

Early Music Hawaii
presents

Holiday in Paris

Music of Telemann and His French Hosts

Tempesta di Mare Chamber Players

Gwyn Roberts, flute
Emlyn Ngai, violin
Lisa Terry, viola da gamba
Richard Stone, theorbo
Adam Pearl, harpsichord

Saturday, November 10, 2018, 7:30 pm
Lutheran Church of Honolulu

Sunday, November 11, 2018, 3:30 pm
Lutheran Church of the Holy Trinity, Kailua-Kona

WESTAF

This concert is supported in part by the Western States Arts Federation (WESTAF),
the National Endowment for the Arts and the Hawaii State Foundation on Culture and the Arts

Program

Concerto 2 in D major, TWV 43:D1 Georg Philipp Telemann (1681-1767)
Allegro – Affetuoso – Vivace

from Suite No. 3 in D major Jean-Baptiste Forqueray (1699-1782)
La Morangiste ou La Plissay (mouvement de Chaconne)

Sonata in E minor, Op. 3 No. 3 Michel Blavet (1700-1768)
Vivace – Largo poco andante – Allegro

Sonata in C minor, Op. 1 No. 9 Jean-Pierre Guignon (1702-1744)
Andante – Allegro – Allegro gratioso

Intermission

Quatuor in G major, TWV 43:G4 Telemann
Prelude. Un peu vivement – Légèrément
Gracieusement – Vite – Modéré – Gai – Lentement /Vite

Quatuor in A minor, TWV 43:a2 Telemann
Allègrement – Flatteusement – Légèrément
Un peu Vivement – Vite – Coulant

Program Notes

In 1737, **Georg Philipp Telemann** (1681-1767) finally fulfilled a lifelong dream of traveling to Paris. He had a long-standing invitation from some fine French musicians, his gambling and cheating second wife was finally out of the picture, and he wanted to do something about the unauthorized publication of his compositions that had been appearing there. So, that fall, he took an extended leave from his position as Director of Music for the City of Hamburg and went to France, where he stayed for eight months.

Telemann seems to have enjoyed himself enormously during his visit, playing music with the local musicians, attending concerts at the *Concert Spirituel*, composing and hobnobbing. He also obtained a 20-year royal publishing privilege and immediately published two collections of music, including his famous “Paris Quartets,” officially titled *Nouveaux Quatuors*.

In his 1740 autobiography, Telemann names the musicians who premiered the *Nouveaux Quatuors*: Michel Blavet, flutist; Jean-Pierre Guignon, violinist; Jean-Baptiste Forqueray, gambist; and a Mr. Edouard, cellist, whose full identity has

not been established. Telemann himself presumably played the harpsichord. He described their performance thus: “The marvelous way in which these quartets were played deserves mention here, if indeed words can convey any impression. Suffice it to say that the Court and the whole city pricked up their ears most remarkably, and these quartets quickly won for me an almost universal respect which was accompanied with exceeding courtesy.”

Paris in 1737 was no longer the controlled artistic environment that it had been during the reign of Louis XIV. The musical style of the times was decidedly international, Italianate elements of instrumental virtuosity and free-form composition rubbing cheeks with the traditional French *agréments* (ornaments) and dance-based forms. Ever the style-chameleon, Telemann absorbed this heady brew and added his own panache, producing some of his finest works and, in turn, influencing French composers to imitate him.

Telemann’s Concerto No. 1 in G major, TWV 43:G1 is the first work in his Quadri, a set of six conversational and virtuosic quartets for the distinctive ensemble of flute, violin, obbligato viola da gamba or cello, and continuo, which he originally published in Hamburg in 1730. The set was printed in Paris in 1736 by Charles-Nicolas LeClerc without Telemann’s permission – one of at least seven such pirate editions by that publisher – so it was already well known there by the time Telemann arrived.

Jean-Baptiste Forqueray (1699-1782) was the son of viol virtuoso Antoine Forqueray. He learned to play from his father, who eventually became so jealous of his son’s abilities that he had him sent to prison and banished from the country. Some influential students pulled strings to get the sentence revoked, and Jean-Baptiste returned to Paris in 1726, taking his father’s job at court in 1742. He published his *Pièces de viole* in 1747, attributing much of the work to his father, a claim that makes little sense given the extremely modern character of the music. The set appeared simultaneously in an idiomatic arrangement for harpsichord, possibly created by Mme. Forqueray, Jean-Baptiste’s wife, who was a noted harpsichord virtuoso.

Michel Blavet (1700-1768) was a self-taught flutist and bassoonist who rose quickly to the highest ranks of Parisian musicians after making his debut at the Concert Spirituel at the age of 26. He appeared more frequently on that stage than any other musician over the course of the next 25 years, setting the standard for flute playing and garnering international renown. He seems also to have been a really nice guy. Contemporary accounts refer to his long and happy marriage, his love of teaching, and his convivial personality. Blavet’s Opus 3 sonatas are written in the modern gallant style, with plenty of Italianate virtuosity intermingled with French-style ornaments.

Jean-Pierre Guignon (1702-1744) was born Giovanni Pietro Ghignone in Turin. He made his debut in Paris at the Concert Spirituel in 1725, just one year before Blavet, and soon teamed up with Forqueray for a series of concerts. He was lauded as one of the finest virtuosos of his time. However, in contrast

to the affable Blavet, Guignon seems to have been a contentious character, who assaulted another musician, lorded his prestigious position at court over his colleagues, brought frequent lawsuits, and stayed married to his wife for less than a year. This sonata comes from a set published in the year of Telemann's visit.

Telemann's Quatuor in G major, TWV 43:G4 and Quatuor in A minor, TWV 43:a 2 are the second and third suites from the *Nouveaux Quatuors*. He used the same instrumentation for this set of quartets as he had for his earlier *Quadri*, making significant demands on the virtuoso players he assembled in Paris to play them. In keeping with the context in which he wrote them, Telemann titled all of the movements in French for this collection and wrote them in the Italianate-French style. He also drew a very specific musical inspiration from his environment for this quartet: the theme for the set of variations that concludes the A minor quartet comes from a gavotte by Rameau, published in a set of harpsichord solos in 1728.

The Artists

Tempesta co-founder and co-director **Gwyn Roberts** is one of America's foremost performers on recorder and baroque flute, praised by Gramophone for her "sparkling technique, compelling musicianship and all-around excellence." Her soloist engagements include the Portland Baroque Orchestra, The Chamber Orchestra of Philadelphia, Recitar Cantando of Tokyo, the Washington Bach Consort and the Kennedy Center. In addition to Chandos, she has recorded for Deutsche Grammophon, Dorian, Sony Classics, Vox, PolyGram, PGM and Radio France. Her latest solo recordings include the Fasch Recorder Concerto in F, Bach's Concerto in G after BWV 530, and sonatas by Francesco Mancini. In 2018 Gwyn founded the *New World Recorders*. She enjoys collaborating with living composers, recently recording James Primosch's Sacred Songs and Meditations with the 21st Century Consort for Albany Records. Roberts studied recorder and baroque flute at Utrecht Conservatory in the Netherlands with Marion Verbruggen, Leo Meilink and Marten Root. She loves teaching, with masterclasses at the Curtis Institute of Music, Hartt School of Music and Oregon Bach Festival. She is Professor of Recorder and Baroque Flute at the Peabody Conservatory, Director of Early Music Ensembles at the University of Pennsylvania, and directs the Virtuoso Recorder Seminar Program at the Amherst Early Music Festival. She serves as a member of the Board of Directors of Early Music America.

Lutenist **Richard Stone**, co-founder and co-director of Tempesta di Mare, has performed in solo recitals, music series and festivals worldwide. The New York Times has called his playing "beautiful" and "lustrously melancholy," while the Washington Post described it as having "the energy of a rock solo and the craft of a classical cadenza." Soloist engagements have included nationwide tours of Bach's solo lute music and concerto performances with Montreal's Les Idées Heureuses,

the Handel and Haydn Society of Boston and Cleveland baroque orchestra Apollo's Fire. Solo recordings include Johann Friedrich Fasch's lute concerto and the complete lute concerti of Silvius Leopold Weiss on Chandos, lute suites by Weiss on Titanic, and new theorbo music by David Loeb on Vienna Modern Masters. Other recordings and broadcasts include Deutsche Grammophon, ATMA, Bis, NPR, BBC, CBC and Czech Radio. Music director credits include Monteverdi's *Poppea*, Steffani's *Stabat Mater* and Handel's *Judas Maccabeus*, all led from the theorbo. He is also a highly regarded baroque vocal accompanist. Stone studied lute with Patrick O'Brien and guitar with David Starobin at SUNY Purchase, and with Nigel North as a Fulbright Lusk Fellow at London's Guildhall School. He has been Professor of Baroque Lute and Theorbo at the Peabody Institute of Johns Hopkins University since 2007.

Emlyn Ngai enjoys a diverse life as both a modern and historical violinist. He has served as *Tempesta di Mare*'s concertmaster since the group's inaugural season and also serves as associate concertmaster of the Carmel Bach Festival and director of the festival's Circle of Strings. Emlyn is a member of the Adaskin String Trio with which he has performed extensively across Canada and the United States and has been recorded for broadcast by CBC Radio, Radio-Canada and National Public Radio. His association with Apollo's Fire, Boston Baroque and Joshua Rifkin's Bach Ensemble has taken him to Bermuda, Germany, Spain and the UK. Recording credits include Centaur, MSR Classics, New World Records and Telarc. His recordings for the label Musica Omnia have received acclaim in American Record Guide, BBC Music Magazine, Gramophone and *The Strad*. Emlyn holds degrees from McGill University, Oberlin College Conservatory and the Hartt School. His teachers have included Frona Colquhoun, Sydney Humphreys, Thomas Williams, Eugene Drucker and Philip Setzer. During his studies with Marilyn McDonald at Oberlin he won first prize on baroque violin in the 1995 Locatelli Concours Amsterdam. An enthusiastic educator, Emlyn has taught at Boston University, Mount Holyoke College and McGill University. Currently he teaches modern and baroque violin, chamber music and performance practice at the Hartt School, where he also directs the Collegium Musicum.

Lisa Terry practices, performs, records and teaches viola da gamba and violoncello in New York City, where she is a member of Parthenia Viol Consort. Lisa is principal cellist and viol soloist with *Tempesta di Mare*, joining the ensemble in 2010, and a member of the Dryden Ensemble in Princeton. She was a founding member of ARTEK, and has performed with the New York Philharmonic, New York City Opera, Juilliard Opera Orchestra, Opera Lafayette, Orchestra of St. Luke's, Winter Park Bach Festival, Bethlehem Bach Festival, Concert Royal, New York Collegium, American Classical Orchestra, Four Nations Ensemble, Santa Fe Pro Musica and Chicago Opera Theater. She earned her degree in cello performance from Memphis State University and continued her studies in New York with Richard Taruskin, viol, and Harry Wimmer. Ms.

Terry appears to great acclaim as soloist in the Passions of J.S. Bach, notably under the batons of Robert Shaw, Richard Westenburg, Kent Tritle and Lyndon Woodside in Carnegie Hall, in the Jonathan Miller staged performances at the Brooklyn Academy of Music conducted by Paul Goodwin, and with Andrew Parrott, Gary Thor Wedow, Julian Wachner and Simon Carrington. She is the President of the Viola da Gamba Society of America.

Award-winning harpsichordist **Adam Pearl** is a much sought after performer of both solo and ensemble music. He performs throughout the United States as well as in Europe. Reviewers have hailed his playing as “virtuosic,” “daringly original,” “fresh and bright,” “blistering” and “dexterous.” In addition to solo performance, Dr. Pearl performs regularly with various ensembles. He has been principal harpsichordist for Tempesta di Mare since 2005. He also performs on occasion with Chatham Baroque, the Folger Consort, the Catacoustic Consort, the American Bach Soloists, the Bach Sinfonia, Opera Lafayette, and various modern symphony orchestras. He has recorded on the Chandos, Dorian and Plectra labels. As music director of American Opera Theater, Dr. Pearl has directed numerous productions from the keyboard, including Blow’s Venus and Adonis, Purcell’s Dido and Aeneas, Cavalli’s La Calisto and La Didone, Charpentier’s David et Jonathas, and Handel’s Acis and Galatea and fully staged productions of Messiah and Jephtha. Dr. Pearl is a member of the Early Music faculty at the Peabody Institute of the Johns Hopkins University where he teaches harpsichord and related studies. He also teaches at various workshops, including the Amherst Early Music Festival and the Madison Early Music Festival. Adam Pearl holds the degrees of BM in piano performance and both MM and DMA in harpsichord performance, all from the Peabody Conservatory, and he is a laureate of the 2001 Jurow and 2004 Bruges international harpsichord competitions.

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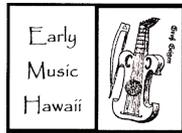
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Lutheran Church of Honolulu. Early Music Hawaii thanks the Lutheran Church of Honolulu for continuing to host our concerts for more than a decade. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the early music repertory so well.

Lutheran Church of the Holy Trinity, Kailua-Kona. This is the third concert season during which the Lutheran Church in Kailua-Kona has hosted our local and touring ensembles. We are most grateful for the warm welcome and excellent facilities, and look forward to a continuing fruitful relationship in the years to come.

Foodland Give Aloha Program. We appreciate the generosity of Foodland's annual Give Aloha Program in September and the generosity of the contributors among those listed above who gave via the program, thereby attracting additional matching funds from Foodland.



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Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music in our islands and to promote historical performance practices. To this end, we present one major choral/orchestral concert in Honolulu and one chamber concert on Oahu and Hawaii Island, all with local performers. We also present two leading professional early music ensembles from the mainland who perform in Honolulu and Kailua-Kona, as well as teach at workshops in Kona when appropriate.

Modest membership dues, concert proceeds and freewill donations sustain these efforts. Ticket sales alone cannot cover the cost of concert presentations, here or elsewhere in the US and abroad. We are most grateful to a select number of generous sponsors and hope you will consider making a donation at the desk or online at www.earlymusichawaii.com

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