

NICHOLAS ROERICH MUSEUM

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Sunday, November 4, 2018, at 5 p.m.

Deborah Booth, *traverso and recorders* Aya Hamada, *harpsichord*

Domenico Scarlatti (1685-1757)

Sonata in A Major, K.208: *Adagio e cantabile*

Sonata in A Major, K.24: *Presto*

Sonata in B Minor, K.87

Sonata in B Minor, K.27: *Allegro*

Sonata in D Major, K.492: *Presto*

Francesco Mancini (1672-1737)

Sonata in D minor for recorder and basso continuo

Amoroso - Allegro - Largo - Allegro

François Couperin (1668-1733)

Cinquième prélude en la majeur (*L'art de toucher le clavecin*, 1724)

Le Rossignol-en-amour, Double du rossignol

(14e ordre, Troisième livre de pièces de clavecin, 1722)

Les Dars homicides (*24e ordre, Quatrième livre de pièces de clavecin, 1730*)

Les Ondes (*5e ordre, Premier livre de pièces de clavecin, 1713*)

Pierre Danican Philidor (1681-1731)

Suite #4 in A minor for flute and basso continuo

Lentement

Courante

Air en Musette - Rondeau

Gavotte

Sicilienne

Paysanne - Gayment

Johann Sebastian Bach (1685-1750):

Tocatta in D major (BWV 912)

Georg Philipp Telemann (1681-1767)

Sonata in A minor for flute and basso continuo TWV 41:A 3

Siciliana - Spiritoso - Andante - Vivace

Johann Sebastian Bach (BWV 1020) or Carl Philipp Emmanuel Bach H542 5

Sonata in A minor for Alto Recorder & Harpsichord

Allegro - Adagio - Allegro

Deborah Booth is an active recorder and flute performer of historical and modern instruments, and the co-founder and director of Ensemble BREVE. Performances include the Handel & Haydn Society, the Orchestra of St. Luke's, Boston Early Music Festival, Amherst Early Music, Trinity Bach Vespers (NYC), St. Michael's Baroque Ensemble, Dorian Baroque Orchestra, Big Apple Baroque, recorder soloist with the Ciompi Quartet, Gotham City Baroque Orchestra, Long Island Baroque Ensemble, Bacchanalia Baroque Ensemble, Ivory Consort and the Bachelor Consort. Ms. Booth has toured extensively in the United States, Europe, Mexico, and South America. In 2016 Ms. Booth was the flute soloist for *Mozart's Concerto in G Major* with Big Apple Baroque.

The Times reviewed her performances as “*technically precise and musically expressive*”. Recordings include a CD as flute and recorder soloist with the American Boy Choir (*American Songfest*), as well as soundtrack for the television show *Blues Clues*.

Conversations, a recording of 17th and 18th century music for recorder and flute with harpsichord, organ, viola da gamba, cello, and bassoon was released in September of 2012. The recording was recently reviewed in *American Recorder* :

“*rich approach, wonderful results, vigorous yet nuanced playing
lively, clever and substantive conversation...*”

Ms. Booth teaches in New York City, Greenwich, CT, and has taught and played each summer at the Amherst Early Music Festival and numerous other summer festivals such as Pinewoods Early Music Week, Mideast Workshop, and the Long Island Recorder Festival. Conducting experience includes The Recorder Orchestra of New York (RONY) from 2004 to 2008 and conducting a yearly highly successful Mass Appeal for *Make Music New York*. Ms. Booth is in demand nationally as a workshop director for the American Recorder Society and the National Flute Association and has taught on the faculty of Marymount Manhattan College. This summer Ms. Booth assumed the position of music director for the newly inaugurated New York Recorder Guild. Her website is www.flute-recorder-deborahbooth.com

Praised for her “graceful” (*The New York Times*) performance, harpsichordist **Aya Hamada** is an active recitalist, concerto soloist and continuo player. She has given numerous recitals in the US, Canada, Mexico, Argentina, Brazil, Belgium, England, France, Italy, Spain, Switzerland, South Korea and Japan, including a recital at the Peñíscola International Festival of Medieval and Baroque Music (Spain), Music Before 1800 (New York), Da Camera Society (Los Angeles), Harpsichord Heaven at the Flint collection (Wilmington), and at the International Conference of the Historical Keyboard Society of North America (Montreal). She has made over three dozen appearances as concerto soloist on four continents, and has performed under conductors such as William Christie, Jordi Savall, Harry Bicket, Nicolas McGegan, Christophe Rousset and Masaaki Suzuki. *The New York Times* proclaimed “Ms. Hamada gave a deft account of Handel’s Concerto” about her concerto performance with conductor William Christie in Alice Tully Hall at Lincoln Center. She “defined the torrent of notes beautifully for the ear, while never sacrificing virtuosity; her illuminating playing drew well-deserved cheers” (*The Columbus Dispatch*). Others have praised her “flawless technique” (*The Boston Globe*), and “superb command of the harpsichord” (*The Springfield Republican*). She premiered “Virginal” by Harold Meltzer with the New Juilliard Ensemble in 2010.

Her debut album “Jacques Duphy: *Pièces de clavecin*” was chosen as “Recording of the Month” in *The Music Web International* (July 2015) and *The Record Geijutsu Magazine* (June 2015). *The American Record Guide* wrote “This is a terrific solo debut... Her control of touch and dramatic delivery are both extraordinary. Her expressiveness is especially noteworthy.” Others have praised her “acrobatic finesse” (*The Early Music America Magazine*), and “sensitive and dramatic interpretations” (*The Fanfare Magazine*).

She won first prize in the London Music Festival Competition and second prize in the Josef Hofmann Piano Competition, and earned her Master of Music degree in the inaugural class of Historical Performance from The Juilliard School. She studied under Kenneth Weiss in New York and Skip Sempé in Paris, and has received additional coaching from Pierre Hantaï and Christophe Rousset. Her engagements for the 2018-2019 season include a recital in New York, Washington D.C., Antwerp, Paris, Kyoto and Tokyo, and a recording of her new album at the Museum Vleeshuis in Belgium. Her website is www.ayahamada.com

Domenico Scarlatti (1685-1757): 5 Sonatas for Keyboard

The son of the famous opera composer Alessandro Scarlatti, Domenico Scarlatti was born in Naples in 1685, the same year as J. S. Bach and Handel. Scarlatti left Italy in 1719 to become chapel master to the Portuguese royal family, and music master to the daughter of King João V, Maria Barbara. In 1729, the Princess Maria Barbara married the heir to the Spanish throne, and Scarlatti accompanied her to Spain where he spent the rest of his life. During his time in Portugal and Spain, Scarlatti wrote some 550 single-movement keyboard sonatas for Maria Barbara's own use. His music was vividly influenced by the folk music and vigorous rhythms of the Iberian Peninsula, and each of his sonatas is replete with virtuosic technical skills, such as rapid repeated notes, crossing of the hands, whirlwind scales and tremolos, and fast arpeggios.

Francesco Mancini (1612-1731) was an Italian organist and composer based in Naples. He is known mostly for his contribution to sacred music and opera, and the wide distribution of his music in libraries throughout Europe reflects his popularity. The Sonata in D Minor belongs to a set of twelve sonatas for alto recorder and continuo published in England by Walsh and Hare - a result of the rush of interest in Mancini's work generated by the London production of his opera, *Idaspe fedele*, in 1710. Today's piece wholly reflects the personality of the composer, who combines the strictly contrapuntal style typical of Alessandro Scarlatti's generation with the *cantabile* and richly emotive style of Pergolesi. The counterpoint between the solo instrument and the bass line is softened by the melodic power of the themes themselves.

François Couperin (1668-1733) : Pièces de clavecin

The year 2018 marks 350 years since the birth of François Couperin, the most distinguished member of the illustrious Couperin family and one of the leading composers of the French Baroque. He served both Louis XIV and XV as court organist, harpsichordist, composer, and teacher to members of the royal family. He published an important treatise on playing the instrument titled *L'Art de toucher le clavecin* (The Art of Playing the Harpsichord) and four volumes of harpsichord music between 1713 and 1730, which contain more than 230 pieces. The pieces you will hear this afternoon are with fanciful titles: *Le Rossignol-en-amour* (The Nightingale in Love), *Les Dars homicides* (The Fatal Darts), and *Les Ondes* (The Waves).

Pierre Danican Philidor (1681-1731) was a composer and instrumentalist (oboe & viol), son of Jacques Danican Philidor *le cadet*. He began composing at an early age; a pastorelle of his composition was performed at court in 1697. He was granted the inheritance of his father's post among the Grands Hautbois the same year, and by 1708 when his father died was also playing for the royal chapel and among the Petits Violons. In 1716 he became a member of the *chambre du roi* as a viol player, where his colleagues included François Couperin and Marin Marais. In 1717 and 1718 he published three books of suites, half of them intended for two unaccompanied flutes, the others for treble instrument and continuo. This afternoon's Suite is from this 1718 publication. In 1726 he resigned his post in the Grands Hautbois in favour of his younger brother Nicolas, but remained as a viol player until shortly before his death, when he gave that post as well to Nicolas. The Philidor family remained important in the musical life of the courts for several generations.

Johann Sebastian Bach (1685-1750): Toccata in D major, BWV 912

The Toccata in D major, written by a young Bach, is the most popular and virtuosic of his seven manual toccatas that Bach composed between 1705 and 1714, after he took a journey to Lübeck. In 1705, Bach walked for ten days to hear Dieterich Buxtehude play in Lübeck, who was the great organist and master of the North German “stylus fantasticus”. The influence of the “stylus fantasticus” (fantastic style) -an improvising way of composing with dramatic and extravagant rhetorical gestures- is apparent in all Bach’s toccatas. As there is no surviving manuscript by Bach, they exist only in the handwritten copies made by Bach's pupils and family members.

Georg Philipp Telemann was a cosmopolitan composer who was born in Magdeburg in 1681 and died in Hamburg in 1767. He dominated the musical world of Hamburg for forty-six years! He had moved to this bastion of the German Enlightenment movement from Frankfurt to take up the posts of musical director of the five main churches and cantor of the *Johanneum*, a school. While meeting his numerous and varied obligations as director of church music, Telemann evinced an incredible industry; he was a true polyglot composer, who even clothed the “barbarian beauty” of Polish and Moravian folk music in “Italian robes” and succeeded in producing innumerable pieces of instrumental music, as well as pursuing his civic duties.

In his autobiography of 1740, Georg Philipp Telemann tells us that he taught himself to play the recorder as well as the violin and zither by age 10, but continued to practice recorder into his teens. This love and practical understanding of the instrument help to explain why he wrote so much music for the recorder - dozens of duets, solo sonatas, trio sonatas, quartets, suites, concertos, and obligatos in vocal music - and why the parts always sound well and lie gratefully under the hand.

In 1728-29, Telemann published a music magazine - in the sense of containing music rather than writings about music - called *Der getreue Music-Meister* (*the faithful music master*). It was the first German musical journal for laymen and he made sure everything was done properly by placing many of the compositions on copper plates himself! The twenty-five issues, which appeared every two weeks, include pieces (mostly by Telemann, but also other composers) for almost all commonly used instruments. This afternoon’s piece is a small sonata from this magazine. As was often still customary in those days, Telemann left the choice of melodic instrument to the performers (violin, recorder, and flute being interchangeable).

J. S. Bach (?) or C. P. E. Bach (?) Today’s Bach flute sonata is a bit of a puzzle. Many historians tell us that the piece was not really written by J. S. Bach but perhaps should be attributed to C.P.E. Bach. In the repertoire of Bach flute sonatas there are four of definite authorship and three others that are in the maybe department. As a flute player I have played all of them & love all of them! It’s interesting that Bach did not write any solo sonatas for recorder especially when we look at the cantata repertoire and find many gorgeous obligato parts for recorder. Therefore we take the solo flute sonatas and change the key to perform them on alto recorder. Today’s piece, **BWV 1020, in A minor** is originally in G minor. Our interest today is the fact that it is for recorder and obligato keyboard - so the right hand of Aya’s part becomes like a third player - essentially the piece becomes a trio sonata. In this same grouping of 7 flute sonatas there are three flute and continuo sonatas and 4 flute & obligato keyboard sonatas. It is a wonderful repertoire all around.