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Bach Among Friends: Sonatas for Harpsichord, Violin, and Continuo

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University of Richmond Department of Music

FREE MUSIC CONCERT SERIES

2019-2020

Bach Among Friends:
*Sonatas for Harpischord, Violin,
and Continuo*

Lindsey Strand-Polyak, baroque violin

Joanne Kong, harpsichord

Stephen Hudson, baroque cello

Wednesday, October 23, 2019

7:30 p.m.

Perkinson Recital Hall, North Court

music.richmond.edu

Program

Sonata in F Major for Violin and Basso Continuo Georg Philipp Telemann
from *Essercizii musici* (~1727), TWV 41: F4 (1681-1767)
Andante
Allegro
Siciliana
Allegro

Sonata in D Major for Violin and Harpsichord Telemann
from the “Frankfurt” Sonatas (1715), TWV 41: D1
Allemanda
Corrente
Sarabanda
Giga

Sonata in B Minor for Violin and Harpsichord, Johann Sebastian Bach
BWV 1014 (1685-1750)
Adagio
Allegro
Andante
Allegro

— Intermission —

Sonata in D Major for Violin and Basso Continuo, George Frideric Handel
HWV 371 (1685-1759)
Affettuoso
Allegro
Larghetto
Allegro

Sonata in G Major for Violin and Harpsichord, BWV 1019 Bach
Allegro
Largo
Allegro
Adagio
Allegro

*Please silence all electronic devices before the performance begins.
Recording of any kind and photography are strictly prohibited.*

Praised for her “rococo gracefulness”, **Lindsey Strand-Polyak** is active throughout North America as a baroque violinist and violist. *Early Music America* called a recent concert “a breathtaking, furious performance.” Nationally, she performs with ensembles such as the American Bach Soloists, Seattle Baroque Orchestra, Pacific MusicWorks, and Bach Collegium San Diego. She has appeared at the Oregon Bach Festival, Twin Cities Early Music Festival, Montana Early Music Festival, Baroque Music Festival Corona del Mar, and the Fringe series of both Boston and Berkeley Early Music Festivals. In her home base of Southern California, she can be heard with her own group, Ensemble Bizarria, as well as with Musica Angelica, Con Gioia Early Music Ensemble, Tesserae, and Concordia Clarimontis. She was the assistant director for the UCLA Early Music Ensemble from 2010-2015, and is currently artistic director of the orchestra Los Angeles Baroque. Recent artist-residencies include Michigan State University, University of Northern Colorado, Pomona College, California State University-Sacramento, and Northern State University of Louisiana. Lecture-recitals include University of Oregon, McGill University, University of Texas at Austin, and national meetings of the American Musicological Society. Not limited to the early music world, Dr. Strand-Polyak has performed with artists across the musical spectrum from Anne Akiko Meyers to Stevie Wonder, and from the concert hall to Hollywood recording sessions. She earned her PhD/MM in musicology and violin performance from UCLA, studying historical performance with Elisabeth LeGuin and violin with Guillaume Sutre and Movses Pogossian.

Dr. Strand-Polyak is a committed educator and in-demand string clinician. She has presented clinics and workshops for the Los Angeles Philharmonic, Pomona College, California State University-Fullerton, and even Bitterroot Baroque in Hamilton, Montana. She is currently Adjunct Professor of Baroque Violin and Viola at Claremont Graduate University and previously served on the faculty of the Colburn School and the Herb Alpert School of Music at UCLA. She plays on a violin made by Richard Duke, Sr. in London, dated July 1776.

Keyboardist **Joanne Kong** has been praised for “utmost keyboard sensitivity and variety of tone” (*Richmond Times-Dispatch*), “remarkable technical ability” (*The Oregonian*), and “superb artistry” (*San Antonio Express-News*) for works “sensitively played” (*The New York Times*). Alan Greenblatt of *The Washington Post* has described her as an artist “with great finesse and flexibility,” and Mark Swed of the *Los Angeles Herald Examiner* wrote that she “obviously is a Bach specialist ... her technique is impressive.”

A recognized Bach specialist, she has performed as solo and chamber harpsichordist in the Los Angeles Bach Festival, Oregon Bach Festival, Abbey Bach Festival, Bach Aria Festival and Institute, Long Beach Bach Festival, Houston Harpsichord Society Recital Series, Texas Bach Collegium, and she is regular guest harpsichordist with the Bach Festival Society of Winter Park.

Continued ...

She has collaborated with some of the world's finest musicians including the Shanghai String Quartet, flutist Eugenia Zukerman, cellist James Wilson, violinists Karen Johnson and Daisuke Yamamoto, baritones James Weaver and Zheng Zhou, four-time Grammy Award-winning ensemble Eighth Blackbird, viola da gambist Lisa Terry, and members of the Bach Aria Group. Her recording of the Goldberg Variations has received critical acclaim.

Dr. Kong is in frequent demand as a keyboard and chamber coach, presents master classes on the art of baroque performance, and has been recognized for her exceptional work with gifted young musicians. She currently directs the Chamber Ensembles and Accompanying programs at the University of Richmond.

Stephen Hudson is a Visiting Assistant Professor of Music at the University of Richmond. His research in music theory examines felt or imagined movement and theories of meter, specifically investigating ways that we use our prior knowledge and cognitive models of musical structure to create our own rhythmic experiences and interpretations of music. Dr. Hudson studied cello growing up in California, and graduated with a cello performance major from the University of California at Davis, where he first began to specialize in historically-informed style. After college he studied briefly with Tanya Tomkins (Philharmonia Baroque, Voices of Music) and Bill Skeen (American Bach Soloists). As a PhD student in Chicago, he studied baroque cello more intensively with Jeremy Ward (Newberry Consort, Three Notch'd Road), and was coached regularly by David Douglass (Newberry Consort) and Stephen Alltop (Apollo Chorus) at Northwestern's Bienen School of Music. Dr. Hudson has played in master classes by Wieland Kuijken, Rubén Dubrovsky (Bach Consort Wien), Bill Skeen (American Bach Soloists), and Kenneth Slowik (Smithsonian Chamber Music Society). He plays on a cello and bow made in the eighteenth-century style in 2014 by Jay Heide in El Cerrito, California.