



ANNENBERG
CENTER
— PRESENTS —



DUO TEMPESTA DI MARE

Thursday, February 25 @ 7 PM

Recorder/Flute Gwyn Roberts

Theorbo Richard Stone

PROGRAM

Keeping it Local

Baroque musicians who stayed home

Sonata No. 6 in B-Flat Major

Francesco Mancini (1672-1737)

Largo – Allegro – Largo – Allegro

Sonata No. 5 in A Minor

Elisabeth Jacquet de la Guerre (1665-1729)

[Lentement] – Presto – Adagio – Courante – Aria

Romanesca con partite variate

Alessandro Piccinini (1566-1630)

from *Intavolatura di liuto e di chitarrone*, Bologna 1623

Sonata in G Minor, Op. Posth.

William Babell (1690-1723)

Part 2, No. 6

Adagio – Vivace – Largo – Presto

Sonata in E Minor, Op. 6, No. 3

Michel Blavet (1700-1768)

Vivace – Largo poco andante – Allegro

ABOUT THE PROGRAM

The idea for a concert of music by musicians who stayed close to home all their lives arose because I have been programming around the inverse concept for a while. Penn's music department, where I am an ensemble director, did a year of focus on migration. This led to my being fascinated by the idea of musicians who moved somewhere else and became either immigrants, who took on the style of their adopted country, or expats, who stayed firmly in their native ways. Or, as was more often the case, something in-between.

In a very real way, the artistic cross-pollination that occurs when musicians bring their own styles to new lands and mix it with what they find there mirrors the ways that migration in general enhances and refreshes human life. We are better when we get to know each other, in all our diversity.

A recent Tempesta di Mare Chamber Players concert, *Expats and Immigrants*, was the result of this exploration. The fact that we had to record it from our homes in four states due to the pandemic raised another question: what happens to musicians who don't travel?

This concert looks at that question through the lens of five baroque musicians in different homebody situations. Some of the composers on this program lived in places where the rest of the world was mostly shut out, while others were in cosmopolitan cities full of foreign-born musicians. Some were content to stay where they were, while others tried in vain to leave. As is so often the case, I find that looking at history can shed fresh light on our own current situation.

Francesco Mancini spent his entire professional life in Naples, working in the shadow of Alessandro Scarlatti, who graduated from conservatory just a couple of years ahead of him and secured all of the plum jobs in town by the time Mancini was on the market. So, Mancini became Scarlatti's perpetual deputy organist at the cathedral and second-in-command at the conservatory, even while Scarlatti spent the majority of his time away in Rome and Venice, collecting his full salary while leaving Mancini to take over his duties. Mancini's compositional style, both in his instrumental music and in the operas that were his specialty, was quintessentially Neapolitan.

The set of 12 recorder sonatas from which this **Sonata in B-Flat Major** comes was part of Mancini's failed escape plan. He sent the manuscript to recorder-mad London with a returning English envoy,

hoping that its publication there would pave the way for him to emigrate and start a new career. Sadly, although the sonatas were successfully published, the envoy died shortly after getting home and Mancini never made the trip. He did, however, finally succeed in replacing Scarlatti as conservatory director the following year.

Elisabeth Jacquet began singing and playing harpsichord at the court of Louis XIV when she was just five years old. Born into a family of musicians and harpsichord builders, she caught the attention of Madame de Montespan, the king's main mistress at the time, and remained at court until she was 19, when she married the Parisian organist Marin de la Guerre. Renowned for her virtuosity at the harpsichord and her compositional skill, she wrote both instrumental and vocal works, including numerous dramatic and sacred cantatas, and was the first French woman to compose an opera.

Sonata No. 5 in A Minor comes from her *Sonates pour le violon et pour le clavecin* that was published in 1707, while Louis XIV was still on the throne and the stylistic restrictions on French music that had been put in place earlier by Lully were still mostly in force. While in a thoroughly French style, the sonata nods to the increasing acceptance of Italian music in the king's last years by including movements marked Presto, Adagio and Aria.

Alessandro Piccinini was born into a Bolognese lutenist dynasty that included his father, two brothers and later his son. Around the time that Piccinini would have been sixteen, the father and sons relocated to Ferrara to join the Este court's music staff. He remained in Ferrara the rest of his life, with trips back to his hometown Bologna, just 30 miles down the road.

The *romanesca* is a melody-bass outline around which to improvise songs and instrumental music, also known by the Spanish tune associated with it, *Guárdame las vacas*. Many composers of the time wrote vocal and instrumental *romanescas*, including Claudio Monteverdi. Piccinini's displays extraordinary craft, interweaves all kinds of surprises, including forays into extended technique, with wit, imagination and sophistication, all the while flattering the theorbo's natural resonance. Maddeningly, he published only two books of music for lute, archlute and theorbo, with his theorbo music appearing only in the first title, 1623, and comprising less than half the volume.

William Babell was born in London, perhaps the biggest musical and cultural melting pot in Europe at the turn of the 18th century. The Calvinist King William II, who reigned at the time alongside his wife Mary, refused to sully his hands by regulating music, which he regarded as frivolous. Unfortunately, or maybe fortunately, this had the opposite of his intended effect, resulting in a thriving free-market for music in London, with a constant stream of immigrant musicians from more-regulated markets on the continent. Italian music and musicians were particularly popular, with multiple opera houses, concert halls and music publishing houses making operating profitable in that space.

Although he earned his living and reputation primarily as an organist, Babell was also famed as a virtuosic improviser of Italianate ornamentation on the harpsichord – so much so that the critic Hawkins remarked of his arrangement of favorite arias from Handel's *Rinaldo* that it “succeeded so well ... that few could play it but Babell himself.” Babell died young, from either the plague or drunkenness, depending on which source you believe. The publisher John Walsh, who described him as his “late lov'd friend,” published his remaining compositions posthumously for the benefit of his widow and family. This **Sonata in G Minor** comes from the second of two such sets of sonatas “with proper Graces adapted to each Adagio by ye Author.”

By the time flutist **Michel Blavet** arrived in Paris in 1723 from his birthplace in Besançon, the music scene there was worlds away from what Elisabeth Jacquet had encountered at the start of her career some 53 years earlier. Famous for his beautiful tone and superb technique, Blavet quickly set the standard for flute playing in France and beyond, so much so that Frederick the Great offered him a position at the Prussian Court as his flute teacher. Blavet, who was quite happily busy in Paris, declined the post, cementing his status as a homebody for the purposes of this program, despite his early relocation to Paris. Blavet was the performer most often featured at the *Concert Spirituel*, Paris' first public concert series, and was the musician for whom Telemann wrote the flute parts in his Paris quartets during his 1739 visit.

Blavet's chamber music, stage works and sole surviving flute concerto are all in the mixed Italianate-French style popular in the newly culturally open Paris at the time. In addition to his sterling reputation as a flutist, he was also known as a great and enthusiastic pedagogue, and a very nice guy. His first book of flute sonatas helpfully includes a little letter “h” (for “haleine,” meaning breath) at

each of the places when the player should breathe. This **Sonata in E Minor** comes from his second book of flute sonatas, which is even more Italianate and virtuosic than the first.

Gwyn Roberts and Richard Stone

ABOUT THE ARTISTS

Gwyn Roberts (Recorder/Flute)

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." She is also co-founder and co-director of Philadelphia Baroque Orchestra *Tempesta di Mare*, recently hailed by *The Miami Herald* as "the model of a top-notch period orchestra." Now in the 19th season of its Philadelphia Concert Series, *Tempesta di Mare* tours from Oregon to Prague, recently released its 12th CD on the British label Chandos and reaches audiences in 56 countries around the world with broadcasts of its live performances.

Roberts' 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. She enjoys collaborating with living composers, recently recording James Primosch's *Sacred Songs and Meditations* with the 21st Century Consort for Albany Records.

She is an enthusiastic educator, with recent masterclass engagements at the Curtis Institute of Music, the Hartt School of Music and the 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 she directs the Virtuoso Recorder Program at the Amherst Early Music Festival. She recently served on the Board of Directors of Early Music America and is on the Historical Flutes Committee of the National Flute Association.

Roberts has played recorder since childhood. After graduating from Bryn Mawr College, she earned a performer's certificate at Utrecht

Conservatory in the Netherlands, where she studied recorder with Marion Verbruggen and Leo Meilink and baroque flute with Marten Root. In the years before and after Holland, she logged nine seasons as a member of Piffaro, The Renaissance Band, traveling around the U.S. and Europe playing historical woodwinds, before founding Tempesta di Mare with her husband, Richard Stone.

Richard Stone (Theorbo)

Lutenist Richard Stone has performed as soloist, accompanist and conductor worldwide. *The New York Times* 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.” Notable solo engagements have included a two-season nationwide tour of the Bach lute suites and performances of lute concerti in the Czech Republic at the Prague Spring International Music Festival, in Germany at the International Fasch Festival with Philadelphia Baroque Orchestra Tempesta di Mare, in Boston with the Handel & Haydn Society, and in Cleveland with Apollo’s Fire. Commercial recordings include Johann Friedrich Fasch’s lute concerto, the world premiere release of the complete lute concerti of Silvius Leopold Weiss, lute suites by Weiss and new theorbo music by David Loeb. He founded and co-directs the Philadelphia Baroque Orchestra Tempesta di Mare. Stone has conducted from Orlando to Taipei, leading from the theorbo in repertoire from Monteverdi to Handel. He teaches baroque lute and theorbo at the Peabody Conservatory.

Stone is a highly regarded baroque vocal accompanist on lute, archlute and theorbo and has accompanied many of today’s best-known vocal artists, including Christine Goerke, Lorraine Hunt, Julianne Baird, Christine Brandes, Jeffrey Thomas, Drew Minter and Nigel Rogers. He has also appeared with the Taverner Players, the Consort of Musicke, The Philadelphia Orchestra, the Boston Symphony Orchestra, the Orpheus Chamber Orchestra, the Orchestra of Saint Luke’s, the New Century Chamber Orchestra, the Smithsonian Chamber Players, Glimmerglass Opera, Apollo’s Fire, the Handel and Haydn Society, New York Collegium and the Mark Morris Dance Group.

Stone’s performances with Tempesta di Mare are carried regularly on National Public Radio’s *Performance Today*. Recording and broadcast credits include Deutsche Grammophon, Chandos, Lyrichord, PGM, Musical Heritage, Polygram, Vienna Modern Masters, ATMA, Eklecta,

Centaur Records, BIS Records, Chesky Records, NPR, Czech Radio 3-Vltava and the BBC.

Stone graduated with highest honors from SUNY Purchase. He studied lute with Nigel North as a Fulbright Lusk Fellow at the Guildhall School of Music & Drama in London, and with Patrick O'Brien at the Mannes School of Music in New York.

SPRING 2021 DIGITAL SEASON

MARCH

- 4** Thomas Kraines, Cello &
Kinan Abou-afach, Cello/Oud
- 11** HopeBoykinDance

APRIL

- 1** Rennie Harris Puremovement
- 8** Zakir Hussain
- 15** Keyon Harrold
- 22** Kun-Yang Lin/Dancers

MAY

- 6** Ayodele Casel
- 7** Eddie Palmieri
Afro-Caribbean
Jazz Quartet
- 27** Matthew Neenan



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