



THE TALLAHASSEE

*Bach Parley*

Valerie Arsenault, MUSIC DIRECTOR

“Crossroads of Europe”

Music from the 17th-Century Rost Manuscript

Sunday, February 23, 2014, 3:00 PM

St. John’s Episcopal Church

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the Arts*

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## Program

### ***Crossroads of Europe: Music from the Rost Manuscript*** **Research by Charles E. Brewer**

<i>Battaglia</i> (1659) [Rost 79] 2 Violins, 2 Violas, Violoncello, Continuo	Cyriacus Wilche (c.1620-1667)
Sonata a 6 [Rost 22] 2 Violins, 2 Violas, Violoncello, Continuo	Giovanni Valentini (c.1582-1649)
Sonata “L’Arisia” (1637) [Rost 75] Violin, Violoncello, Continuo	Tarquinio Merula (1594/5-1665)
Sonata [Rost 110] Violin, Viola d’amore, Continuo	Anonymous
Sonata “La Bulgarina” (1659) [Rost 140] 2 Violins, Continuo	Maurizio Cazzati (1616-1678)
<i>Sinfonia Sesta</i> (1667) [Rost 120] Sinfonia / Alemanda / Correnta / Ballo / Sarabanda 2 Violins, 2 Violas, Violoncello, Continuo	Johann Rosenmüller (1619-1684)
Sonata a 5 “Enharmonic” 2 Violins, 2 Violas, Violoncello, Continuo	Giovanni Valentini
<i>Lamenta a 3</i> , Violino, Alto, e Tenore [Rost 48] Violin, 2 Violas, Continuo	Johann Heinrich Schmelzter (c.1620/23-1680)
<i>Pollnische Sackpfeiffen</i> [Rost 10] 2 Violins, Continuo	Johann Heinrich Schmelzter
<i>Serenada in Mascara dene hoff Damas zu Ehren</i> (1669) Aria 1 / Aria 2 / Ciaccona 2 Violins, 2 Violas, Continuo	Johann Heinrich Schmelzter

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Enjoy fine dining in downtown Tallahassee after today's concert. See the program insert for a 15% discount today only. Special thanks to the participating restaurants and our friends at Tallahassee Downtown for their support of this promotion.

***Tallahassee***  
**DOWNTOWN**  
EST 1824

# The Tallahassee Bach Parley 2013-2014 Membership as of Feb. 12, 2014:

## **Bach Circle (\$1000+)**

Michael & Kelly Beck  
Hopping Green & Sams  
William P. & Karyl Louwenaar Lueck  
Dr. Stephen & Elizabeth Richardson

## **Handel Circle (\$500-999)**

Anonymous  
John & Nancy Barfield  
Mimi Jones & Bill Brubaker  
Dr. Armand & Suzanne Cognetta  
Tom & Ava Prebys

## **Vivaldi Circle (\$250-499)**

Wendy & Lester Abberger  
Bank of America  
Melissa & Charles Brewer  
Dana Preu & Adonica Gieger  
Fred & Linda Hester  
Glenn Hosken  
Ronald A. Kanen  
John & Barbara Mahoney  
Jeanne & William Ryder  
Mark, Susan, Max & Sujin van Hoeij

## **Telemann Circle (\$100-249)**

Anonymous (2)  
Mr. & Mrs. Hector J. Aguirre  
Karl & Melissa Barton  
Nancy Bivins  
Fred H. Boska  
Michael Corzine & Betsy Calhoun  
Robert Critchlow  
Grace & Alan Dakan  
James C. & Rochelle Davis  
Bob & Betty Dixon  
Woody & Charlotte Dudley  
Jan & Larry Everett  
Gary & Ellen Fournier  
Sanford Safron & Penny Gilmer  
Miriam Gurniak  
In memory of Curtis King, Sr.  
John Knoblauch  
Will Abberger & Mary Anne Koos  
Gudrun Gaar & Robbie Laub  
Jim, Julie & Anne Leftheris  
Dr. Jean Marani  
Patricia Yancey Martin  
Tom & Lynda McCaleb

## **(Telemann Circle cont.)**

Kate Muldoon & Bill Miller  
Charles Milsted  
Talbot D'Alemberte & Patsy Palmer  
Doris Partridge  
Paula Walborsky & Kent Putnam  
Jane Quinton  
Carla King Richardson  
Jack & Ruth Sigler  
Francis & Karen Skilling  
Jean T. Souter  
Nat M. Turnbull, Jr  
Dr. Ralph V. Turner  
John & Virginia Walker

## **Rameau Circle (\$50-99)**

Anonymous  
Georges Weatherly & Tamara Alagova  
Patricia Applegate  
Paul Arons  
Nick Baldwin  
Ann L. Berlureau  
Dr. Bruce Bickley  
Betty Boop  
Susan Cerulean & Jeff Chanton  
Tom & Norene Chase  
Laura & Barnett Cook  
Marie E. Cowart  
Jon & Beverly Dalton  
Karen Wendland Dix  
Stan & Carole Fiore  
Nancy Fischer  
John Fraser  
Ben & Beth Fusaro  
Patricia Gosen  
Mary Anne Gray  
Sue Gross  
Christine Hazelip  
Karyn King Hebert  
Dr. Tann H. Hunt  
Laura Innes Jennings  
Bob & Jane Kennedy  
Bernhard Kurzweg  
Joe Lama  
Kyunghée Lee  
Dawn & Louis Martz  
Mary McCormick  
David and Rosa McNaughton  
Ed & Dianne Mellon  
Walter & Marian Moore  
Jennie C. Myers  
June L. Noel  
Dale & Diane Olsen

## **(Rameau Circle cont.)**

Ermine M. Owenby  
Joan H. Raley  
Elizabeth Scrow  
Erica & Robert Thaler  
Barbara Mason White  
Mick & Trish Wilhoit  
Mike & Kathleen Wright

## **Purcell Circle \$25-49**

David & Ellen Amato  
Bill & Paige Brey  
Fenn Cawthon  
Harriet Chase  
Mary Lama Cordero  
Patricia Curtis  
Peter & Gloria DeAngelis  
Ginny Densmore  
Laura A. Dunaway  
Maffei Family  
Martha Ann Fenner  
Mark & Lisa Foltz  
Paula Gerson  
James C. Gibson Sr. & Christina Gibson  
Carla Connors & Timothy Hoekman  
Louis & Nancy Hubener  
James, Fred & Barbara Jones  
Dwight Kingsbury  
Dr. Toni Fuss Kirkwood-Tucker  
Von A. Klink  
Joseph Kraus  
Randolph Langley  
Ben & Mary Lawson  
Ruben Malan  
Marjorie Morgan  
Richard & Denise Paetzold  
G. Kurt Piehler  
Ettore Aldrovandi & Laura Reina  
Hank Rosen  
Nella Schomburger  
Sue Scribner  
Danny & Mary Shuler  
Nina Hatton & Roy Silverman  
Claudia & Jacob Sperber  
Dr. Patricia H. Stanley  
Lawrence & Robyn Stevenson  
Diane L. Stuart  
Gail Stults  
Katya & Tom Taylor  
Lili Quintiliani & Blan Teagle  
Michelle Rehwinkel Vasilinda  
Stephen & Susan Waltz  
Ken Winker

**The Tallahassee Bach Parley Board of Directors:**

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THE TALLAHASSEE  
*Bach Parley*

Kids Go for  
**B'roque**

**Honors Concert**

For musicians age 18 and younger  
selected by audition

**Sunday, March 16**

**3:00PM**

Longmire Recital Hall  
FSU College of Music



Florida Chapter of the  
American String Teachers Association



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The Tallahassee Bach Parley provides accommodations for persons with disabilities. Please notify the music director at 850-224-8025 or [musicdirector@tallahasseebachparley.org](mailto:musicdirector@tallahasseebachparley.org) at least five working days prior to a concert if accommodation for disability or if this program in an alternative format is needed.

# St. John's Episcopal Church

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*This program sponsored in part by the City of Tallahassee/Leon County/Council on Culture & Arts, and Tallahassee Downtown/Tallahassee CRA.*

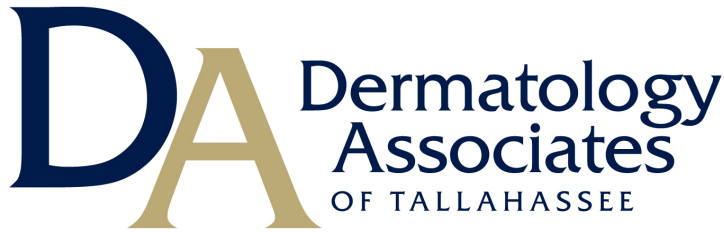
## Program Notes

During the seventeenth-century, instrumental music was expected to fulfill a variety of functions. As Johann Heinrich Schmelzter wrote, “it should be able to serve both to the pious worship of the saints and the honest pleasure of mankind, both to arousing piety in church and, outside the church, by refreshing the human spirit.”

Beginning around 1660, Franz Rost (1640-1688), at that time a cantor at Baden-Baden, began collecting instrumental music primarily to fulfill his future needs as a music director, and he continued adding to the collection after accepting a position at the church of Saint-Pierre-le-Vieux in Strasbourg/Straßburg in Alsace. This region, today part of France, was at that time German-speaking and part of the Holy Roman Empire, but being on the border of these two kingdoms, it was open to cultural influences from many directions.

Initially, Rost was primarily interested in composers, such as Giovanni Valentini and Johann Heinrich Schmelzter, composers who worked for the Imperial court in Vienna, but over time also became acquainted with other Italians Tarquino Merula (who also worked briefly in Poland) and Maurizio Cazzati. He was even open to the works of younger composers such as Johann Rosenmüller and Johann Sebastian Bach’s future father-in-law, Cyriacus Wilche. Rost, however, apparently was aware of the limited resources he would have to work with and would arrange larger ensemble works for a smaller ensemble, most often into a typical “trio sonata.” Though a few thoroughly secular pieces were included in his collection, most of the works were probably intended for use in church, since Rost often omitted the dances attached to some of the works he copied (in the Rosenmüller Sinfonia, the dances and the other instruments have been restored).

When Rost died, his manuscript was acquired by Sébastien de Brossard (1655-1730) during his tenure as vicar at Strasbourg/Straßburg Cathedral (from 1697-1698), and his extensive library was later donated to Louis XV in exchange for a royal pension. With Rost’s original collection as the central focus, today’s program is a selection of music for both edification and entertainment, ranging from Valentini’s experimental compositions for the Viennese court, through Cazzati’s and Schmelzter’s evocations of popular and folk music, and Wilche’s musical battle, and for leavening, a few dances, ending with a court ballet by Schmelzter, reconstructed for this performance. (Charles E. Brewer)



## Hopping Green & Sams

Attorneys and Counselors

*The Tallahassee Bach Parley would like to thank all of our donors and volunteers for their support, especially St. John's Episcopal Church, Betsy Calhoun and Lindsay Hardy for hosting this concert, Loren Rice for graphic design, Erica Thaler for help with publicity, Patty Herrington for distributing posters, Karyl Louwenaar, Justin Page, Matt Bishop & Vivianne Asturizaga for help moving the harpsichord, and First Presbyterian Church for housing our library and archives. Special thanks to Claire Thaler for lending her baroque violin to Miriam Barfield for this concert.*

*Encore performance of today's concert:*

**Crossroads of Europe: Music from the Rost Manuscript**

Sunday, March 2, 4:00PM, *Symphony @ the Museum*  
at the Albany Museum of Art in Albany, GA.

For more information and to purchase tickets, visit [tinyurl.com/n66sfff](http://tinyurl.com/n66sfff)

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**“Spring 2 Spring”**  
**Images of Spring by**  
**Antonio Vivaldi and Antonio Guido**

Tallahassee Bach Parley  
Sunday, June 1, 2014, 3:00PM, St. John's  
Annual Membership Reception following concert



## Today's Musicians

**BRIAN ARSENAULT** studied viola with Roberto Diaz and Burton Fine. He was selected to perform at the Boston University Tanglewood Institute for three years and earned a BM in viola performance from the New England Conservatory. He has performed with the Tallahassee Community Chorus, the Atlanta Baroque Orchestra, and the Tallahassee Symphony. He also earned an MLIS from FSU and works as a web programmer for the Center for Information Management and Educational Services at FSU.

**VALERIE PREBYS ARSENAULT** has two favorite musical activities: teaching the violin and playing baroque music. Since 2002 she has maintained a thriving private violin studio of students of all ages at Cavatina Music Studios. As Visiting Assistant Professor at Florida State University she directs the Baroque Ensemble (on period instruments) and has taught violin and directed the Irish Ensemble. She is a member of the Tallahassee Symphony, a principal player and soloist with the Atlanta Baroque Orchestra, and has performed and recorded with the Apollo Ensemble (NY) and Apollo's Fire. She studied violin at the New England Conservatory (BM), violin pedagogy and baroque violin at the Indiana University School of Music (MM, Early Music), and earned her doctorate from the Florida State University College of Music.

**MIRIAM BARFIELD** began studying the violin at age six with Melissa Brewer. She received her Bachelor of Music from Florida State University, where she studied with Dr. Pamela Ryan, and recently completed a Master of Music in Viola Performance at The Boston Conservatory under Patricia McCarty. She was a state winner for the ASTA National Solo Competition in 2010 (Massachusetts) and in 2008 (Florida) and has performed in master classes for Joseph Silverstein, Robert Spano, James Dunham, and Thomas Dumm. She has been a member of many orchestras, including the Tallahassee Symphony, Columbus Symphony (GA), Sinfonia Gulf Coast, and the Cape Ann Symphony. Miriam has attended the Lucerne Festival Academy in Switzerland, Brevard Music Festival, Schlern International Music Festival in Italy, and the Meadowmount School of Music, where she is a teaching assistant and has performed with violinists Joseph Silverstein and James Ehnes.

**CHARLES E. BREWER,** is Professor of Musicology in the College of Music at Florida State University. His research interests concerning the music of the Seventeenth Century has focused on the instrumental compositions from Central and East Central Europe and has been conducted at archives throughout the region. The results of his research have

been presented at scholarly conferences, in publications, in concerts, and on recordings by Tafelmusik, Hesperion XXI, and Acronym. His book, *The Instrumental Music of Schmelzter, Biber, Muffat and Their Contemporaries*, was published in the spring of 2011. He is a long time member of the Tallahassee Bach Parley, Past President of the Board of Directors, and is currently Vice-President. He plays the harpsichord, clavichord, and organ, and has performed with the Bach Parley. He helps choose innovative, engaging programs for the Parley's concerts, arranging and engraving new music parts when necessary.

**MELISSA BREWER** began her professional studies in violin and viola at the University of Miami, studying with George Zazofsky and Victor Stern and with David Becker at the University of Wisconsin Madison. She has performed with groups as diverse as the Florida Philharmonic, Miami Chamber Orchestra, West Palm Beach Opera Company, Tallahassee Bach Parley, and the Tallahassee Symphony Orchestra. The breadth of her repertoire stretches from symphonic to chamber, opera to popular, and she has performed with artists as varied as Perlman and Sinatra. On period instruments, she has performed with the FSU Baroque Ensemble, Baroque Southeast, the Apollo Ensemble, and is Principal Violist with the Atlanta Baroque Orchestra. She plays on a 1760 Locky Hill viola.

**ALEX HORTON** is a double bassist, private teacher, and a Tallahassee native. He studies Double Bass Performance with Melanie Punter at the Florida State University College of Music, and has been a member of the Tallahassee Symphony Orchestra since 2009. At FSU, he has been a member of the University Symphony, University Philharmonia, Baroque Ensemble, and Opera Orchestra. In high school, Alex was a member of the Chiles High School Chamber Orchestra, which won two national competitions, and was actively involved in the Tallahassee Youth Orchestras, in which he was awarded the Manley Thaler Award and Scholarship. He has attended several summer music festivals, including Brevard Music Center, Cannon Music Camp, and Wabass Workshop at the Curtis Institute of Music. He has also been principal bass of the ASTA National High School Honors Orchestra, a semi-finalist in the International Society of Bassists Orchestral Competition, and a five-time participant in Florida All-State Orchestras.

**MARNIE KIM JONES**, violoncellist, holds a Bachelors in Music degree and an Artist Diploma from McGill University (studio of Antonio Lysy) and a Masters in Music degree from the Eastman School of Music (studio of Steven Doane). While at Eastman she also studied string pedagogy with Louis Bergonzi and Baroque performance practice with Paul O'Dette and Christel Thielmann. Kim is originally from Calgary, Alberta, where she studied with John Kadz; she has also performed in masterclasses for Anner Bylsma,

Bernard Greenhouse, Franz Helmerson, Desmond Hoebig, Steven Isserlis, Laurence Lesser, Siegfried Palm, Aldo Parisot, Fred Sherry, Janos Starker, and Tsuyoshi Tsutsumi. Previously a tenured member of the Rochester Philharmonic Orchestra, she now serves as associate principal cellist with the Tallahassee Symphony Orchestra and maintains a private studio of over twenty students.

Born in Cardiff, Wales, **IAIN QUINN** enjoys a distinguished career as an organist, musicologist, and composer. He has studied at The Juilliard School, The Hartt School, University of Hartford, (BM, summa cum laude), the Institute of Sacred Music, Yale University (MM), and the University of Durham (PhD in Historical Musicology), during which time he was also a Visiting Fellow at Harvard University. He has held college, church and cathedral positions in Durham (UK), New York, Connecticut and New Mexico, respectively, and taught at the Blackheath Conservatoire, London, and Western Connecticut State University. He has given performances in London, Cambridge, Oxford, Haarlem, Berlin, Lisbon, Melbourne, Moscow, Washington, DC, New York and Hong Kong. He has also performed at many international festivals. His scholarly writings have been published in *Tempo*, *MLA Notes*, *Journal of Victorian Culture*, *Interpreting Historical Keyboard Music* (Ashgate), and in editions of Samuel Barber and Carl Czerny published by G. Schirmer and A-R Editions, respectively. He has recorded eleven CDs that are available on the Chandos, Hyperion, and Raven labels. Dr. Quinn is Assistant Professor of Organ at Florida State University.

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*Upcoming FSU College of Music Early Music Concerts:*



### **FSU Baroque Ensemble:**

Spring Semester Concert, Valerie Arsenault, Director  
Tuesday, April 15, 8:00PM  
Dohnányi Recital Hall, FSU College of Music

### **FSU Early Music Ensembles**

“Sacred Journeys: Music of Travel and Pilgrimage”  
Sarah Eyerly, Director  
Sunday, April 6, 2014, 3:00PM,  
St. John's Episcopal Church



**TALLAHASSEE CHAPTER  
AMERICAN GUILD OF ORGANISTS**

**Sunday, March 2nd at 3:00 PM**

Dr. Christopher Anderson, Associate Professor of Sacred Music at Southern Methodist University, will perform **Bach's Complete *Orgelbüchlein*** on the Taylor and Boody organ at First Presbyterian Church, 110 N. Adams Street. Admission is free.

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**Friday, May 9, 7:00 PM**

**Sunday, May 11, 5:00 PM**

**ALL SAINTS CINEMA**

in the Tallahassee Amtrak station

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