



*The Tallahassee  
Bach Parley*

Valerie Arsenaault, MUSIC DIRECTOR

Winter Concert: J. S. Bach Choral Music  
Jeffery Kite-Powell, guest director  
Sunday, March 29, 2009, 3:00PM  
St. John's Episcopal Church

## Program

For listings of each movement, see the translations on page 5.

Lamento, "Ach, daß ich Wassers genug hätte" Johann Christoph Bach (1642-1703)

Reginald Mobley, countertenor; Valerie Arsenaault, violin; Miriam Barfield, viola;  
Kevin Lay & Jeremy Lyons, bass violas da gamba;  
Kim Jones, cello; Elizabeth LaJeunesse, continuo organ

Cantata, "Christ lag in Todesbanden," BWV 4 Johann Sebastian Bach (1685-1750)

Elizabeth Ronan Silva, soprano; Reginald Mobley, countertenor  
Ken Lambert, tenor; Chris Lilijstrand, bass  
Valerie Arsenaault & Minyoung Cho, violins; Miriam Barfield & Brian Arsenaault, violas;  
Kim Jones, cello; Melanie Punter, bass; Elizabeth LaJeunesse, continuo organ

### *intermission*

Motet, "Jesu, meine freude," BWV 227 J. S. Bach

Elizabeth Ronan Silva & Joanna Carter, sopranos  
Reginald Mobley, countertenor; Ken Lambert, tenor; Chris Lilijstrand, bass

Cantata, "Gottes Zeit ist die allerbeste Zeit" (Actus Tragicus), BWV 106 J. S. Bach

Joanna Carter, soprano; Reginald Mobley, countertenor  
Ken Lambert, tenor; Chris Lilijstrand, bass  
Kevin Lay & Jeremy Lyons, bass violas da gamba  
Karl Barton & Robert Fleischmann, alto recorders  
Elizabeth LaJeunesse, continuo organ

*The Tallahassee Bach Parley would like to thank all of its donors and volunteers for their support, especially St. John's Episcopal Church, Betsy Calhoun and Lindsay Hardy for hosting this concert, Erica Thaler for help with publicity, Patty Herrington for distributing posters, the FSU College of Music for use of the continuo organ, and David Dolson for the loan of the cello by Andreas Ferdinand Mayr, Salzburg 1737.*

# The Tallahassee Bach Parley 2008-2009 Membership

(as of March 15, 2009)

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## Texts & Translations

### Lamento, Johann Christoph Bach:

Ach, daß ich Wassers genug hätte in meinem Haupte,  
und meine Augen Tränenquellen wären,  
daß ich Tag und Nacht beweinen könnt meine Sünde.

*Oh, that I had water enough in my head  
and that my eyes were springs of tears,  
so that I could bewail my sin night and day.*

Meine Sünden gehen über mein Haupt.  
Wie eine schwere Last  
ist sie mir zu schwer worden,  
Darum weine ich so,  
und meine beiden Augen fließen mit Wasser.  
Meines Seufzens ist viel,  
und mein Herz ist betrübet,  
denn der Herr hat mich voll Jammers gemacht  
am Tage seines grimmigen Zorns.

*My sin overwhelms me.  
Like a weighty burden,  
it has become too much for me,  
wherefore I weep so,  
and mine eyes flow with tears.  
My sighing is great,  
and my heart is sad,  
for the Lord has filled me with grief  
in the day of his wrath.*

### Cantata, BWV 4, J. S. Bach:

#### 1. Sinfonia

2. Verse 1 [S, A, T, B]  
Christ lag in Todesbanden  
Für unsre Sünd gegeben,  
Er ist wieder erstanden  
Und hat uns bracht das Leben;  
Des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein  
Und singen halleluja, Halleluja!

*Christ lay in death's bonds  
handed over for our sins,  
he is risen again  
and has brought us life  
For this we should be joyful,  
praise God and be thankful to him  
and sing alleluia, Alleluia!*

#### 3. Verse 2 [Soprano, Alto]

Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern,  
Das macht' alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinem Reich gefangen. Halleluja!

*Nobody could overcome death  
among all the children of humankind.  
Our sin was the cause of all this,  
no innocence was to be found.  
Therefore death came so quickly  
and seized power over us,  
held us captive in his kingdom. Alleluia!*

Upcoming Tallahassee Bach Parley concert:  
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4. Verse 3 [Tenor]

Jesus Christus, Gottes Sohn,  
An unser Statt ist kommen  
Und hat die Sünde weggetan,  
Damit dem Tod genommen  
All sein Recht und sein Gewalt,  
Da bleibt nichts denn Tods Gestalt,  
Den Stach'l hat er verloren. Halleluja!

*Jesus Christ, God's son,  
has come in our place  
and has put aside our sins,  
and in this way from death has taken  
all his rights and his power,  
here remains nothing but death's outward form  
it has lost its sting. Alleluia!*

5. Verse 4 [S A T B]

Es war ein wunderlicher Krieg,  
Da Tod und Leben rungen,  
Das Leben behielt den Sieg,  
Es hat den Tod verschlungen.  
Die Schrift hat verkündigt das,  
Wie ein Tod den andern fraß,  
Ein Spott aus dem Tod ist worden. Halleluja!

*It was a strange battle,  
where death and life struggled.  
Life won the victory,  
it has swallowed up death.  
Scripture has proclaimed  
how one death ate the other,  
death has become a mockery. Alleluia!*

6. Verse 5 [Bass]

Hier ist das rechte Osterlamm,  
Davon Gott hat geboten,  
Das ist hoch an des Kreuzes Stamm  
In heißer Lieb gebraten,  
Das Blut zeichnet unsre Tür,  
Das hält der Glaub dem Tode für,  
Der Würger kann uns nicht mehr schaden. Halleluja!

*Here is the true Easter lamb  
that God has offered  
which high on the trunk of the cross  
is roasted in burning love,  
whose blood marks our doors,  
which faith holds in front of death,  
the strangler can harm us no more. Alleluia!*

7. Verse 6 [Soprano, Tenor]

So feiern wir das hohe Fest  
Mit Herzensfreud und Wonne,  
Das uns der Herre scheinen läßt,  
Er ist selber die Sonne,  
Der durch seiner Gnade Glanz  
Erleuchtet unsre Herzen ganz,  
Der Sünden Nacht ist verschwunden. Halleluja!

*Thus we celebrate the high feast  
with joy in our hearts and delight  
that the Lord lets shine for us,  
He is himself the sun  
who through the brilliance of his grace  
enlightens our hearts completely,  
the night of sin has disappeared. Alleluia!*

8. Verse 7 [S, A, T, B]

Wir essen und leben wohl  
In rechten Osterfladen,  
Der alte Sauerteig nicht soll  
Sein bei dem Wort Gnaden,  
Christus will die Koste sein  
Und speisen die Seel allein,  
Der Glaub will keins andern leben. Halleluja!

*We eat and live well  
on the right Easter cakes,  
the old sour-dough should not  
be with the word grace,  
Christ will be our food  
and alone feed the soul,  
faith will live in no other way. Alleluia!*

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**Motet, BWV 227, J. S. Bach:**

1. Jesu, meine Freude,  
Meines Herzens Weide,  
Jesu, meine Zier,  
Ach wie lang, ach lange  
Ist dem Herzen bange  
Und verlangt nach dir!  
Gottes Lamm, mein Bräutigam,  
Außer dir soll mir auf Erden,  
Nichts sonst Liebbers werden.

*Jesus, my joy,  
My heart's delight  
Jesus, my treasure  
Ah how long, ah how long  
must my heart be anxious  
And full of longing for you!  
Lamb of God, my bridegroom  
Besides you there is on earth  
Nothing else that is dearer to me.*

2. Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind, die nicht nach dem Fleische wandeln, sondern nach dem Geist.

*There is now no condemnation in them who are in Christ and who walk not according to the flesh but according to the spirit. (Romans 8:1)*

3. Unter deinem Schirmen  
Bin ich vor den Stürmen  
Aller Feinde frei  
Laß den Satan wittern,  
Laß den Feind erbittern,  
Mir steht Jesus bei.  
Ob es itzt gleich kracht und blitzt,  
Ob gleich Sünd und Hölle schrecken:  
Jesus will mich decken.

*Beneath your protection  
I am free from the raging  
Of all enemies.  
Let the devil sniff around,  
let my enemy become incensed  
Jesus stands by me.  
Even though thunder crashes and lightning blazes,  
Even though sin and hell terrify  
Jesus will protect me.*

4. Denn das Gesetz des Geistes, der da lebendig macht in Christo Jesu, hat mich frei gemacht von dem Gesetz der Sünde und des Todes.

*For the law of the spirit, which makes me living in Christ Jesus, has made me free from the law of sin and death. (Romans 8:2)*

5. Trotz dem alten Drachen,  
Trotz des Todes Rachen,  
Trotz der Furcht darzu  
Tobe, Welt, und springe,  
Ich steh hier und singe  
In gar sichrer Ruh.  
Gottes Macht hält mich in acht;  
Erd und Abgrund muss verstummen,  
Ob sie noch so brummen.

*I defy the ancient dragon  
I defy the jaws of death,  
I defy the fear they cause.  
Rage, World, and leap upon me.  
I stand here and sing  
In the calm of certainty.  
God's power takes care of me;  
earth and hell's abyss must fall silent,  
however much they roar.*

6. Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnt. Wer aber Christi Geist nicht hat, der ist nicht sein.  
*But you are not of the flesh, but of the spirit, and so God's spirit dwells in you in a different way. But whoever does not have Christ's spirit is not his. (Romans 8:9)*

7. Weg mit allen Schätzen! Du bist mein Ergötzen, Jesu, meine Lust! Weg ihr eitlen Ehren, Ich mag euch nicht hören, Bleibt mir unbewusst! Elend, Not, Kreuz, Schmach und Tod Soll mich, ob ich viel muss leiden, Nicht von Jesu scheiden.	<i>Away with all treasures! You are my delight, Jesus, my desire! Away with all vain honours, I don't want to hear of you, Remain unknown to me! Suffering, distress, the cross, shame and death, however much I have to suffer, Will never separate me from Jesus.</i>
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8. So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.  
*If Christ is in you, then the body is dead because of sin, but the spirit is life because of righteousness. (Romans 8:10)*

9. Gute Nacht, o Wesen, Das die Welt erlesen, Mir gefällt du nicht. Gute Nacht, ihr Sünden, Bleibet weit dahinten, Kommt nicht mehr ans Licht! Gute Nacht, du Stolz und Pracht! Dir sei ganz, du Lasterleben, Gute Nacht gegeben.	<i>Good night, o [earthly] existence, what the world has to offer Does not please me at all. Good night, you sins Stay far away from here, Come no more to the light! Good night, arrogance and splendour. To everything about you, sinful existence, I bid goodnight.</i>
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10. So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnt, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterbliche Leiber lebendig machen um des willen, daß sein Geist in euch wohnt.  
*Now the spirit that has raised Jesus from the dead, dwells in you. The very same spirit that has raised Jesus from the dead, gives life to your mortal bodies, so that his spirit may dwell in you. (Romans 8:11)*

11. Weicht, ihr Trauergeister, Denn mein Freudenmeister, Jesu, tritt herein. Denen, die Gott lieben, Muss auch ihr Betrübten Lauter Zucker sein. Duld ich schon hier Spott und Hohn, Dennoch bleibst du auch im Leide, Jesu, meine Freude.	<i>Vanish, spirits of gloom, for my joyful master, Jesus, enters in. For those who love God even their grief Must become pure delight. Here I may have scorn and derision, but even in the midst of suffering you remain, Jesus, my joy.</i>
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## Cantata, BWV 106, J. S. Bach:

### 1. Sonatina

2a. Chorus [S, A, T, B] Gottes Zeit ist die allerbeste Zeit. In ihm leben, weben und sind wir, solange er will. (Acts 17:28) In ihm sterben wir zur rechten Zeit, wenn er will.	<i>God's time is the very best time. In him we live, move and are, so long as he wills. In him we die at the right time, when he wills.</i>
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2b. Arioso [Tenor] Ach, Herr, lehre uns bedenken, (Psalm 90:12) daß wir sterben müssen, auf daß wir klug werden.	<i>Ah Lord, teach us to think that we must die so that we become wise.</i>
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2c. Aria [Bass] Bestelle dein Haus; (Isaiah 38:1) denn du wirst sterben und nicht lebendig bleiben.	<i>Put your house in order for you will die and not remain living.</i>
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2d. Chorus Es ist der alte Bund: Mensch, du mußt sterben! (Ecclesiasticus 14:17) Soprano: Ja, komm, Herr Jesu, komm! (Revelations 22:20)	<i>It is the old covenant: Man, you must die! Yes, come, lord Jesus. come !</i>
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3a. Aria [Alto] In deine Hände befehl ich meinen Geist; du hast mich erlöset, Herr, du getreuer Gott. (Psalm 31:6)	<i>Into your hands I commit my spirit; you have redeemed me, Lord, you faithful God.</i>
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3b. Arioso [Bass] and Chorale [Alto] Heute wirst du mit mir im Paradies sein. (Luke 23:43)	<i>Today you will be with me in paradise.</i>
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Mit Fried und Freud ich fahr dahin in Gottes Willen, Getrost ist mir mein Herz und Sinn, Sanft und stille. Wie Gott mir verheißen hat: Der Tod ist mein Schlaf geworden.	<i>With peace and joy I travel there in God's will, my heart and mind are confident, peaceful and calm. As God has promised me: death has become my sleep.</i>
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4. Chorus [S, A, T, B] Glorie, Lob, Ehr und Herrlichkeit Sei dir, Gott Vater und Sohn bereit, Dem heiligen Geist mit Namen! Die göttlich Kraft Mach uns sieghaft Durch Jesum Christum, Amen.	<i>Glory, praise, honour and majesty be given to you God father and son, to the holy spirit by name! God's strength make us victorious through Jesus Christ. Amen.</i>
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## Today's Performers

**VALERIE PREBYS ARSENAULT** is a principal player and soloist with the Atlanta Baroque Orchestra, a member of the Tallahassee Symphony and has performed and recorded with the Apollo Ensemble (NY) and Apollo's Fire. She has earned degrees from the New England Conservatory (BM), the Indiana University School of Music (MM, Early Music), and the Florida State University College of Music (DM). As Visiting Assistant Professor at Florida State University she directs the Baroque Ensemble (on period instruments) and the Irish Ensemble. She also maintains a thriving private violin studio of students of all ages at Cavatina Music Studios. In their spare time she and her husband Brian are avid Irish fiddlers, and their band, The Ned Devines, released their first CD "Out Late" as a benefit and to date has raised over \$6,000 for the Tallahassee Homeless Shelter.

**BRIAN ARSENAULT** studied with Roberto Diaz and Burton Fine and earned a BM in viola performance from the New England Conservatory. He has performed with the Atlanta Baroque Orchestra and the Tallahassee Symphony, and in addition to classical music he enjoys playing Irish Traditional Music on fiddle and anglo concertina. He earned an MLIS from FSU and works as a web programmer for the Center for Information Management and Educational Services at FSU.

**MIRIAM BARFIELD** began studying violin at the age of six with Melissa Brewer. She is a junior at Florida State University where she is majoring in Viola Performance and studies with Dr. Pamela Ryan. She has attended many summer music festivals, including the Brevard Music Center Festival in Brevard, North Carolina, the Schlern International Music Festival in Völs am Schlern, Italy, and the Meadowmount School of Music in Westport, New York. Miriam was the only musician from Florida to be accepted to the National High School Honors Orchestra in 2005 in Reno, Nevada. She was a member of the FSU Philharmonia when she was a sophomore in high school and served as the principal violist when she was a senior. She is currently a member of the Tallahassee Symphony Orchestra, the FSU Symphony Orchestra, and the FSU Baroque Ensemble.

**KARL BARTON** is Professor of Music and Chair of Humanities and Social Sciences at Thomas University in Thomasville, Georgia. A native of Pittsburgh, PA, he earned his Doctorate in flute performance, a Master's in Historical Musicology and certificates in early music and world music at Florida State University, where he studied flute with Charles DeLaney, early music with Jeffery Kite-Powell and Karyl Louwenaar, and ethnic flute

traditions with Dale Olsen and Ming Li. He also earned a Master of Music degree in flute performance at the University of Akron and a Bachelor of Music degree in jazz performance at Duquesne University.

Soprano and musicologist **JOANNA CARTER HUNT** holds degrees from UNC-Chapel Hill, New York University, and Florida State University, where she currently teaches part time. She studied voice with Lois Bovè and Larry Gerber, and sang with several early music ensembles, including FSU's Baroque Ensemble and Cantores Musicae Antiquae. As a soloist, Hunt has performed works by J.S. Bach with the Winter Park Bach Festival Society Chorus and the Tallahassee Bach Parley. A mother of one-year-old triplets and a member of St. John's Episcopal Church Choir, she particularly enjoys singing sacred music.

A native of Seoul, Korea, **MINYOUNG CHO** is in her second year of doctoral studies in Violin Performance at FSU. She has presented solo and chamber performances at Booam art hall, Dankook art hall in Korea and Dohnányi recital hall in Tallahassee. She played with many orchestras such as Korean-American Youth Orchestra, Gwacheon Youth Orchestra, Seoul National Symphony Orchestra, Korean Philharmonic Orchestra and Gangneung Philharmonic Orchestra in Korea. She has been a prizewinner in several competitions such as the Korea Music Competition and Choong-Bu Conservatory Competition. She received her BM in Dankook University in Korea and MM in Florida State University. She has studied with Corinne Stillwell, Karen Clarke and Daesik Kang. Currently, she is a player for the Tallahassee Symphony Orchestra, Northwest Florida Symphony Orchestra and Sinfonia Gulf Coast Symphony Orchestra. She is an active substitute with the Pensacola Symphony Orchestra and Panama City Pops Orchestra.

**ROBERT FLEISCHMANN** is an Assistant Professor of Music and Humanities at Tallahassee Community College where he instructs courses in the history of jazz and popular music in America and general humanities. Currently, he is heading a task force to adapt the existing curriculum at Raa Performing Arts Magnet Middle School to reflect an interdisciplinary, historical approach in all subjects. As part of this community outreach, the task force provides seminars in the humanities and concerts of period music. As a graduate student at FSU, Rob served as the assistant director for the FSU Early Music Ensembles.

**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.

**JEFFERY KITE-POWELL**, recently retired as Professor and Coordinator of Music History and Musicology at the Florida State University College of Music. In addition to teaching musicology and music history, Professor Kite-Powell directed the FSU Early Music Ensembles and the vocal group Cantores Musicae Antiquae. His most recent publications include: *A Performer's Guide to Renaissance Music* (editor of and contributor to; Indiana University Press, 2007) and a translation and edition of Michael Praetorius's *Syntagma Musicum III*, (Oxford University Press, 2004). He is currently working on the second edition of *A Performer's Guide to Seventeenth-Century Music* for Indiana University Press.

**ELIZABETH LAJEUNESSE** is a native of Tallahassee and graduate of FSU. She holds a BME in Choral Music Education, and an MM in organ. She recently joined the staff at St. John's Episcopal Church as organist, and is active locally as an organist and accompanist. Elizabeth has accompanied for the Tallahassee Music Guild's Sing-Along Messiah and FVA's All-State Choruses, and played with FSU's University Singers and the Tallahassee Symphony. She made her Bach Parley debut while a student at Leon High School. Elizabeth and her husband David (a former Bach Parley tenor) have three musical children, Cassie, Alex, and Ellie.

**KEN LAMBERT** received his Bachelor of Arts in Music from Florida State University. He studied voice with Larry Gerber and was a member of several vocal ensembles including Cantores Musicae Antiquae, most recently for the spring 2008 concert. In 1993 he received his Registered Nurse license and worked several years in obstetrics before moving to the Information Technology side of medicine. He lives in Tallahassee with his wife, Teri, and two sons, and is a clinical systems analyst for Capital Health Plan.

**KEVIN LAY**, viola da gamba, has an undergraduate degree in cello performance from the University of Tennessee Knoxville, studied historical musicology at FSU, and has a

masters degree in historical performance from the Early Music Institute at Indiana University 2002. While at IU, he was a graduate assistant, was the Jason Paras Scholarship recipient, won the annual concerto competition, and co-founded the award-winning group Liaison. Kevin currently lives in his home town of Huntsville, Alabama, and performs with many early music ensembles in the south, including Vox Angelica, Zefiro, the Valley Conservatory, the Knoxville Early Music Project, and the Atlanta Baroque Orchestra. Kevin has recently been a guest artist at the University of Alabama in Tuscaloosa, Florida State University, and a soloist with the Belle Meade Baroque Orchestra in Nashville, TN.

**CHRISTIAN LILJESTRAND** received his Bachelor of Music degree from Nyack College and his Master of Music degree from Florida State University (as a student of the late Janice Harsanyi). He has sung as a soloist and chorus member with New York's Sine Nomine Singers at Merkin Concert Hall in Manhattan and in Halle (Saale), Germany for the 34th Handel Festival. He spent two summers at The Aspen Music Festival as part of a select chamber choir. While at Florida State he also appeared with the FSU chamber choir in concert at Lincoln Center's Alice Tully Hall. He lives in Tallahassee with his wife, Beth, and their three children. He is employed by the Florida Department of Health.

**JEREMY LYONS** was born and raised in the greater Philadelphia area. From a young age, he began studying music by learning both the classical guitar and the cello. As a cellist he studied primarily with Ovidiu Marinescu, who is currently the cello professor and orchestra director at West Chester University. As a guitarist he studied with his father Glenn Lyons, who is the guitar professor at West Chester University. Jeremy was drawn to Florida State University in 2005 to study guitar with Bruce Holzman. While here in Tallahassee, he has also studied Renaissance lute with Anthony Rooley and Viola da Gamba with Pamela Andrews. Jeremy is a current member of the FSU Viols consort and has collaborated with Jeffery Kite-Powell's early music ensembles.

Countertenor **REGINALD L. MOBLEY** is pleased to make his TBP debut singing the works of his favorite composer and the focus of his career, J.S. Bach. A native of Gainesville, FL Reginald began his alto soloist career in Orff's *Carmina Burana*, before turning his focus towards a more standard "Countertenor diet" of Bach, Handel, and Vivaldi. Of the forementioned composers, he has performed as an alto soloist in Vivaldi's *Gloria*, Handel's *Messiah*, *Judas Maccabeus*, *Dixit Dominus*, Bach's *Magnificat*, *St. John Passion*, and many of his sacred cantatas. Reginald has also recorded and performed early music with such groups as Seraphic Fire, Apollo's Fire, and Vox Early Music Ensemble. Reginald

is currently pursuing a music degree at Florida State University where he has performed under the baton of Andre Thomas, Jeffery Kite-Powell, and Anthony Rooley.

**MELANIE PUNTER** is Associate Professor of Double Bass at Florida State University. As a member of the Juilliard Music Advancement Program faculty, she coached chamber music and bass ensembles and taught double bass. She is a member of New York's prestigious Orchestra of St. Luke's performing at Carnegie Hall and Lincoln Center and is principal bassist of the Tallahassee Symphony Orchestra. 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. She performs regularly at the Caramoor International Music and has participated in Festival of Two Worlds in Charleston, SC and in Spoleto, Italy. An active chamber musician, she is a member of the Atlanta Baroque Orchestra performing on period instruments.

**ELIZABETH RONAN SILVA** is noted for her “delightfully clear fresh singing” (Opera News) “rich voice... deepening embodiment” and “canny use of her wide dynamic range,” (San Francisco Classical Voice). She performs a broad range of repertoire that spans many styles including renaissance and baroque, contemporary and children’s music. Since receiving a Master’s degree from Mannes College of Music in 1997, she has performed with various early music ensembles including Teatro Lirico, Seattle Baroque Orchestra, Reconstruction, Company of Strings, Lizzy and the Theorboys, Albuquerque Baroque Players and the Camerino Band. Her opera roles include Valletto (*L’incoronazione di Poppea*), Cherubino (*Nozze di Figaro*), Nerone (*Agrippina*), and Venere (*Ercole Amante*). Elizabeth was a founder and President of Caprock Early Music Association in Lubbock TX, where she performed and taught voice for four years. She relocated to Tallahassee in August 07 where she performs with the Bach Parley and teaches voice and music classes for children.

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Market Square

Tallahassee, Florida 32312

Margaret Pendleton & Tom Buchanan, owners