J.S. Bach (1685-1750) spent his entire working life in Germany and published relatively little. During his lifetime his reputation was due to his skill as a performer and composer of keyboard music. The piece we are playing was originally composed for harpsichord. Bach's last appointment was in Leipzig, where he moved in 1723. Leipzig was an important center of German woodwind making. Two of our oboes are copies of those from the Leipzig maker, Eichentopf.

Boismortier (1689-1755) was born in Perpignan, France. Nothing is known of his youth and musical training. He died in Paris. He is said to have succeeded in freeing chamber music in France from the closed circle of the court ("Privilége du Roy") and carrying it into middle class homes. The three upper voices of the piece were are playing were originally scored for flutes or recorders. We transposed to fit more comfortably for oboes.

Woodwind Instruments (a = 415 Hz)

Bassoon: by Guntram Wolf after HKICW (c. 1700)
Oboes: by Sand Dalton after Eichentopf (c. 1720); by
Bosworth & Hammer after Stanesby Sr. (c. 1700)
Recorders: by Jean Luc Boudreau (models Steenbergen & Aesthé); by
Moeck after Stanesby Sr.

☙   ☙   ☙

Paintings on front and inside:

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

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

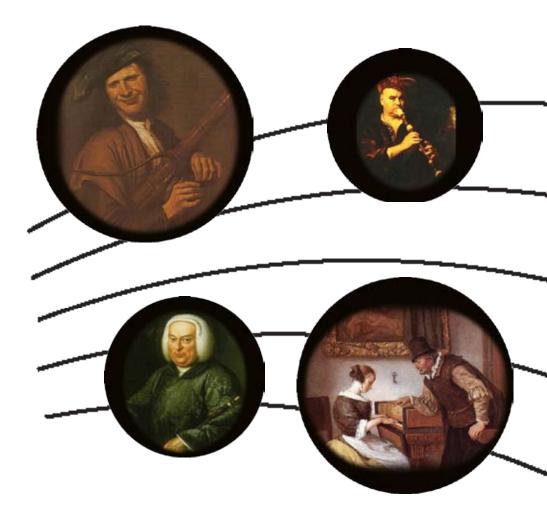*Oboe*: Anonymous (first half of 18th century)

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

"Street Musicians", Bernardo Strozzi (1581 - 1644)

Divertimenti

www.divertimenti.us

January 21, 2007, 4:00 p.m.

1828 Virginia St., Berkeley, California

Passagallo Secondo (Op. 7, No. 7)
Giovanni Battista Vitali (1632-1692)

> Moira Little, Suzanne Siebert – baroque oboes
> Arthur Ungar – baroque bassoon
> Ruth Ungar – continuo

Fantasia (Fitzwilliam Virginal Book)
John Munday (1550-1630)

> Ruth Ungar – harpsichord

Sonata in D minor
Johann Friedrich Fasch(1688-1758)
> Andante–Allegro–Cantabile–Allegro
> Moira Little, Jonathan Hall – baroque oboes
> Arthur Ungar – baroque bassoon
> Ruth Ungar – continuo

Sonata in F (Op. 22, No. 1)
Johann Christian Schickhardt (1682-1762)
> Vivace – Largo – Giga
> Suzanne Siebert, Jonathan Hall – recorders
> Moira Little – baroque oboe
> Arthur Ungar – baroque bassoon
> Ruth Ungar – continuo

Courante (*from "French Suite No. 2"***)**
Johann Sebastian Bach (1685-1750)
> Suzanne Siebert, Moira Little – recorders

Sonata IV in C (*original in D***)**
Joseph Bodin de Boismortier (1689-1755)
> Vivace–Presto–Largo–Presto
> Jonathan Hall, Moira Little, Suzanne Siebert – baroque oboes
> Arthur Ungar – baroque bassoon
> Ruth Ungar – continuo

Program Notes

Vitali (1632-1692) was an Italian singer, cellist, and choir director in Bologna and Modena. His twelve published collections of instrumental music are important in the history of the Baroque sonata. He also wrote sacred and secular cantatas, oratorios, Psalms, and hymns.

Munday (1550-1630) was an English composer whose "Fantasias" appear in the Fitzwilliam Virginal Book. The book is a primary source of English keyboard music from the late Renaissance and very early Baroque. It was first a private manuscript, then held in the Cambridge library, and was not published until the beginning of the last century.

Fasch (1688-1758) was a German violinist and organist. None of his music was published during his lifetime, but his contemporary Telemann performed some of his cantatas and Bach transcribed other pieces for the Leipzig collegium. Fasch held posts as a violinist, organist and lastly as a Kapellmeister. Most of his vocal music is lost.

Schickhardt (1682-1762) was a German recorder and oboe player who served several noble patrons in the Netherlands and Germany, and acted as an agent for the Amsterdam publishing company Roger. He published a set of 24 sonatas in Amsterdam and *The Compleat Tutor to the Hautboy* in London.