

Divertimenti Baroque ensemble presents

a house concert March 22, 2014, 3:00 pm
1828 Virginia Street, Berkeley, CA

Schickhardt, Sonata in F major, Op. 22, #1

Vivace | Largo | Allemanda | Giga

Telemann, Triosonate in D minor (TWV 42:d10)

Allegro | Adagio | Allegro | Presto

Fux, Nuremberg Partita

Adagio | Andante | Allegro | Allegro | Aire française-aria italiana | Andante

Couperin, Dix-neuvième ordre

Les Calotins et les Calotines | L'Enjouée | Les Culbutes Ixcxbxnxs

Fasch, Canon Sonata à 3 in F Major

Andante | Allegro | Allegro

Jacquet de la Guerre, Sonata VI

Presto-Adagio | Adagio

Boismortier, Sonata VI, Op. 34, No. 6

Adagio | Allegro | Largo | Allegro

Refreshments follow the concert

www.divertimenti.org: Karen Lassen (baroque violin), Susan Richardson (alto recorder),
Suzanne Siebert (alto & tenor recorders, baroque oboe), Art Ungar (baroque bassoon) & Ruth Ungar (harpsichord)



(Illustration to left of Élisabeth-Claude Jacquet de la Guerre painted by François de Troy)

Johann Christian Schickhardt (German, 1682-1762)

Georg Philipp Telemann (German, 1681-1767)

Johann Joseph Fux (German, 1660-1741)

François Couperin (French, 1668-1733)

Johann Friedrich Fasch (German, 1688-1758)

Élisabeth-Claude Jacquet de la Guerre (French, 1666-1729)

Joseph Bodin de Boismortier (French, 1682-1765)

See rear for notes on composers

Notes on Composers

Schickhardt played recorder and oboe, and composed. He spent many years in the Netherlands and published *“The Compleat Tutor to the Hautboy”* (a baroque oboe tutor) in 1715.

Telemann was acknowledged as the leading German composer of his day. He was largely self-taught and showed himself to be deeply gifted in music at an early age. At his Mother’s insistence he matriculated in law, but then turned most of his intention to music where he was a prolific composer in Hamburg.

Fux served as *Kapellmeister* at the Viennese court, and had the sponsorship of Emperor Leopold I (the Holy Roman Emperor, King of Hungary, Croatia and Bohemia and first cousin of Louis XIV of France). He studied in Rome in middle-age, and then returned to Vienna where he composed operas and oratorios, as well as partitas. In one, which we play, he superimposed a French ‘*aire françoise*’ in 4/4 time with an ‘*aria italiana*’ in 6/8 time, which was considered quite bold for its time.

Couperin was a brilliant harpsichordist, organist and composer. He divided his time between Paris and Versailles. He published a variety of ways in which the French and Italian styles might be united. (Jacquet de la Guerre was a contemporary and colleague). Couperin often used rather ridiculous (or satirical) titles for his pieces. *“Les Culbuttes Ixcxbxnx”* is usually translated as « *the Jacobin somersaults* ». *“Les Calotins et les Calotines”* refers to a satirical institution formed of young courtiers who mocked the solemn atmosphere at the Versailles court.

Fasch was a *Kapellmeister* at Lukavec (in Bohemia) and then Zerbst (north of Leipzig in Germany). None of compositions were published in his lifetime, but Telemann performed a cycle of his church cantatas at Hamburg and J. S. Bach transcribed some of his music for performance in Leipzig.

Jacquet de la Guerre was a child prodigy on the harpsichord and performed at age 5 before King Louis XIV of France. She was noticed by Madame de Montespan (the King’s mistress), was kept on in her entourage, and thus was educated at court in Versailles. She was one of the few well-known women composers of her time. Our two movements are from her violin sonata VI, published in 1707. (François de Troy was a painter at the Versailles court whose clients included Madame de Montespan).

Boismortier moved to Paris in 1724 where he began a prodigious composition career. Most of his chamber music was intended for amateurs. He was one of the first composers to have no patrons: having obtained a royal license for engraving music in 1724, he made enormous sums of money by publishing his extremely popular music for sale to the public.



Illustration to left: “Young Woman Playing Violin”, Orazio Gentileschi (1593-1656).