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School of Music

Boston University Concert Programs

2010-11-01

Faculty recital series: An Evening of Baroque Chamber Music, November 1, 2010

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Boston University College of Fine Arts
School of Music
presents

Faculty Recital Series

An Evening of Baroque Chamber Music

Aldo Abreu, recorders

Chris Krueger, baroque flute

Jane Starkman, baroque violin

Peter Sykes, harpsichord

Victor Coelho, theorbo

Sarah Freiberg, baroque cello

Monday

November 1, 2010

8:00pm

Tsai Performance Center

Founded in 1872, the **School of Music** combines the intimacy and intensity of conservatory training with a broadly based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

Founded in 1839, **Boston University** is an internationally recognized private research university with 32,557 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multi-disciplinary centers and institutes which are central to the school's research and teaching mission. The Boston University **College of Fine Arts** was created in 1954 to bring together the School of Music, the School of Theatre, and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic and intellectual activity.

Boston University College of Fine Arts

School of Music

Faculty Recital Series

Evening of Baroque Chamber Music

The 32nd concert in the 2010–11 season

November 1, 2010

Tsai Performance Center

Johann Joachim Quantz
(1697–1773)

Trio Sonata in C major for recorder,
flute and basso continuo

Affettuoso

Alla breve

Larghetto

Vivace

Georg Phillip Telemann
(1681–1767)

Fantasia No. 4

Andante

Allegro

Presto

Fantasia No. 8

Largo

Spirituoso

Allegro

Fantasia No. 12

Grave-Allegro-Grave-Allegro-Dolce-Allegro

Presto

Aldo Abreu, recorders

Georg Phillip Telemann

Trio Sonata in B-flat major for alto recorder,
obligato harpsichord and basso continuo

Dolce

Vivace

Siciliana

Vivace

~Intermission~

Georg Phillip Telemann

Trio Sonata in A minor

for alto recorder, violin and basso continuo

Largo

Vivace

Affettuoso

Allegro

Jean Marie Leclair
(1697–1764)

Sonata in E minor for voice flute
(tenor recorder in D) and basso continuo
Andante (Dolce)
Allemanda
Sarabanda
Minuetto

Georg Phillip Telemann

Quartet in D minor from "Tafelmusik"
Andante
Vivace
Largo
Allegro

Performer Biographies

Aldo Abreu, recorder concert artist. Performed throughout the U.S., Europe, New Zealand, Australia, Central America and his native Venezuela. First Prize Winner of the 1992 Concert Artists Guild New York Competition. Performances in Ambassador Auditorium in Los Angeles, the Isabella Stewart Gardner Museum in Boston, and the Metropolitan Museum of Art and Weill Recital Hall at Carnegie Hall in New York. Concerto soloist with Solisti New York and the Handel and Haydn Society, Boston Baroque and many others. Faculty: New England Conservatory, Boston University, and The Boston Conservatory.

Lutenist **Victor Coelho** is Professor of Musicology and Associate Provost for Undergraduate Education at Boston University. He performs as a soloist and continuo player throughout North America and Europe, including engagements at festivals and recitals as well as being much in demand for lectures, residencies, workshops, and master classes.

He was the Associate Director of the Clarion Music Society of New York, and is a recipient of numerous awards, including the prestigious Noah Greenberg Prize given by the American Musicological Society for his recording of the music for the 1608 Medici wedding (on the Stradivarius label), which he directed with Alan Curtis. This album won a Prelude Classical Award in 2004 for best album in the category Baroque vocal: ensemble.

He has worked with artists such as Paul O'Dette, Andrew Lawrence-King, Ellen Hargis, David Douglass, Julianne Baird, and Alan Curtis, and performs regularly with Boston Baroque and his own group "Il Furioso," specializing in virtuoso Italian music of the seventeenth century, and with which he has made critically acclaimed recordings for Toccata Classics featuring music of Kapsberger and Castaldi.

Sarah Freiberg is a principal cellist of the Handel and Haydn Society and Boston Baroque. She has performed with the New York Collegium, Philharmonia Baroque Orchestra (San Francisco), Portland Baroque (Oregon), Seattle Baroque, the Boston Early Music

Festival and Arion (Montreal). As a corresponding editor for STRINGS magazine, she has contributed numerous articles to that publication. Sarah edited the Guerini cello sonatas for both PRB Productions and Broude Brothers, and recorded them and Laurenti sonatas for Centaur. She teaches in the Historical Performance department at Boston University as well as at the Powers Music School in Belmont. Sarah received her D.M.A. and M.A. degrees from S.U.N.Y. at Stony Brook, and holds degrees from the San Francisco Conservatory, Brown University and the Mozarteum in Salzburg, Austria. Ms. Freiberg can be heard on numerous recordings, including as soloist on the recent Boston Baroque CD of works by Vivaldi and Geminiani.

Christopher Krueger is well known as a performer on both modern and historical instruments, and has been a soloist and ensemble member with virtually every major early-music organization in the US. He is the principal flutist with the Boston Early Music Festival Orchestra, Mostly Mozart on Original Instruments, the Handel and Haydn Society, the Smithsonian Chamber Orchestra, the Classical Band, the New Hampshire Symphony, and Banchetto Musicale. He is also a member of the Bach Ensemble and the Smithsonian Chamber Players and a founding member of the Naumburg Award-winning Emmanuel Wind Quintet. Krueger has performed with the Drottningholm Theater Orchestra, Aston Magna, the BSO, Tafelmusik, Cantata Singers, and the Orpheus Chamber Orchestra.

Jane Starkman received B.M. and M.M. degrees from the New England Conservatory of Music. She continued her studies in Basel, Switzerland at the Schola Cantorum with Jaap Schroeder and in New York with William Lincer. While living in Basel she performed with the Radio Orchestra Basel. Ms. Starkman has performed as both a violinist and violist with many groups in the U.S. and abroad. In Europe she has performed with the Cologne Chamber Orchestra, Capella Clementina as well as ensembles in the Netherlands and Italy. Some of the ensembles Ms. Starkman performs with include the Handel and Haydn Society, Boston Baroque, Smithsonian Chamber Players, Ensemble Florilege, and the Aston Magna Festival as well as being a founding member of The King's Noyse. Ms. Starkman teaches at Oberlin College's Baroque Performance Institute, Boston University, Wesley College and has been a guest clinician at the Massachusetts Suzuki Festival and the New England Conservatory of Music.

Peter Sykes enjoys a career combining keyboard performance and teaching in equal measure. He is Associate Professor of Music and Chair of the Historical Performance Department at Boston University, where he teaches harpsichord, organ, performance practice, and continuo realization, a member of the faculty of the Longy School of Music, and Music Director of First Church in Cambridge. He also teaches in the summer workshops of the Amherst Early Music Festival and the San Francisco Early Music Society's Baroque Music and Dance Week. He performs extensively on the harpsichord, clavichord, and organ, and has made ten solo recordings of organ repertoire ranging from Buxtehude and Bach to Reger and Hindemith and his acclaimed organ transcription of Holst's *The Planets*. He also performs and records with Boston Baroque and Aston Magna, and has directed the featured "Keyboard Day" mini-festival as part of the Boston Early Music Festival. A recipient of the Chadwick Medal from the New England Conservatory and the Erwin Bodky Prize from the Cambridge Society for Early Music, he is a founding board member and current president of the Boston Clavichord Society.

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BOSTON UNIVERSITY SCHOOL OF MUSIC

UPCOMING EVENTS AND PERFORMANCES

Wednesday, November 3, 8:00pm

ALEA III
György Ligeti, An International M
Michalis Economou, conductor
Tsai Performance Center

Friday, November 5, 8:00pm

Student Composers' Concert
Concert Hall

Tuesday, November 9, 8:00pm

Leipzig Philharmonic
Michael Koehler, conductor
Stefano Micelli, Dizhou Zhao,
and Sofya Gulyak, piano
Tsai Performance Center

Friday, November 12, 8:00pm

Boston University Percussion Ensemble
Concert Hall

Wednesday, November 17, 8:00pm

Boston University Baroque Orchestra
A program of Baroque Concertos
Martin Pearlman, conductor
Marsh Chapel

Thursday, November 18, 8:00pm

Boston University Wind Ensemble
David Martins, conductor
Linda Toote, piccolo
Tsai Performance Center

Concert Hall, 855 Commonwealth Avenue
BU Theatre, Lane-Comley Studio, 210, 264 Huntington Avenue
Marsh Chapel, 735 Commonwealth Avenue

