only enriched the music world but also brought joy to audiences around the globe. Keep up the great work!
cello at the University of California at Berkeley. She is a Guild-certified practitioner of the Feldenkrais Method of Awareness Through Movement, with a focus on working with musicians and performers.

**Joshua Romatowski**, flutist, has been praised for his ability to “allow each note to sound with its own expressive qualities” (San Francisco Examiner). Joshua’s playing has been described as “elegantly shaped” (San Francisco Examiner) and possessing “graceful intimacy” (San Francisco Classical Voice). Joshua holds a Master of Music in Flute Performance from the San Francisco Conservatory of Music and a Bachelor of Music in Flute Performance from the University of Texas at Austin, as well as an Artist Diploma in Early Music from the Cornish College of the Arts. Joshua was a winner of the Ladies Musical Club of Seattle Frances Walton Competition.

As well as being a prize winner in the National Flute Association’s Baroque Artist Competition, Joshua has appeared in concert with the American Bach Soloists, Portland Baroque Orchestra, the Byron Schenkman & Friends concert series, Early Music Underground, Pacific Musicworks, Agave Baroque, MUSA, and The Albany Consort. On baroque flute, Joshua has studied with Janet See, Wilbert Hazelzet, Claire Guimond, Sandra Miller, Stephen Schultz, Philippe Allaine-Dupre, and Greer Ellison.

Joshua is currently on faculty at Music Works Northwest, in Bellevue, WA. Joshua’s primary teachers have been Timothy Day, Marianne Gedigian, Jeffery Zook, and Janet See.

**Nathan Whittaker**, violoncello, enjoys a unique and diverse career as a concert soloist, chamber musician, recitalist, teacher, and historical cello specialist. He plays regularly with the Seattle Baroque Orchestra, Pacific Baroque Orchestra, Portland Baroque Orchestra, and is a founding member of the Op. 20 String Quartet. Recent concert appearances have included the Indianapolis Early Music Festival, Vancouver Early Music Festival, and Pacific Baroque Festival (Victoria, B.C.), as well as other concert stops ranging from Seattle to New York to Dubai. He also composed and recorded an original score for the Emmy nominated documentary “When Seattle Invented the Future”. He can be heard on recordings by ATMA Musique and Harmonia and broadcasts by NPR, CBC, and KING FM. An active pedagogue, he maintains a dynamic private studio and is faculty at the Cornish College of the Arts and the founder and director of the Seattle Chamber Music Coaching Sessions (SCMCS). Along with his busy performance and teaching schedule, he completed a Doctorate of Musical Arts from the University of Washington in 2012. Dr. Whittaker also holds degrees from Indiana University.

Violinist **Liza Zurlinden**, a native of San Francisco, enjoys a career rich with chamber music, orchestral playing and teaching. She is a recent transplant to Seattle, and is thrilled to have made this beautiful city her home! Ms. Zurlinden has been a longtime member of the New Century Chamber Orchestra in San Francisco, and is a former member of A Far Cry, the Grammy-nominated, self-conducted chamber orchestra in Boston. She has collaborated with members of the Cleveland, Juilliard and Mendelssohn Quartets and can be heard on Naxos, Paladino Music, Azica, NSS and Blue Note Records. Ms. Zurlinden has performed regularly with the Orchestra of St. Luke’s in New York, Boston Modern Orchestra Project, Pacific Northwest Ballet and the Seattle Symphony. She enjoys frequent collaborations with Byron Schenkman & Friends, Simple Measures and Spectrum Dance Theater, and maintains a private teaching studio. Ms. Zurlinden holds degrees from the University of Michigan, Rice University and SUNY Purchase.
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