

SONO
LUMINUS



ZELENKA:

The Capriccios

The *Bach* ^{violin}
Sinfonia
Daniel Abraham, conductor

ZELENKA:

The Capriccios

ZWV 182-5 & 190

The *Bach*
Sinfonia
 Daniel Abraham, conductor

Capriccio in D Major (No. 1), ZWV 182 [c. 1717]	
1. Andante-[Allegro]	5:33
2. Payson	1:10
3. Aria	2:14
4. Bourcé	1:10
5. Menuetto I-II-I da capo	2:51
Capriccio in G Major (No. 2), ZWV 183 [January 24, 1718]	
6. [Allegro]	3:38
7. Canarie-Aria-Canarie da capo	3:02
8. Gavotte	1:14
9. Rond[é]au	0:56
10. Menuetto-Trio-Menuetto da capo	2:37
Capriccio in F Major (No. 3), ZWV 184 [c. 1718]	
11. Staccato e forte-Allegro	5:10
12. Allemande	4:33
13. Menuet-Trio [I]-Menuet da capo-Trio [II]-Menuet da capo	4:28
14. [Allegro]	1:57
Capriccio in A Major (No. 4), ZWV 185 [October 20, 1718]	
15. Allegro assai	7:20
16. Adagio	1:45
17. Aria 1 (Allegro assai)-Aria 2-Aria 1 da capo	3:53
18. In Tempo di Canarie	2:36
19. Menuetto I-II-I da capo	2:43
20. Andante	1:40
21. Payson I-Payson II (Canon in unisono)-Payson I da capo	2:20
Capriccio in G Major (No. 5), ZWV 190 [May 18, 1729]	
22. [Allegro] Fiero	4:10
23. [Menuetto I]-II-I da capo	3:02
24. Il Contento-Trio-II Contento da capo	3:03
25. Il Furibondo (Presto Assai)	1:31
26. Villanella [I]-[II]-[I] da capo	3:08
Total Time	77:33

Violins

Linda Quan, concertmaster – Jacob Stainer (Absam, Austria), 1655
 June Huang, principal second – Ekkard Seidl (Markneukirchen, Germany), 2007 after Giuseppe Guarneri (Cremona, Italy), early 18th century
 Edmond Chan – Robert Brewer Young (Sentaraille a Berdot, France), 2007 after Giovanni Paolo Maggini (Brescia, Italy), c.1630
 Fiona Hughes – Thomas Mace (Louisville, Kentucky, USA), 2009 after Andrea Amati (Cremona, Italy), 1642
 Caroline Levy – Georg Klotz (Mittenwald, Germany), 1774
 Annie Loud – unknown maker (France), c.1760
 Leslie Silverfine – Klotz family (Mittenwald, Germany), c.1780

Violas

Marta Howard – Jason Viseltar (New York, New York, USA), 2010 after Giacomo Gennaro (Cremona, Italy), late 17th century
 Henry Valoris – Charlie Ogle (Eugene, Oregon, USA), 2007

Violoncellos

Douglas Poplin – unknown maker (?Saxony/Northern Germany), late 18th century
 Benjamin Wyatt – Dominik Zuchowicz (Ottawa, Ontario, Canada), 1991 after Matteo Goffriller (Venice, Italy), 1699

Violone

Robbie Link – John Pringle (Efland, North Carolina, USA), 2006 after examples by Ernst Busch (Nürnberg, Germany), c.1650

Recorder (alto)

Sarah Weiner – Aesthe by Jean-Luc Boudreau (Blainville, Quebec, Canada), 1999

Oboes

Sarah Davol – Joel Robinson (New York, New York, USA), 2006 after a Saxon example (Saxony, Germany), c.1725
 Sarah Weiner – Harry Vas Dias (Decatur, Georgia, USA), 2007 after Nicolas Hotteterre (Paris, France), c.1720

Bassoon

Sue Black – Levin/Ross (New York, New York, USA), 1984 after Johann Heinrich Eichentopf (Leipzig, Germany), c.1720

Horns

R. J. Kelley
 horn in D & F – Richard Seraphinoff (Bloomington, Indiana, USA), 1995 after John Christopher Hofmaster (London, England), c.1760
 horn in G – Richard Seraphinoff (Bloomington, Indiana, USA), 1995 after Johann Wilhelm Haas (Nürnberg, Germany), early 18th century
 horn in A – Lowell Greer (Toledo, Ohio, USA), 1998 after fixed pitch instrument of an unknown maker (German), c.1700
 Alexandra Cook – John Webb/Anthony Halstead (London, England), 1991 after Michael Leichamschneider (Vienna, Austria), c.1720

Theorbo & Baroque Guitar

Scott Pauley
 theorbo in A (14-course) – Klaus Jacobsen (London, England), 1991 after Matteo Sellas (Venice, Italy), c.1630-50
 baroque guitar (5-course) – Klaus Jacobsen (London, England), 2004 after Matteo Sellas (Venice, Italy), c.1640

Harpsichord

Dongsok Shin – Single-manual German harpsichord – Thomas & Barbara Wolf (The Plains, Virginia, USA), 1995
 after Christian Vater (Hannover, Germany), 1738

JAN DISMAS ZELEŇKA

's (1679-1745) output represents a pinnacle of high Baroque art and perhaps the most elevated examples produced by a central European of the time. His works demonstrate exceptional compositional technique, brilliant melodic inventiveness, and a sheer uniqueness of style that places his creative accomplishments comfortably alongside those of his better-known European contemporaries: Georg Philipp Telemann (1681-1767), Jean-Philippe Rameau (1683-1764), George Frideric Handel (1685-1759), and Johann Sebastian Bach (1685-1750).

Little is known about Zelenka's life and career, as no memoirs or letters and few documents regarding his personal and professional activities survive. Born in Launowitz (now Louňovice), a Bohemian village located approximately twenty miles south-east of Prague, Zelenka remains an obscure and enigmatic figure; his music continues to be only marginally available to researchers, virtually unobtainable by performers, and rarely heard by the public.

It is likely that Zelenka received his first music lessons from his father Jiří, cantor and organist of the Launowitz parish church. It is also possible that he received a Jesuit education, as several works from around 1704 were composed for the Collegium Clementinum, one of the four significant Jesuit schools in Prague. Zelenka received early patronage from Prague's von Hartig family. The Baron Josef Ludvík Hartig (1685-1735) was a skilled keyboard player and well-known supporter of civic music, and there is speculation that he may have been a keyboard teacher to Zelenka, but it is likely that Zelenka's direct patron was Josef's brother Jan Hubert (1671-1741), who continued to provide assistance after the composer moved to Dresden. A handful of early liturgical works survive from 1709-12, and many exhibit an interest in a broad range of instrumental colors and effects, including the use of interesting obbligato instruments such as the chalumeau (a recorder-like instrument with a single reed clarinet mouthpiece) as well as distinctive word-painting heightened by devices such as woodwind and string bow tremolos.

Zelenka received a formal post as a violone player in the Dresden Hofkapelle (court orchestra) in 1710 or 1711. With the conversion in 1697 of the Saxon Elector, Friedrich Augustus I (Augustus the Strong, later King of Poland as Augustus II), the court at Dresden had become increasingly Catholic. From 1710 the Jesuit province of Bohemia administered the city's main churches. As a royal musician, Zelenka performed for the Catholic churches of Dresden on high feast days and state occasions.

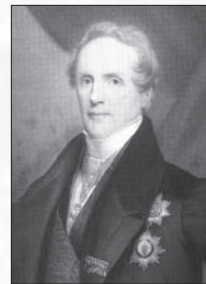
The years 1716-19 were likely a period of study and travel for Zelenka. A nineteenth-century account mentions his visits to Naples and studies in Venice with Antonio Lotti (1667-1740), although neither trip is confirmed by any surviving contemporary documents. Zelenka received instruction in Vienna from the

imperial *Kapellmeister* Johann Joseph Fux (1660-1741) beginning around 1716. This period was extremely productive for Zelenka, and a sense of Fux's amalgamation of the national styles of France and Italy is exhibited in his works from this period and beyond.

By 1719 Zelenka had returned to Dresden. The new wife of the Elector Prince Frederick Augustus II (later King of Poland as Augustus III), the Habsburg Maria Josepha, led a campaign for more open Catholic practices within the court, and her support brought a significant interest to liturgical music cultivation in Dresden. With the closure of the Dresden opera in 1720, attention turned to the royal chapel, where the *Kapellmeister* Johann David Heinichen (1683-1729), Giovanni Alberto Ristori (1695-1753) and Zelenka began to compose, collect, and arrange music for regular use. Despite Zelenka's significant contributions in the 1720s to the sacred vocal music repertoire of the royal chapel, he was officially maintained as a middle-ranked instrumentalist.

With Heinichen's death in 1729, Zelenka assumed most of the musical responsibilities for the royal chapel and expected to succeed Heinichen as *Kapellmeister*. No appointment, however, was made as the court was focused on the more pressing issues of reestablishing opera in Dresden and the pending arrival of Johann Adolph Hasse (1699-1783). Despite an appeal to Maria Josepha, the appointment was not received, and from the early 1730s on, Zelenka's compositional output showed a marked decline. With the death of Augustus the Strong in 1733, Zelenka presented a petition to his successor, Elector Friedrich Augustus II, requesting the position of *Kapellmeister* as well as reimbursement for earlier copying costs and the retroactive salary expected following Heinichen's death. The appeal was not granted, and Hasse was formally appointed *Kapellmeister* in late 1733.

Under the rule of Friedrich Augustus II, royal patronage for the music at the Dresden Catholic chapel declined. The register of 1735 lists Zelenka as *Kirchen Composit* (church composer), and in 1736 he received a long awaited, although fairly nominal, increase to his salary. Zelenka died of edema (dropsy) on December 22, 1745 and was buried on Christmas Eve in Dresden's Catholic cemetery. Zelenka was unmarried and childless, and Maria Josepha preserved Zelenka's materials by purchasing his musical estate from unknown beneficiaries. Zelenka's students included Johann Joachim Quantz (1697-1773), who would become teacher and court composer to Frederick the Great of Prussia, Johann Gottlob Harrer (1703-1755), who succeeded Johann Sebastian Bach as the Cantor of Leipzig, and Johann Georg Röllig (1710-1790), court musician and composer at Zerbst.



Frederick Augustus II
(1797-1854)

THE CAPRICCIOS

The Elector Friedrich Augustus I was in residence at Vienna from October 1717 to March 1719, and the account books show that payments were made to musicians for entertainments hosted to follow *par force* hunting fêtes. One such entertainment, held on January 24, 1718, featured Zelenka's *Capriccio in G* (ZWV 183) and another, held on October 21, 1718, presented the *Capriccio in A* (ZWV 185). The *Capriccio in D* (ZWV 182) and the *Capriccio in F* (ZWV 184) are also from the same period, but their respective dates of first performance are unknown. The *Capriccio in G* (ZWV 190) dates from 1729. As a result of the Elector's noted pleasure in such gatherings, allegorical features associated with the hunt and the outdoors, including the persona of Diana, became strong symbols within the Hapsburg court and specifically for the 1719 marriage of Maria Josepha and the Elector's son, Friedrich August II.

Each *Capriccio* included a pair of *corni da caccia*, not only as emblematic of the hunt, but also as an acknowledgment of the strong Viennese traditions of horn use. The passagework for the horns, particularly for the principal player, is remarkable and stalwartly virtuosic. There are few musical works in all of the literature of the Baroque period and beyond that make the same demands of the horn players. The solo horn parts for Bach's well-known "Brandenburg" *Concerto No. 1 in F Major*, BWV 1046, while undeniably demanding, do not call for the dexterity, stamina, and extreme *clarino* (high register) playing of these suites.

The introduction of the horn, specifically the larger coiled *cor de chasse* associated with the hunt, owes a debt to Count Franz Anton Sporck (1662-1738) of Bohemia who promoted the instrument to the Saxon kingdom and supported the growth of a distinct and capable Bohemian school of horn playing that produced many of the best performers of the eighteenth century. The *cor de chasse* was a fairly impractical instrument for concert performance, and by the early eighteenth century the development of a horn with terminal crooks (i.e. added coils for tuning placed between the mouthpiece and the horn corpus) that allowed performance in multiple keys had been realized by the Viennese maker (Johann) Michael Leichnamtschneider (c.1670-1751). In his *Das neu-eröffnete Orchestre* (1713), Mattheson confirms the growing popularity of this new style of instrument.

It has been suggested that the horn players assigned to the Viennese performances of the *Capriccios* may have come from the fine *Kapelle* of Count Wackerbarth, Field-Marshal to the King of Poland and Ambassador to Vienna from 1712 to 1718 or that the intended performers were Johann Adalbert Fischer and Franz Adam Samm, two superb Bohemian *Waldhornisten* employed at the Dresden court. The latter pair, however, were engaged in late 1717 and early 1718 to play in Dresden as part of the orchestra for the premiere of two operas

by Lotti. Payment records, however, indicate that two exceptional Bohemian horn players, Tobias Butz and Johannes Josef Götzl (the elder) were among the musicians of Dresden who traveled to Vienna with the Elector making them the most likely candidates for the initial performances in Vienna.

The horn writing displays an interest in figures idiomatically associated with the hunt: triadic motives heard in the lower register of the instrument as well as long-tone open fifths and octaves, usually presented in triple-meter movements. In addition, the horns are also called upon to produce rhythmically short, stepwise melodic gestures in the upper register, in the case of the principal horn including notes up to and including the 24th partial of the overtone series. While absolutely virtuosic, the parts can be performed without the aid of hand stopping (a technique of closing the bell either in part or completely in order to adjust pitch or play notes that are outside the naturally occurring overtone series). While early, very rudimentary, experiments in hand stopping occurred around 1717, the technique was more widely propagated after c.1740 by Anton Joseph Hampel, who joined the orchestra at Dresden as second horn in 1737. Iconography of the first half of the eighteenth century clearly shows horns being held either bell up or off to the side rather than in the downwards position that would allow for the placement of the hand within the bell. Within the manuscript sources, Zelenka is inconsistent with his labeling of the horns. In most instances, he simply calls for "corni" or frequently "corni di caccia," but at least one of the minuet movements of ZWV 183 designates the lines as "corni di chasse." Regardless of the given designation, which were generally interchangeable at the time, the *Capriccio* horn parts, while perhaps more easily executed with the aid of hand stopping, are part of the early Baroque tradition of the natural horn. This recording is the first to present the works with bell upright natural horns.



Plate from Johann Christoph Weigel's *Musikalisches Theatrum* (c. 1720) illustrating a non hand-stopped technique.

The given titles of "Capriccio," "Caprice" or "Capricio" are not normally applied to multi-movement suites, as the categorization is usually reserved for single-movement compositions in an improvisatory or fugal style, possessing, according to Praetorius in his *Syntagma Musicum* of 1619, the qualities of "a sudden flight of fantasy," in that the composition is created "according to his own pleasure." It is a work that essentially is not restrained by judgment or specific rules, but rather unfolds according to inspiration. While the overall

structures of these suites generally follow a fairly standard expectation, closer examination of the variety of dance types suggest an irrational and even playful approach to composition. With a number of less common dance types including *paysons*, *canaries*, a *furibondo*, and two *villanella*, the *Capriccio* title seems perhaps more warranted or at least justified by the presence of these more curious and exotic dances. From our modern perspective, it may be Zelenka's own mercurial compositional style—even within the confines of the expected structures of the suite—that is truly capricious.

Each suite begins with an expansive opening movement. The *Capriccio in D* (ZWV 182) starts with a broad *Andante* that features rich suspensions—reminiscent of Lotti—followed by a brief link to a fugal *Allegro*. The *Capriccio in F* (ZWV 184) opens with a three part French overture: the stately dotted rhythms of the beginning section are followed by an expected fugue and the eventual return of an abridged restatement of the opening section. The other *Capriccios* (ZWV 183, 185, and 190) all rely on Italianate *ritornello* structures following the Vivaldian model, yet each also exhibits an inventive approach to both form and melodic creation as new materials are easily introduced and further incorporated.

The Viennese *Capriccios* (ZWV 182-5) present French dances as the “secondary pieces” (the term employed by Telemann) while the late *Capriccio in G* (ZWV 190) of 1729—the sole instrumental work known to be composed by Zelenka after 1723—maintains a more Italian-oriented approach. In addition to the expected dances normally associated with the suite, a few rarities are provided within the *Capriccios*. The *canarie* movements consist of spirited dances that, as described by Johann Mattheson in 1713, feature a 3/8 rhythm in which the first note of each measure is elongated by a dot, much like a *gigue*, but the *canarie* is expected to maintain more hop than a *gigue*. The *Capriccio in A* (ZWV 185) contains a particularly extended *canarie* for strings without winds. The *payson* (peasant) and *villanella* (village dance) present a less high-brow style, but Zelenka's inventive attitude finds particular distinction in the *Payson II* of the *Capriccio in A* (ZWV 185), as the dance is completely composed in a canonic, so-called learned, style following strict counterpoint. The unique approach to this dance may be an homage to Zelenka's teacher Fux. Two distinctive character movements are featured in the *Capriccio in G* (ZWV 190): *Il Contento* (The Contented) and *Il Furibondo* (The Furious). Expected minuet movements—scored both with and without horns—are presented throughout the *Capriccios* with broad regal sensibility as well as tender simplicity. Zelenka was well aware of his own seemingly unsophisticated approach to some of the minuet movements, and in the *Capriccio in D* (ZWV 182) he strikes out his first composed minuet and provides a substitute movement stating “Se la Menu 1 pare essere un poco dura se trova un'altra nell'altra parte.” (If the first minuet seems to be a bit harsh (*dura*), then there is another in the other part [of the score].)

The surviving materials for the *Capriccios* consist of autograph scores for all the works with the exception of ZWV 183, and non-autograph parts for ZWV 183 and ZWV 185. Both of the surviving part sets include

two copies of each of the first and second violin parts, suggesting that these works were intended for performance by a larger—rather than chamber oriented—orchestra ensemble.

The ordering of movements for the *Capriccio in F* (ZWV 184) is problematic as the manuscript exhibits two distinctive inks suggesting two separate phases of composition. An untitled movement, which we place as a finale, is provided after the opening section of the overture movement and likewise, the fugue, which is normally performed after the opening of the overture, is located much later in the manuscript. In addition, the *minuet* and *trios* follow the untitled movement and the intricate *Allemande*, which is expected to follow the fugue, appears at the very end of the manuscript. The nature of the dance suite, however, provides for a certain flexibility of ordering and the balance provided by our solution seems to serve ZWV 184.

Zelenka's instrumental works represent only a very small portion of his extant output with the majority of his surviving compositions being liturgical-vocal works: a body of more than 160 large-scale vocal compositions survive including masses, mass movements, settings for Vespers and other service collections. The five *Capriccios* are, however, his most important cycle of orchestral compositions with the remaining instrumental compositions consisting of his collection of *6 Trio Sonatas* (c.1721-2), the *Hipocondrie* (1723), the *Overture a7* (1723), the *Simphonie a8* (1723), and his set of *9 Canons* (c.1721).

With the growing curiosity in the works of Zelenka, spurred by significant scholarly contributions of the 1980s and 90s, including the publication of Wolfgang Horn's important study of music at the Dresden Court Chapel and Janice Stockigt's outstanding study of the life and works of Zelenka, musicians are gaining greater insight about and access to the works of this important late Baroque composer. As more concerts featuring music by Zelenka are regularly presented and more recordings become available, his unique style and raw approach are likely to continue to fuel further excitement among the public to discover the rich and varied nature of his complete opus.



Johann Mattheson (1681–1765);
German composer, writer,
lexicographer, diplomat and
music theorist

—Daniel Abramam



DANIEL ABRAHAM

Conductor **Daniel Abraham** has garnered attention for his outstanding performances from many noteworthy sources, including *Gramophone*, *BBC Magazine*, *Fanfare*, *American Record Guide*, *Choral Journal* and *Early Music America*. *The Washington Post* has praised his performances as having “uncommon precision and exuberant vitality,” being “bright, energetic, and lovingly shaped” and showing “keen insight and coherence.” The late Joseph McLellan called his programming an experience that “combine learning with enjoyment in ideal proportions.” As a conductor and scholar, he has often focused his attention towards seeking out works previously unknown to present-day audiences and has been responsible for numerous contemporary early-music premieres: including the first modern, North American and regional premieres performance by composers including J. S. Bach, Handel, W. F. Bach, J. B. Bach, Juan Gutiérrez de Padilla, Marie Emmanuelle Bayon-Louis, Thomas Crecquillon, and Heinrich Ignaz Franz Biber. He has conducted performances before two National Meetings of the American Musicological Society and recent venues have included concerts at the John F. Kennedy Center for the Performing Arts, the Concert Hall of the Music Center at Strathmore and The National Women’s Museum of the Arts. He has prepared choruses for the Kennedy Center Honors Gala (PBS) and the national broadcast of Christmas in Washington (TNT). *BBC Magazine’s* review of his recording *Passion and Lament* featuring the premiere recording of Biber’s *Stabat mater*, psalms by Rossi and Carissimi’s grand *Historia di Jephte* noted its “top-drawer choral precision, seductive blend, and stylistic sensitivity” and remarked on its “impeccably-blended vocal warmth shaped by Abraham with a supple feeling for line and gesture.” Abraham’s recording of the motets of J. S. Bach has garnered superb reviews including those in *Fanfare* who called the recording “a proper challenge, met with distinction” and remarking that the “performances are finely detailed, blissfully free of eccentricities, and sung beautifully and confidently,” *American Record Guide* who stated that the recording “offer[s] everything these daunting works require: remarkable vocal facility and flexibility, spot-on accuracy, spiritual intensity and stylistic sensitivity—all with exemplary balance and exceptional warmth of tone,” and *Early Music America* who concluded with the statement: “There is a beautiful uniformity of purpose in this recording; every person in the ensemble is of one musical mind, executing turns of phrase, dynamic contrasts, cadential tension, and relaxation with an almost surreal single-minded approach, allowing the music to unfold like some grand Bach-ian teleology. There simply is no down side to anything on the recording, no moments to nitpick about, no choices to regret.” Abraham was nominated for a WAMMIE (Washington Area Music Association) as Best Classical Conductor/Director in both 2010 and 2011. He is Associate Professor of Music and Director of Choral Activities at American University.



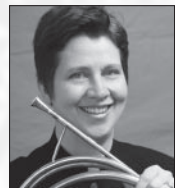
R. J. KELLEY



Recognized as one of North America's premiere natural horn specialists, **R. J. Kelley** was recently hailed in the *Horn Call* (Journal of the International Horn Society) as performing "with virtuosity, precision, and a stylistic mastery that could be matched by few, surpassed by none." A member of Philharmonia Baroque Orchestra since 1982, Kelley is a horn player of unusually broad musical scope, equally at home as soloist (Philharmonia Baroque Orchestra, American Classical Orchestra, Santa Fe Pro Musica), chamber musician (Manhattan Brass, Smithsonian Chamber Players, Aspen Wind Quintet, Universal Piston), orchestral performer (New York Philharmonic, Orpheus, American Ballet Theater, Gotham Opera, Mostly Mozart),

recording artist (Mozart Concerti on natural horn, Grammy-nominated Mahler's *Das Lied von der Erde* in the Schoenberg reduction), and educator (artist faculty, Juilliard School of Music; guest teacher/lecturer: Yale University; Hartt School of Music; SUNY Stony Brook; Washington University; San Jose State University). He has participated in music festivals worldwide (Edinburgh, Berkeley, Boston, and Bloomington Early Music festivals; Montreux-Detroit, Sacramento, and Mammoth Lake Jazz festivals; Mostly Mozart, Lincoln Center, Washington Square Park), has made appearances on "Saturday Night Live", the "Today Show", "Late Night with David Letterman", and has recorded over 70 compact discs (Philharmonia Baroque, New York Philharmonic, Manhattan Brass) and films (Casanova, Snake Eyes). His commercial credits include artists ranging from Jimmy Page and Puff Daddy, to Johnny Mathis, Little Anthony and the Imperials, the Killers, Chuck Mangione, and CeeLo Green. A Detroit native and founding member/past president of the Detroit Waldhorn Society, he has resided in the New York City area since 1989.

ALEXANDRA COOK



Alexandra Cook, *horn*, has been playing in the New York metropolitan area for the past twenty-five years. She started her career as a chamber musician playing with the award winning woodwind quintet Vox Nova. Cook has performed with Orchestra of St. Lukes, Orpheus Chamber Orchestra, New York City Opera, Brooklyn Philharmonic, American Composers Orchestra and Riverside Symphony, and has held positions with the Northeastern Pennsylvania Philharmonic, New Haven Symphony, and Orchestra of New England. Cook has also played numerous Broadway shows including *Gypsy*, *Secret Garden*, *The Who's Tommy*, *King and I*,

Titanic and is currently a member of the *Lion King* orchestra. As a student studying horn and performance practice at SUNY Purchase, Cook pursued her interest in original instruments and has been an active member of the period instrument movement from the beginning of her career. On period instruments, Cook has performed and recorded with many early music ensembles; American Classical Orchestra, Philharmonia Baroque, Smithsonian Chamber Music Society, Amor Artis, Apollo Ensemble, Concert Royal, REBEL Baroque Orchestra, Trinity Baroque Orchestra, New York Collegium and American Bach Soloists. The American Classical Orchestra recording of the Beethoven Sextet and Septet, was reviewed by the *American Record Guide* and concludes "These are wonderful boyant performances . . . the best performance now available."

LINDA QUAN



Linda Quan, *violin/concertmaster*, began her violin studies with Joachim Chassman in Los Angeles, California and continued with Joseph Fuchs to earn her B.M. and M.M. degrees at the Juilliard School in New York City. Quan has had a diverse career concertizing and recording in the United States, Canada, South America, Europe, Asia, and Australia as soloist, chamber musician and principal orchestral player. Extremely active in the field of period instrument performance, Quan is a founding member of the Aulos Ensemble and Classical Quartet, as well as appearing regularly with The American Classical Orchestra (NY), The Handel and Haydn Society (Boston), Aston Magna, Smithsonian Chamber Players (Washington,

D.C.), The Bach Ensemble and the Helicon Foundation. Quan has an equally strong involvement in new music, performing and recording with the Atlantic Quartet, The New York New Music Ensemble and the ISCM Chamber Ensemble. In addition to her position on the faculty of Vassar College since 1980, Quan has led workshops in old and new music performance practices at universities and summer academies throughout America, in Bressanone, Italy, and most recently, at the Virginia Performance Practice Workshop.

The Bach Sinfonia

THE BACH SINFONIA “has given the Washington area an enterprising decade of musical journeys back three centuries, re-creating baroque works in a way that also helps listeners envision the world of music-making in marbled courts, gilded churches and gabled towns,” writes *Washington Post* critic Cecilia Porter. Founded in 1995, The Bach Sinfonia is dedicated to excellence in performance, public education and disseminating a greater understanding of the variety of styles, composers, and masterpieces of the baroque, pre-classical, and classical periods. Specialists in the performance of music of the 17th and 18th centuries, the ensemble presents concerts, lectures, and other cultural events designed to be not only entertainment but also an educational experience. The Bach Sinfonia has performed before two National Meetings of the American Musicological Society, at the John F. Kennedy Center for the Performing Arts, for the International Conference *Attending to Early Modern Women*, at the Music Center at Strathmore’s Concert Hall and other prestigious venues. Under the direction of conductor and artistic director Daniel Abraham, Sinfonia has presented many modern premieres as part of their regular season offerings in the Washington, D.C. area. This is Sinfonia’s fifth compact disc release on the Sono Luminus label. For additional information about the ensemble, its concert and touring schedule, visit their website at www.bachsinfonia.org.

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& Johann Sebastian Bach: Alles mit Gott und nichts obn’ ihn, BWV 1127 (2006) — DSL-20604





DSL-92163 — ZELENSKA: The Capriccios — The Bach Sinfonia

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New Critical Edition of the Zelenka Capriccios,
ZWV 182-5 & 190 edited by Daniel Abraham

Temperament & Pitch: Johann Georg Neidhardt "Dorf" (1724) at A=415 Hz

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