

*Divertimenti house concert, April 25, 2009 at 5:00 pm*



**1. J. S. Kusser (1660-1727), Suite in C Major**

*Marche—Chaconne*

Moire Little, oboe & alto recorder  
Suzanne Siebert, oboe d'amore & tenor recorder  
Tom Hill & Arthur Ungar, bassoons  
Ruth Ungar, harpsichord

Kusser was of Hungarian origin. He studied six years in Paris under Lully, and this Suite follows the Baroque French court style popular under Louis the 14th. We will be playing a March and a Chaconne. The Chaconne was a popular Baroque form based on a late 16<sup>th</sup>-century dance imported into Spain and Italy from Latin America.

**2. J. S. Bach (1685-1750), English Suite I**

*Allemande—Courante I—Courante II— Double I— Double II*

Ruth Ungar, harpsichord

Bach was a German composer and keyboard player. The English Suites, BWV 806–811, refer to a set of six suites written by Bach for harpsichord and are generally thought to be the earliest of Bach's 18 suites for keyboard. The name "English" is thought to date back to a claim made by a nineteenth-century Bach biographer that these works might have been composed for an English nobleman, but no evidence has emerged to substantiate this claim.

**3. A. Lotti (1667-1740), Sonata in B flat**

*Adagio—Allegro—Adagio—Allegro*

Moira Little & Suzanne Siebert, oboes  
Tom Hill & Arthur Ungar, bassoons  
Ruth Ungar, harpsichord

Lotti was an Italian Baroque composer who became a very popular composing for the Venetian operatic stage. He also wrote sacred music heard in St Mark's Basilica, Venice's principal church. In some of his pieces he aimed to break the traditional rules of music harmony. While most of his time was spent in Venice, Lotti also worked two years at the Court in Dresden.

**4. J. B. de Boismortier (1689-1755), Sonata in g minor (Op. 26, no. 5)**

*Allemanda-allegro—Aria-affettusoso—Moderement—Giga-staccato*

Tom Hill & Arthur Ungar, bassoons  
Ruth Ungar, harpsichord

Boismortier was born in the south of France. He relocated to Paris and was among the most popular and prolific composers of 18th-century France. Few eighteenth-century composers earned a personal fortune solely by writing music; but Boismortier did, and could claim to be the first Frenchman to sell his talents on the open market. Much of his chamber music was intended for skilled amateurs.

## 5. **Isabella Leonarda (1620-1704), Sonata Terza**

*Presto—Adagio—Allegro*

Moira Little & Suzanne Siebert, oboes  
Tom Hill & Arthur Ungar, bassoons  
Ruth Ungar, harpsichord

Isabella Leonarda was a northern Italian woman composer who composed music in the Baroque style during the 17th century. She belonged to a new non-monastic style of religious life which attracted large numbers of women in the 17th and 18th centuries. She published over 200 musical works in the course of her long lifetime, which made her one of the most prolific women composers of her age. These movements are taken from one of the first sonatas to have been published by a woman.

## 6. **J.F. Fasch (1688-1758), Sonata in F Major**

*Andante—Allegro—Largo—Allegro*

Moira Little & Suzanne Siebert, oboes  
Tom Hill & Arthur Ungar, bassoons  
Ruth Ungar, harpsichord

Fasch was a German composer slightly younger than Bach. None of Fasch's work was published during his lifetime, although we know he was held in high esteem by his contemporaries since Bach transcribed his overtures for performance in Leipzig and Telemann performed a cycle of his cantatas in Hamburg. Most of his vocal music is lost, although much of his instrumental music survives. He had a penchant for wind instruments and often used them in pairs.



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