

PACIFIC MUSICWORKS PRESENTS

Game of Crowns

VIRTUAL PREMIER APRIL 17, 2021 7PM PDT



PACIFIC MUSICWORKS

PROGRAM

Game of Crowns

Power, Intrigue, and Rivalry

Sonata in G Major for violin and continuo, BWV 1021 Johann Sebastian Bach (1685-1750)

Adagio

Vivace

Largo

Presto

Selections from *Pièces de Clavecin, 1^{er} livre* (1702) Louis Marchand (1656-1728)

Prelude

Allemande

Chaconne

Sonata in C Major for violin and continuo, RV 2 Antonio Vivaldi (1678-1741)

Largo

Allegro

Andante

Presto

Sonata in E minor for violin and continuo Johann Georg Pisendel (1687-1755)

Largo

Moderato

Scherzando

INTERMISSION

Passacaglia in D major, arr. for violin and continuo Silvius Leopold Weiss (1687-1750)

Sonata in D minor for violin and continuo, Op. 2 No. 12 Francesco Maria Veracini (1690-1768)

Passagallo – Largo assai, e come sta, ma con grazia

Capriccio Cromatico – con due sogetti e loro rovesci veri (Allegro, ma non presto)

Adagio

Ciaccona – Allegro, ma non presto

Tekla Cunningham, baroque violin

William Skeen, baroque cello

Henry Lebedinsky, harpsichord

PROGRAM NOTES

Game of Crowns

A king with imperial ambitions assembles an orchestra comprised of the greatest European musical talents—and egos—his money could buy. What could possibly go wrong?

A GAME OF CROWNS

August II (1670-1733), King of Saxony and Poland, was renowned for his physical strength – he was famous for breaking horseshoes with his bare hands – and earned the nickname August the Strong. A shrewd politician, he converted to Catholicism to claim the throne of Poland and Lithuania, and tried his best to find a way for his family to claim a place in line for the Habsburg throne. While his political and military machinations had mixed success, he excelled in bringing together some of the greatest artists and musicians in all of Europe in his lifelong quest for self-glorification. His bank-breaking patronage of the visual, architectural, and musical arts led to Dresden's gaining a reputation as 'Florence on the Elbe.' Among his most memorable extravagances were the two-week festivities surrounding the 1719 marriage of his only legitimate son, Friedrich August (the future August III) to Maria Josepha, daughter of the late Holy Roman Emperor Joseph I and niece of the current Emperor, Charles VI. Over 800 guests attended the event, one of the most expensive and resplendent weddings of the entire Baroque era.



August II 'the Strong'. Portrait by Louis de Silvestre



August the Strong's Royal Palace, Dresden

The Dresden Court Orchestra (*Sächsische Staatskapelle Dresden*) was founded by Moritz, Elector of Saxony (1521-1553) in 1547 and is still in existence today as the orchestra of the Dresden State Opera. Over its long history, its directors have included Heinrich Schütz, Carl Maria von Weber, Richard Wagner, and Richard Strauss. During the tenure of Johann Christian Schmidt (1664-1728, *Hofkapellmeister* from 1697 until his death) and his assistant Johann David Heinichen (1683-1729, served from 1717 until his death), the orchestra rose to international renown as the finest in Europe. This was in no small part due to August the Strong's financial

support, enabling the orchestra to hire some of the finest musicians from across the continent, including lute virtuoso Sylvius Leopold Weiss, flautist Pierre-Gabriel Buffardin, and bassoonist Jan Dismas Zelenka. Arguably the most famous of all the orchestra's members were the violinists Johann Georg Pisendel



Johann Georg Pisendel

(1687-1755, Concertmaster from 1728 until his death) and Francesco Maria Veracini (1690-1763, *Kapellmeister* from 1717-1722.)

Born near Nuremberg, Pisendel studied violin with Guiseppe Torelli, and briefly played in the Dresden Court Orchestra until 1709, when he left for Leipzig to continue his studies. On his way, he met and impressed the young Johann Sebastian Bach in Weimar. In Leipzig, he became a close friend of the director of the student *Collegium Musicum*, Georg Philipp Telemann, and in 1711, returned to Dresden and its Court Orchestra. He would perform with that ensemble for the rest of his life. Over the next few years, he accompanied Prince Friedrich August (of extravagant wedding fame) on a grand tour of Europe with the purpose of recruiting the finest musicians his father's deep pockets could buy for the Court Orchestra. In Venice, he met Vivaldi, with whose music he was already familiar. The Red Priest was one of a number of composers, including Telemann and Albinoni, who

dedicated violin concerti to the German virtuoso. In 1728, Pisendel was appointed Concertmaster of the Court Orchestra. In addition to performing, he became an influential violin teacher and music copyist. His compositions are relatively few, and show the work of a master who could blend intense technical demands with wry wit, creating a truly original and unique sound.

Hailing from a family of Florentine violinists, Francesco Maria Veracini studied with his uncle Antonio and worked in Venice and London to great acclaim. In 1716, he published a collection of sonatas for violin or flute and *basso continuo* dedicated to Prince Friedrich August, who he had recently met in Venice when the prince came to celebrate *carnival*. The act of ingratiation worked, and the following year, Veracini came to Dresden to serve not as a violinist, but as *Kapellmeister*, a distinction made to justify the extravagant salary he was promised, for which he had not only to play in the orchestra, but occasionally compose a little chamber music. As one might expect, this did not sit well with the other musicians of the orchestra.

Veracini's difficult and eccentric personality, pay inequity, and ego-driven clashes came to a head in 1722, when, according to a published account from 1784, Pisendel wrote an extremely difficult violin concerto and trained the last-chair second violinist on the piece for an entire month. At the conclusion of that period, Pisendel reportedly asked the great Veracini to sight-read the piece, which he did somewhat poorly. Pisendel feigned surprise, saying that he thought it an easy piece that even the last-chair second violinist could 'sight-read', which he did with aplomb. Veracini was so humiliated that he locked himself in his second-story apartment for a few days, at the end of which,



Francesco Maria Veracini

in despair, he threw himself out of his window, breaking several bones, and never setting foot in Dresden again. According to Veracini, the German musicians tried to have him murdered. What really happened? You decide.

After his departure from Dresden, Veracini worked in London and Florence, where his bad attitude and unstable personality dogged him. According to English music critic Charles Burney, he was called *il capo pazzo* (the crazy boss). That being said, his compositions, especially his two collections of violin sonatas, are some of the most significant Italian repertoire for the instrument of the later Baroque era. The sonata on today's program, the last of his Op. 2 *Sonata accademica*, published in London and Florence in 1744, is a masterpiece of form and style, cyclic in form, including both an extended Italian passacaglia and a French chaconne, and featuring both dazzling virtuosity and learned counterpoint.

Another famous musical duel in Dresden was famous for not having happened at all. It involves the French organist and harpsichordist Louis Marchand (1669-1732) and none other than Pisendel's old friend Johann Sebastian Bach. Coming from a family of church musicians, the young Marchand was known for his prodigious keyboard skills as well as his big mouth and violent temper. Both qualities produced the expected results. In 1708, after gaining a reputation as one of the greatest organists in France as well as one of the most scandal-ridden, he was appointed as one of four *Organists du Roy* at the court of Louis XIV. By 1713, he had fled Paris for Dresden. The reason for this sudden departure, according to the German music historian Friedrich Marpurg, was due to a dispute with Louis XIV himself, who had apparently made a disparaging remark about the size of Marchand's hands. Marchand quickly retorted with a disparaging remark about the size of the king's, well, let's just say, a part of the king's anatomy that ought not to be disparaged if one knows what's good for oneself.

In 1717, according to Bach's biographer J. N. Forkel, Marchand was offered a position as organist at Dresden's *Hofkapelle*, the royal chapel. The chapel's musicians, especially its director, the Frenchman Jean-Baptiste Volumier (ca. 1675-1728), knew of Marchand's history of bad behavior and arranged a keyboard-playing contest between Marchand and Volumier's friend Johann Sebastian Bach. Marchand, aware of Bach's reputation, skipped town the morning of the competition, never to return. The irony of the whole situation was that Bach, according to organist, writer, and Bach family friend Jakob Adlung, held Marchand's music in highest regard and frequently played Marchand's harpsichord suites from memory.

Another, much friendlier rivalry took place between Bach and the lutenist Sylvius Leopold Weiss, who worked at the Dresden court for most of his professional life, after serving in Rome and Wrocław. One of the last great lutenists and one of the most prolific composers for the instrument in history, he wrote over 1000 works, including concertos, chamber works, and suites for solo lute. The passacaglia on today's program has been arranged from one of his solo pieces. Weiss was introduced to Bach through the composer's eldest son, Wilhelm Friedemann, and, according to writer,



Louis Marchand. Engraving by Robert and Dupuis

critic, and composer J. F. Reichart, the two men competed to improvise fantasias and fugues on their respective instruments. Bach's admiration extended to arranging his music as well. He took Weiss' Lute Sonata in A (SC 47) and arranged it for harpsichord, then took it one step further and added an additional violin *obbligato* part – as well as an extended opening *Fantasia* movement. The resulting sonata, BWV 1025, is a testament to respect, collegiality and collaboration. May it be a lesson for us all.

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GeniusUnbound

Violin Masterworks of the Stylus Phantasticus

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Tekla Cunningham, violin, and the PMW consort
Biber, Schmelzer, Fontana, and more! ...some of the wildest, most colorful, and most
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PERFORMERS

Tekla Cunningham



Praised as “a consummate musician whose flowing solos and musical gestures are a joy to watch,” and whose performances have been described as “ravishingly beautiful” and “stellar” and lauded for “long, amber-tinted lines and pertly articulated phrases,” baroque violinist (and occasional violist and viola d’amorist) Tekla Cunningham enjoys a multi-faceted career as a chamber musician, concertmaster, soloist and educator devoted to music of the baroque, classical and romantic eras. She is concertmaster and orchestra director of Pacific MusicWorks, and Artist-in-Residence at the University of Washington. She founded and directs the Whidbey Island Music Festival, now in its fifteenth season, which produces vibrant period-instrument performances of music from the 17th-19th centuries and she plays regularly as concertmaster

and principal player with the American Bach Soloists in California.

A passionate chamber musician, she founded the Novello Quartet which for over ten years explored the music of Josef Haydn and his contemporaries with Cynthia Freivogel, Anthony Martin and Elisabeth Reed. With La Monica Ensemble, she explored instrumental and vocal chamber music of the 17th century, with performances praised as “sizzling” and for their “pitch-perfect timing.” In a performance of Mozart’s g-minor string quintet at the 2018 Valley of the Moon festival “Ms. Cunningham’s violin playing was unutterably sweet and rich...Ms. Cunningham’s playing took the lead, and the quartet in turn followed. The depth of sorrow in this interpretation was heartrending. The concluding movement, adagio-allegro, began with a lovely singing and deftly phrased lament by Ms. Cunningham...it was an inspired and inspiring performance.”

She has appeared as concertmaster/leader or soloist with the American Bach Soloists, Baroque Chamber Orchestra of Colorado, Seattle Baroque Orchestra, Musica Angelica, and Pacific Baroque Orchestra, Pacific MusicWorks, TENET and has played with Apollo’s Fire, Los Angeles Opera, Philharmonia Baroque Orchestra, and at the Berkeley, Carmel Bach, San Luis Obispo Mozart Festival, Indianapolis, Oregon Bach, Vancouver Bach, Savannah, Bloomington and Valley of the Moon Festivals as well as on leading Early Music series across the United States and Canada including Music Before 1800, Boston Early Music Festival, Houston

Early Music, San Francisco Early Music Society, Pittsburgh Renaissance and Baroque Society, Stanford's Bing Hall, San Diego Early Music Society and Early Music Vancouver.

Tekla's first solo album of Stylus Phantasticus repertoire from Italy and Austria will be released in the Spring of 2021 on Reference Records, with violin sonatas from Farina, Fontana, Uccellini to Biber, Schmelzer and Albertini accompanied by an extravagant continuo group of Stephen Stubbs (baroque guitar and chittarone), Maxine Eilander (baroque harp), Williams Skeen (bass violin), Henry Lebedinsky (harpsichord and organ). She can be heard on live and studio recordings with American Bach Soloists, Disney's Casanova soundtrack, Apollo's Fire, Pacific Music Works, The Baroque Chamber Orchestra of Colorado, Pacific MusicWorks, Philharmonia Baroque, La Monica, The Novello Quartet, Seattle Baroque Orchestra, Seattle Baroque Soloists and many more.

A dedicated teacher, Tekla directs the Baroque Ensemble at the University of Washington School of Music and recently taught the UW modern violin class as sabbatical replacement for Ronald Patterson.

Tekla received her undergraduate degree in History and German Literature at Johns Hopkins University while attending Peabody Conservatory where she first studied baroque violin with Web Wiggins. She studied at the Hochschule für Musik und Darstellende Kunst in Vienna Austria with Josef Sivo and Ortwin Ottmaier, and earned a Master's Degree in violin performance at the San Francisco Conservatory with Ian Swenson and chamber music studies with Paul Hersh, Mark Sokol and Bonnie Hampton. Tekla is a graduate of the Seattle Public Schools and an alumna of the Seattle Youth Symphony and serves on the Board of Directors of Early Music America and the Whidbey Island Arts Council.

Tekla plays on a violin made by Sanctus Seraphin in Venice, Italy in 1746, with bows made by David Hawthorne, Stephen Marvin and Ralph Ashmead.

William Skeen



William Skeen serves as Principal Cellist with Philharmonia Baroque Orchestra, the American Bach Soloists, and Voices of Music. He is a founding member of the New Esterházy Quartet, the Cantata Collective, and La Monica. William taught baroque cello and viola da gamba at the University of Southern California for two decades. Mr. Skeen has appeared as continuo cellist with the Los Angeles Philharmonic, Los Angeles Master Chorale, and San Diego Opera; viola da gamba soloist multiple times with the Dallas Symphony, Los Angeles Master Chorale, Carmel Bach Festival, Oregon Bach Festival, the American Bach Soloists, and the Orquesta Nacional de México. He has also performed the role of Principal Cellist with Pacific Music Works, the Portland Baroque Orchestra, Musica Angelica, the Los Angeles Baroque Orchestra, and Bach

Collegium San Diego. In 2012, William was nominated for a Grammy Award for Best Small Ensemble Performance for "The Kingdoms of Castille" with El Mundo. Mr. Skeen has toured and recorded with

many early music ensembles including Smithsonian Chamber Players, Musica Pacifica, El Mundo, Galanterie, Con Gioia, the New Esterházy Quartet, La Monica, and Philharmonia Chamber Players. William has served on the faculty of the American Bach Soloists Academy, the San Francisco Early Music Society's Baroque Workshop, and co-founded the SFEMS Classical Workshop.

Henry Lebedinsky



Henry Lebedinsky has performed on historical keyboards with the Seattle Symphony, Seattle Opera, the St. Paul Chamber Orchestra, the Charlotte Symphony, Seraphic Fire, Sonoma Bach, and the Cantata Collective, among others. Recent conducting engagements include the Seattle Baroque Orchestra and Sonoma Bach's Live Oak Baroque Orchestra. Mr. Lebedinsky is co-director of the San Francisco Bay Area-based Agave Baroque, with which he has recently released two albums with countertenor Reginald L. Mobley for VGo Recordings. Their next collaboration, *American Originals*, featuring music by Black and brown composers born in the Americas, will be released by Acis Productions next year. He and Mr. Mobley have spent the past decade introducing listeners near and far to music by Black composers from the past 250 years, including recent

appearances at the Musée d'Orsay in Paris and *Festival Printemps Musical des Alizés* in Morocco.

Mr. Lebedinsky has lectured and led master classes on 17th and 18th century repertoire and performance practice at the University of Edinburgh's Dashkova Centre for Russian Studies, Bowdoin College, and UNC School of the Arts, among others, and is a former music critic for *Fanfare* Magazine. An active composer and poet, his sacred music for choir and organ is published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA.





PRODUCTION TEAM

Producer: David Sabee
Director of Photography: Andrew Ching
Camera Operator: Andrew Rutherford
Grip: Mike Walker
Engineer: Reed Ruddy
Recordist: Mark Trutanich

A joint production of Seattlemusic and Studio X



2021-22 Concert Season

A Festival of the Senses

A Musical Feast in the Garden
July 23 2021

Festa Italiana
October 23/24 2021

Fiesta de Navidad
December 11/12 2021

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April 2/3 2022

Wayward Sisters
May 21/22 2022



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April 25th. Sunday, 4 pm PDT via Zoom



**PMW Social: Whiskey Tasting
with Henry Lebedinsky Zoom**
May 8th, Saturday, 7 PM PDT via Zoom

PMW Spotlight: Stylus Phantasticus explained!
May 12th, Wednesday, 6 PM PDT via Zoom

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