



**House Concert Program, May 22<sup>nd</sup>, 3:30 pm, 1828 Virginia Street, Berkeley (510/843-2435)**

**Godfrey Finger**, Sonata in g minor, Divertimenti  
*Andante-Vivace-Andante-Allegro-Adagio-Allegro*

**Georg Telemann**, Sonata in e minor, Concerto Celestini  
*Largo | Allegro | Dolce | Vivace*

**Joseph Bodin de Boismortier**, Sonata VI in a minor, Divertimenti  
*Adagio | Allegro | Largo | Allegro*

**Telemann**, Essercizii musici, No. 1, in c minor, Virginia Street Players  
*Largo | Vivace | Andante | Allegro*

**Johann Schickhardt**, Sonata in F major (Op. 22, No.1), Divertimenti  
*Vivace | Largo | Allemanda | Giga*

**Finger**, Sonata in F major, Divertimenti  
*Andante-Allegro-Adagio-Allegro*

**Following the concert proper, our audience is invited to enjoy some beverages and hors d'oeuvre in the garden, weather permitting, while an "oboe band" will play on the terrace (see rear for more information).**

**Divertimenti**—Kathy Cochran, alto recorder & voice flute; Mike Greene, alto recorder, traverso & baroque oboe; Suzanne Siebert, alto recorder & baroque oboe; Barbara Midney, baroque oboe; Art Ungar, baroque bassoon; Mary Ellen Reed, harpsichord. ([www.divertimenti.org](http://www.divertimenti.org))

**Concerto Celestini**—Kathy Cochran, voice flute; Jonathan Hall, baroque oboe; Mary Elliott, viola da gamba; Mary Ellen Reed, harpsichord.

**Virginia Street Players**— Suzanne Siebert, alto recorder; Jonathan Hall, baroque oboe; Kathy Cochran, baroque bassoon; Mary Ellen Reed, harpsichord

**Finger** (c1660-1730) was a Moravian (Moravia was one of the Czech countries) viol player who spent more than a decade in England, playing viol and composing chamber music and incidental music for plays and masques. He then left England for Vienna, Heidelberg and other German posts.

**Telemann** (1681-1767) was acknowledged as the leading German composer of his day. Much of his music was intended for accomplished amateurs. He showed himself to be deeply gifted in music at an early age, but his family disapproved, and so he matriculated in law at Leipzig University before turning his attention to music making. In 1721 he accepted the coveted post of *Kantor* in Hamburg. He was an avid correspondent whose contacts included J.S. Bach and G. Handel.

**Boismortier** (1689-1755) was a French composer of music for an array of instruments, written mostly for amateurs. He also composed stage works, cantatas and sacred works, and wrote a treatise on playing the flute.

**Schickhardt** (c1682-1762) was a travelling German recorder and oboe player and composer who spent many years in the Netherlands. Thereafter he went to Hamburg where he acted as an agent for the publishing firm of Roger, but later returned to the Netherlands. He published a tutor for the baroque oboe.

**Purcell** (1659-1695) worked as organist of Westminster Abbey for three different British Kings over twenty-five years. In addition to his royal duties Purcell also devoted much of his talent to writing musical dramas, and incidental stage music. He also wrote chamber music in the form of harpsichord suites and trio sonatas, and became involved with the growing London public concert scene.

**Oboe Band**—Jonathan Hall (concert master), Barbara Midney & Mike Greene, baroque oboes; Suzanne Siebert, fagottino; Art Ungar & Kathy Cochran, baroque bassoons.

**Purcell**, The Married Beau

*Slow Air—Hornpipe—Air*

For more information about Baroque “wind bands” in general, see for example:  
[http://www.lipscomb.edu/windbandhistory/rhodeswindband\\_03\\_baroque.htm](http://www.lipscomb.edu/windbandhistory/rhodeswindband_03_baroque.htm)