

Program

Trio Sonata in F Major

Adagio
Allegro
Largo
Allegro

George Frideric Handel
(1685-1759)

Susan Brashier and George Riordan, oboes
Brent Wissick, cello; Karyl Louwenaar Lueck, harpsichord

Sonata IX in A minor, 1659

Johann Heinrich Schmelzer
(1623-1680)

Valerie Arsenault, violin; Brent Wissick, viola da gamba
Karyl Louwenaar Lueck, harpsichord

Sonata No. 6 in G minor for violin and continuo

Lentement-Adagio
Allemande
Courante
Sarabande
Rondeau

François Francœur
(1698-1787)

Karen Clarke, violin; Brent Wissick, viola da gamba
Karyl Louwenaar Lueck, harpsichord

Suite No. 1 in C major, BWV 1066

[Overture]
Courante
Gavotte I & II
Forlane
Menuet I & II
Bourrée I & II
Passepied I & II

Johann Sebastian Bach
(1685-1750)

George Riordan and Susan Brashier, oboe; Karen Clarke and Valerie Arsenault, violins
Melissa Brewer, viola; Brent Wissick, cello; Melanie Punter, bass
Karyl Louwenaar Lueck, harpsichord

The Tallahassee Bach Parley would like to thank all of its donors for their support, and would like to thank especially St. John's Episcopal Church and Betsy Calhoun for hosting this concert.

VALERIE PREBYS ARSENAULT performs with the Atlanta Baroque Orchestra, Baroque Southeast, the Tallahassee Symphony Orchestra, and has performed and recorded with the Apollo Ensemble (NY), and Apollo's Fire. At Florida State University she directs the Baroque Ensemble and teaches violin. She studied at the New England Conservatory (BM), the Indiana University School of Music (MM, Early Music), and the Florida State University School of Music (DM). Her principal teachers were James Buswell, Stanley Ritchie, and Karen Clarke, and she studied violin pedagogy with Mimi Zweig. She has published an edition of Bach cello suites transcribed for the violin and presented it at the American String Teachers Association national conference. Since 2002 she has been teaching a large number of violinists of all ages at Cavatina Music Studios in Tallahassee. In their spare time she and her husband Brian are avid Irish fiddlers, heard most frequently with the Ned Devines.

SUSAN BRASHIER earned a B.M. degree in Oboe Performance from Oberlin College-Conservatory and continued her musical studies at Yale University, earning an M.M. degree in Oboe Performance. Teaching experience includes the University of Missouri-Columbia, Appalachian State University, the University of Kansas, and Rutgers University. In the fall of 1998 she moved to Valdosta, Georgia, where her husband is Director of Bands at Valdosta State University. Ms. Brashier teaches band and music at St. John the Evangelist Catholic School in Valdosta, and performs as principal oboist with the Albany (GA) Symphony. She also performs extensively as a baroque oboist and has performed with such ensembles as the Early Music Consort of Kansas City, Dallas Bach Society, and the Lyra Concert of Minnesota. She currently performs with the Atlanta Baroque Orchestra.

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 F.S.U. Baroque Ensemble, Baroque Southeast, the Apollo Ensemble, and is Principal Violist with the Atlanta Baroque Orchestra. She plays on a 1760 Locky Hill viola.

KAREN CLARKE is completing her 26th year as a violin faculty member at Florida State University. She participated frequently in Bach Parley performances in the early years and owes her initial interest in period instruments to Bach Parley's founder, Karyl Louwenaar Lueck, with whom she has performed many concerts as a member of the Clarke-Louwenaar Duo and Baroque Southeast. Karen studied baroque violin in London and has been involved in period instrument performance for over twenty years. She continues as concertmaster of the Atlanta Baroque Orchestra and Belle Meade Baroque in Nashville and has been a member of the Smithsonian Chamber Orchestra and the Apollo Ensemble.

During her graduate studies in piano, **KARYL LOUWENAAR LUECK**'s adjunct harpsichord study became, quite surprisingly, the catalyst for a lasting interest in historical keyboard instruments and repertoire. In 1972 she joined the faculty of the Florida State University College of Music, where she now teaches piano as well as harpsichord, fortepiano and continuo, and serves as Keyboard Area Coordinator. In addition to regular performances with Baroque Southeast and the Tallahassee Bach Parley, she also performs with FSU colleagues on and off campus and has played harpsichord continuo for two Baroque operas at FSU. In October 2005 she acquired an 1851 J. B. Streicher piano and is exploring mid-nineteenth century repertoire on that instrument.

MELANIE PUNTER is Associate Professor of Double Bass at FSU. As a member of the Juilliard MAP faculty, she coached chamber music and bass ensembles and taught double bass. Ms. Punter is also on the faculty of the Sewanee Summer Music Festival. She has performed with the American Symphony Orchestra, the Opera Orchestra of New York, Joffrey Ballet, New York City Ballet and the American Ballet Theatre and the Orchestra of St. Luke's. She is active in several chamber music groups including the Atlanta Baroque Orchestra, Boston Baroque, Apollo and Clarion ensembles on period instruments. Ms. Punter is a member of the FSU faculty ensemble, Baroque Southeast. Presently she is the principal bassist of the Tallahassee Symphony and the Dance Theatre of Harlem Orchestras.

GEORGE T. RIORDAN is director of the Robert W. McLean School of Music at Middle Tennessee State University, a post he has held since August, 2003. Dr. Riordan regularly appears as principal oboist with the Atlanta Baroque Orchestra and with the Nashville ensemble Belle Meade Baroque. A specialist on Baroque and Classical oboe, he has played with several East Coast historically informed groups, including the Aulos Ensemble, the Apollo Ensemble, the Philadelphia Classical Symphony, the Grand Band, the Publick Musick, Zephyr's Choice Baroque Wind Band, the Fort Worth Early Music Ensemble and others. An assistant dean at the FSU School (now College) of Music for thirteen years, he was a member of the period ensemble in residence, Baroque Southeast. Once upon a time, he held the distinction of performing on the first concerts that the Bach Parley presented, and has continued to follow it through the years as an interested (albeit geographically distant) supporter.

BRENT WISSICK is Professor of Music at the University of North Carolina at Chapel Hill where he teaches cello, viola da gamba and early music ensembles. A member of Ensemble Chanterelle and the Atlanta Baroque Orchestra, he is a frequent guest with American Bach Soloists, Folger Consort, Concert Royal, Musica Angelica, Smithsonian Chamber Players and Dallas Bach Society as well as Collegio di Musica Sacra in Poland. He was an NEH Fellow at Harvard, taught at the Aston Magna Academy at Yale and served as chair of Higher Education for Early Music America. A former student of John Hsu at Cornell University, he has performed and taught at many of the important schools, workshops and festivals in North America, Australia, Europe and Asia. His recording of Sonatas and Cantatas by Bononcini was released by Centaur and his online video article about them will be published by the Journal of Seventeenth-Century Music. He has also recorded for Albany and Koch International. He is currently Past President of the Viola Gamba Society of America, having served as President from 2000 through 2004 and a board member since 1986.

The Tallahassee Bach Parley

Guest Artist Concert
Baroque Period Instruments

4:00PM Sunday, January 15, 2006
St. John's Episcopal Church

