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2024-25



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Early Music Ensemble

“Sweeter than Roses”

Lillian Gordis, director

Wesley Leffingwell, assistant director

7:30 p.m., Friday, Nov. 1, 2024

Grusin Music Hall

PROGRAM

Sweeter than Roses, Z. 585, No. 1

Henry Purcell (1659-1695)

Thomas Bocchi, tenor

Jerimiah Otto, harpsichord

Pavana of My Lord Lumley, FVB 41

Galliarda to My Lord Lumleys Paven, FVB 11

John Bull (c. 1562-1628)

Wesley Leffingwell, harpsichord

Deuxième Suite in E minor,

from Premier Oeuvre contenant six suites op. 1

Pierre Danican Philidor (1681-1731)

I. Air en Fugue

II. Air en Suite

III. Rigodon

IV. Passacaille

Sam Nixon, flute

Nova Rognerud, flute

Wesley Leffingwell, harpsichord

Sonata for two flutes in G major BWV 1039

Johann Sebastian Bach (1685-1750)

- I. Adagio
- II. Allegro ma non presto
- III. Adagio e piano
- IV. Presto

Paige Michaud, flute

Santiago Reveiz, flute

John St. Cyr, viola da gamba

Jerimiah Otto, harpsichord

Intermission

Sonata for flute and harpsichord obbligato in A Major, BWV 1032

Johann Sebastian Bach (1685-1750)

- I. Vivace
- II. Largo e dolce
- III. Allegro

Sam Nixon, flute

Wesley Leffingwell, harpsichord

Canarios and Pavanas

Gaspar Sanz (1640-1710)

Alyse Mcdowell-Deffes, guitar

Sonata for flute and harpsichord obbligato in B minor, BWV 1030

Johann Sebastian Bach (1685-1750)

I. Andante

Santiago Reveiz, flute

Holly McMahon, harpsichord

Toccatà Prima (Libro 1, 1615)

Girolamo Frescobaldi (1583-1643)

Jeremiah Otto, harpsichord

Sonata for cello in A minor, No. 3, Op. 14

Antonio Vivaldi (1678-1741)

I. Largo

II. Allegro

III. Largo

IV. Allegro

Erik Okel, cello

Alysse McDowell-Deffes, guitar

John St. Cyr, bass

Jeremiah Otto, harpsichord

PROGRAM NOTES

England is the first country visited on this program, spanning from John Bull to Antonio Vivaldi. Henry Purcell's poignant combination of English song tradition and Continental European influence are perfectly displayed in *Sweeter than Roses*, followed by the much more antiquated pavan and galliard by John Bull from nearly a century before.

This program features four gems of flute chamber music repertoire, including three sonatas by J.S. Bach. While flutes and pipes date back to the dawn of human history, the baroque flute or "traverso" was also developed as a solo instrument used in pastoral, amorous and religious imagery by composers throughout the 18th century.

Pierre Danican Philidor, a member of a dynastic musical family, was in the king's service playing multiple instruments at Versailles and his suite represents the French school of baroque flute playing, instigated by Jacques-Martin Hotteterre, who wrote the first treatise on traverso playing in 1707 (*Principes de la flûte traversière*). The suite's composition is typical of French Baroque trio writing for winds, using fugal imitation and popular forms like the rigaudon and the passacaille.

Bach, in particular, uses the flute to denote fervor and devotion in his cantata and *Passion* texts, and the musical motifs used in these sonatas share common affects with arias such as *Zerfließe, mein Herze* or *Buß und Reu*.

The word *obbligato* denotes that the composer has written out a part for the harpsichord player (BWV 1030 and BWV 1032) whereas the accompaniment of the other pieces is to be improvised extemporaneously on a bass line by the keyboard and plucked instruments. The trio sonata BWV 1039 exists in two versions: one for *obbligato* harpsichord and viola da gamba, and the trio version you will hear tonight. This common thread links these three pieces together.

Gaspar Sanz and Girolamo Frescobaldi represent two virtuosic solo instrumental schools in Spain and Italy respectively, and reveal dance and fantastical forms for guitar and harpsichord. Frescobaldi's toccatas are specifically amongst the first fully developed keyboard collections in Continental Europe and are the ancestor of the stylus phantasticus tradition.

Vivaldi's dramatic cello sonata, imitating the Italian concerto grosso style, highlights tutti "orchestral" sections and solo lines accompanied by basso continuo, here represented by harpsichord, contrabass and guitar.

Lillian Gordis, October 2024

Sweeter than Roses, Z. 585, No. 1

Henry Purcell (1659-1695)

Sweeter than roses, or cool evening breeze
On a warm flowery shore, was the dear kiss,
First trembling made me freeze,
Then shot like fire all o'er.
What magic has victorious love!
For all I touch or see since that dear kiss,
I hourly prove, all is love to me.

PERSONNEL

Hyperlinks are bold and underlined; click or tap for more information.

Lillian Gordis, director

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