

Escape the Ordinary:

LAB Road Trip

Los Angeles Baroque

Lindsey Strand-Polyak and Alexa Haynes-Pilon, Directors

Friday, June 8, 2018 at 12:30pm

Trinity Chapel, Berkeley

In today's concert please join LAB on a musical joyride around early modern Europe. While publishing in the 18th century made disseminating music a little easier, many courts preferred to keep their music "in-house," making it only possible to experience music by a particular composer if you were lucky enough to get an invite! So, buckle up, grab your sunscreen, and let's road trip!

First stop on our journey is to Berlin and the court of Prince Frederick to hear the **Sinfonia in G major by Johann Gottlieb Janitsch**. Janitsch was born in what is now Poland, but spent his career working for Crown Prince Frederick II in his court at Rheinsberg, and then Berlin. Janitsch started a music series called the Friday Academies, in which the performers included a mix of court orchestra musicians and other colleagues, both professional and amateur. These concerts were so popular that they inspired knock-offs, including Schale's Monday Assembly and Agricola's Saturday Concerts. Free concerts with a group of devoted community musicians... Sound familiar?

From there we hop in a carriage en route to Versailles to the court of Louis XIV and the orchestra of **Jean-Baptiste Lully**. Mr. Lully was a road-tripper himself, having emigrated to Paris from Florence, where he was known as Giovanni Battista Lulli. **Le Bourgeois Gentilhomme** (The Would-Be Noble) was a comedy-ballet with a libretto and plot by Lully's friend and playwright Moliere. Think of it like a Broadway musical: a mix of singing, dancing and speaking... but with powdered wigs, French dance, and a Turkish March?! All things Ottoman—including coffee and textiles—were en vogue in France at the time, making it very on trend to somehow weave music inspired by the exotic into the plot. (program notes continue over page.)

Sinfonia in G major

J. G. Janitsch (1708-1763)

Allegro • Andante • Allegro

Le Bourgeois Gentilhomme (selection)

J. B. Lully (1632-1687)

Ouverture • Canarie • Doucement • Marche pour la Cérémonie des Turcs • Entrée de trois Importuns • Premier air des Espagnols • 2ème air des Espagnols • Chaconne des Scaramouches trivelins et arlequin

Harmonia à 5

J. H. Schmelzer (c.1620-1680)

Concerto grosso in G major, Op. 6, No. 1

G. F. Handel (1685-1759)

A tempo giusto • Allegro e forte • Adagio • Allegro forte • Allegro

LAB.

Los Angeles Baroque

Los Angeles Baroque Angels

J. Winthrop & Carole M. Aldrich
Anonymous
Dr. W.A. & Mrs. J.G. Edwards
Jennifer Glass
Lucy Jones & Egill Hauksson
Carl & Diane Hoppe
Carolyn Lindberg
Jane Levy
Joan Lounsbery
Lynne Ludeke & Brian MacGregor
Carol Neblett
Roger & Gilda Pilon
Alan Schumitzky
Ted & Ellen Stern
Christine Williams

If you would like to be a LAB Angel please write to:
joanlounsbery@gmail.com

Artistic Directors

Lindsey Strand-Polyak
Alexa Haynes-Pilon

Managing Director

Joan Lounsbery

Marketing Director

Zenovia Edwards

Librarian

Laurel Diskin

Join our email list via our website:
www.losangelesbaroque.org

 LosAngelesBaroque

 @LABaroque

 @LosAngelesBaroque

#earlymusicLAB

Back to the Northern forests we go, this time for a short layover at the Hapsburg Court in Vienna, to hear the **Harmonia à 5** by one of the premier violinists of all 17th-century Europe: **Johann Heinrich Schmelzer**. Unusual for a professional musician at the time, he was known and influential as a composer of *only* instrumental music—and wrote intimate chamber music and ballet suites for theater pieces at court. He tried to bring some of the outdoors inside, weaving unusual rhythms and Austrian folk music into his compositions.

And just when you thought there might not be any Italian flavors to this program, time to sample *la musica Italiana* with Handel, to close our concert. **George Frideric Handel** was the king of the road trip composers: born in the Prussian Duchy of Magdebourg, he traveled to Italy in 1706 where he immersed himself in Italian musical style in Florence and then in Rome, working in the premier academies and salons, and collaborating with the likes of Arcangelo Corelli. But where he became a musical celebrity was in London, where he settled in 1712 and remained. Today's "**Grand Concerto**" is a musical postcard to his time in Rome and his creative debt to Corelli, who founded and popularized the *Concerto grosso* format—but dressed up in Handel's own dramatic style. © Lindsey Strand-Polyak 2018

Los Angeles Baroque is L.A.'s only community baroque orchestra and is directed by **Lindsey Strand-Polyak** and **Alexa Haynes-Pilon**. Founded in 2016, LAB enables musicians from across greater Los Angeles to explore repertoire, learn baroque playing style and perform. It supports and expands the early music community in Los Angeles and gives all highly motivated players the opportunity to participate.

Praised for her "rococo gracefulness," **Lindsey Strand-Polyak** is active throughout the West Coast as a baroque violinist and violist. She performs with ensembles such as the American Bach Soloists, Musica Angelica, Seattle Baroque Orchestra, Pacific MusicWorks and Bach Collegium San Diego; and has appeared at the Oregon Bach Festival, Twin Cities Early Music Festival, and the fringe series of both Boston and Berkeley Early Music Festivals. Dr. Strand-Polyak was the assistant director for the UCLA Early Music Ensemble from 2011-2015 and is co-artistic director of baroque chamber group Ensemble Bizarria and of Los Angeles Baroque—Southern California's first community baroque orchestra.

Recently described by Early Music America as "a special artist with a brilliant future," **Alexa Haynes-Pilon** has quickly established herself on the Californian early music scene performing on baroque cello, viola da gamba, baroque bassoon and dulcian. She has performed with the American Bach Soloists, Ergo Musica, Los Angeles Baroque Players, and Con Gioia, and is the principal cellist with Musica Angelica Baroque Orchestra. Alexa is co-founder of two Los Angeles-based early music chamber groups: Concitato 415 and Ensemble Bizarria. In Toronto, she performed with Tafelmusik and Accenti Vocali, and was a founding member of the early music ensemble, Rezonance. Alexa has appeared in most of the major early music festivals in North America, including the Tafelmusik Winter and Summer Institutes, the American Bach Soloists Academy San Francisco, Vancouver Early Music Festival, and the Boston and Berkeley Early Music Festivals. Her passion is to connect with members of the community through music-making, and because of this she co-founded and is the co-artistic director of Los Angeles Baroque.

Violin

Lindsey Strand-Polyak (Director)
Sarah Bleile
Laurel Diskin
Zenovia Edwards
Addi Liu
Tapua Sukuta

Recorder

J Winthrop Aldrich
Mary Van Cott-Hand

Viola

Jane Levy

Tenor Viol

Lucy Jones

Bass Viol

Justin Haynes-Pilon
Joan Lounsbery

Cello

Alexa Haynes-Pilon (Director)
Diane Wilk

Harpichord

Ethan Williams

Acknowledgements

Carole M. Aldrich
JoAnn Kane Music Service
Aki Nishiguchi
Daniel Lewin at Trinity Chamber
Concerts
Kathryn Lounsbery
Roland Corporation