

Handel (1685-1759) was born in Germany, but after working in Germany and Italy moved to England and ultimately became a naturalized British citizen. His music has continued to be performed from his own time up to the present. This sonata was written in the early 1730's, and is one of his six recorder sonatas.

Rameau (1683-1764) was a prominent French musician of the 18th century, though he spent his first 40 years in the provinces. He published a number of harpsichord pieces and harmony treatises. He finally settled in Paris, and gained a foothold with the court at Versailles where he produced, among many works, a theatre piece with Voltaire for Mme de Pompadour.

Pepusch (1667-1752) was born in Berlin and was one of a large number of foreign musicians who made England their home in the early 1700's (Handel being another). He was in demand in London as a composer and harpsichordist, complied/composed music for *The Beggar's Opera*, and was a founding member of the Academy of Ancient Music. Only two of his recorder sonatas survive.

Woodwind Instruments (a = 415 Hz)

Bassoon: by Guntram Wolf after HKICW (c. 1700)

Oboes: by Sand Dalton after Eichentopf (c. 1720)

Recorders: by Jean-Luc Boudreau (model Aesthé); by Moeck after Denner.



Paintings:

Bassoon: "Der Fagottspieler", Harmen Hals (1611 - 1669)

Recorder: "Flute Player", Jan Kupetzky (1667 - 1740)

Oboe: Anonymous (first half of 18th century)

Harpsichord: "Harpsichord Lesson", Jan Steen (1626 - 1679)

[inside, left] "Street Musicians", Bernardo Strozzi (1581 - 1644)

[inside, right] "The Concert", Judith Leyster (1609-1660)

Program design by Suzanne Siebert (www.symbolicsolutions.com);
notes abstracted from sources including *Companion to Baroque Music*

Divertimenti

www.divertimenti.us



November 24, 2007, 3:30 p.m.

1828 Virginia St., Berkeley, California

Divertimenti, November 24, 2007, 3:30 p.m., 1828 Virginia St., Berkeley, California

Passagallo Terzo (Op. 7, No. 7) by Giovanni Battista Vivaldi

Leonora Gillard, oboe
Suzanne Siebert, oboe
Art Ungar, bassoon
Ruth Ungar, harpsichord



Sonata No. 1 in B flat by Antonio Vivaldi

Largo–Allegro–Largo

Art Ungar, bassoon
Ruth Ungar, harpsichord

Aria 8, Cantata 97 by Johann Sebastian Bach

Tricia Swift, soprano
Leonora Gillard, oboe
Suzanne Siebert, oboe
Art Ungar, bassoon
Ruth Ungar, harpsichord

Sonata in D minor by George Frideric Handel

Largo–Vivace–Alla breve–Andante–A tempo di menuet

Suzanne Siebert, recorder
Art Ungar, bassoon
Ruth Ungar, harpsichord

L'Agaçante and La Timide by Jean-Philippe Rameau

Ruth Ungar, harpsichord

Sonata No. 1 in F by Johann Christoph Pepusch

Largo–Allegro–Largo–Vivace

Suzanne Siebert, recorder
Leonora Gillard, recorder
Art Ungar, bassoon
Ruth Ungar, harpsichord



Program Notes

Vivaldi (1632-1692) was an Italian string player and composer. This Passagallo (usually known as “Passacaglia”) was published in Venice in 1682. Passacaglias are a continuous variation form that were popular in the Baroque. Bach’s “Passacaglia in C minor” for organ is an example. The form dropped out of favor in the 18th century, but has been used by 20th century composers (e.g. Schoenberg, Berg, and Stravinsky).

Vivaldi (1678-1741) was a virtuoso violinist and composer headquartered in Venice. His compositions are said to have greatly influenced his contemporaries, as well as the succeeding generation of composers (including Bach and Telemann). He wrote over 100 solo concertos for instruments other than violin, including 39 for bassoon.

Bach (1685-1750), unlike Handel and Pepusch, spent his entire life in Germany. He wrote cantata 97 in 1734 for an unspecified church occasion. The words are by German poet Paul Fleming (1609-1640). Here is a translation of aria 8:

*To him I am committed
For dying and for living
When'er he me doth bid.
If this day or tomorrow
I leave to his attention; He knows the proper time.*