

AMERICAN RECORDER

Boston Early Music Festival 2017 Double Coverage

The 19th biennial **Boston Early Music Festival (BEMF)**, held June 11-18 in various venues of Boston, MA, promised a summer carnival, with enthralling music and dance in themed programs spinning around a centerpiece, André Campra's 1699 opera, *Le Carnaval de Venise*.

Recorder players anticipated the North American debut of **Boreas Quartett Bremen**, with guest artists including **Han Tol**, recorders. This was not to be, as fans learned in May that Boreas Quartet Bremen and Tol couldn't get visas to visit the U.S. To fill in for all of Tol's activities, **Stefan Temmingh**, a South African recorder player based in Germany, was engaged to play a recital, as well as to lead a master class and an ARS play-in.

To the chagrin of BEMF officials, this was not the final change in recorder talent: on June 13, with the Festival already underway, ticketholders were regretfully informed that, due to elbow injuries suffered in a bicycle accident, Temmingh would be unable to perform his June 18 BEMF debut concert with a BEMF favorite, keyboardist **Kristian Bezuidenhout**.

Even though it would have been possible to consult a number of professional recorder players attending BEMF, as well as ARS representatives who were already in Boston, the second recorder change at this BEMF was to engage **Kathryn Montoya** to partner with Bezuidenhout. A talented mainstay of the BEMF opera orchestra for many Festivals, Montoya is much more in demand for her oboe skills with North America's premier early music ensembles, in which she also frequently doubles recorder.

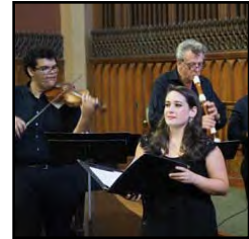
(This wasn't the only unanticipated change with which BEMF had to contend: gambist Christophe Coin also was unable to attend, causing a change in the master class coaching staff—where **Debra Nagy**, an oboe/recorder doubler like Montoya, filled in for Temmingh.)

Still, there were a number of performances involving ensembles that were back by popular demand, with several featuring recorder or related winds: **Solamente Naturali**, **Concerto Palatino**, and others; plus debuts by **Ensemble Correspondances**, **Nevermind** and more—augmented by the usual robust schedule of fringe events. The week remained full of promise.

GAIL NICKLESS, EDITOR

FOLLOW LINKS TO DAILY REPORTS

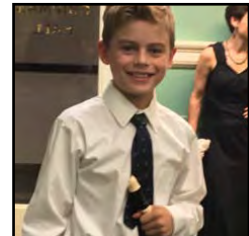
**MONDAY, JUNE 12,
AND TUESDAY, JUNE 13**



**WEDNESDAY, JUNE 14
AND THURSDAY, JUNE 15**



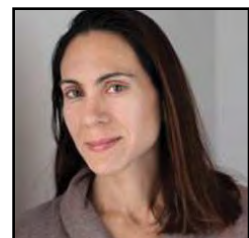
FRIDAY, JUNE 16



SATURDAY, JUNE 17



SUNDAY, JUNE 18



Monday, June 12

For early arrivers, recorder player **Jan Elliott** and **Courante** (**David Gable**, violin; **Molly Johnston**, viola da gamba; **Brittany Lord**, harpsichord) gave a noontime BEMF ensemble debut at First Church in Boston. Elliott was previously heard in another group on the **ARS Great Recorder Relay**. Her new group from nearby Cape Cod presented chamber music by Albinoni, Bernardi, Bach, Marais and Vivaldi, with Elliott playing Moeck tenor and alto recorders in an acoustically well-balanced ensemble performance.

Jordan Hall is a performance space at the heart of the New England Conservatory of Music (NEC), considered one of the most prestigious places to play in Boston and host of many BEMF events. Oval in shape, it presents interesting challenges to audience members seated on the ends of the oval because of the tilt of the seats. One quickly forgets this oddity once the music starts, because the sound in this space is rich and resonant, not reverberant, allowing every note to come through in a balanced way from each instrument and voice.

In an early-week Festival event at 5 p.m. at Jordan Hall, **Solamente Naturali** presented a concert titled “Musica Globus.” The ensemble consisted of **Miloš Valent** (violin, viola, voice, artistic leader); **Jan Rokyta** (cimbalom, recorders, duduk, clarinet, voice); **Dagmar Valentová** (violin, voice); **Peter Vrbínčik** (viola, voice); **Juraj Kováč** (cello, voice); **Tibor Nagy** (double bass); **Soma Dinyés** (harpsichord); and **Baykal Doğan** (percussion, dance). The program featured arrangements by Valent that highlighted the relationships tying Georg Philipp Telemann’s compositions to songs and dances from 18th-century Slovak, German, Turkish and Hungarian manuscript sources.

Solamente Naturali’s first half featured an introduction (the Allegro from Telemann’s *Sonata “Polonaise,” TWV42*), and three descriptively-named sets.

“Polska” included movements from Telemann’s works inspired by Polish folk music, alternating with selections from the Anna Szirmay-Keczser collection of dances (1730). The second and third sets, “Westy” and “Barbaro,” followed the pattern, demonstrating the Western and Eastern musical influences on Telemann’s musical style—through dance tunes surviving in a variety of manuscripts. Three sets after the intermission—“Euro-Ashkenaz,” “Hungaria” and “Anatolia”—continued to connect Telemann’s works with the folk music of his time, using less Telemann and more folk dances.

Solamente Naturali’s performance was spellbinding and breathtaking—one of the rare BEMF performances to command standing ovations at both the intermission and the end of the concert. The ensemble’s playing was precise and energetic. Not only is the ensemble’s director, Valent, a talented and sensitive musician, but his inventive arrangements and ingenious programming were key to making the concert’s concept successful.

Mostly playing soprano and soprano recorders, Rokyta was completely at ease, constantly switching among recorders, cimbalom, duduk (an Armenian double reed instrument) and clarinet. He played both the Telemann selections and the folk dances with flair and conviction. Sometimes he doubled the first violin line up an octave, other times took the top line or was part of a call and response, or played a repeated phrase that the top line started; he occasionally had solos.

Percussionist Dogan seemed to subtly propel the group’s momentum during the dance tunes. He also emerged as a dancer during the “Hungaria” set—and to the audience’s surprise and delight, one of his friends in the audience joined him on stage.

Undoubtedly, the combination of stellar musicians and innovative repertoire made this performance by Solamente Naturali one of the highlights of this year’s Festival.

Tuesday, June 13

Upon first arriving at Church of the Covenant for a 3:30 p.m. concert by the **University of North Texas Early Music Ensemble**, directed by **Paul Leenhouts**, a glance at the program raised questions of whether this was a recorder event at all. Leenhouts, a famous virtuoso recorder player, was listed only as “Director,” and no recorders appeared in the lists of instruments used. However, an alto recorder was ready on the piano; possibly Leenhouts would play something.

Starting the program by assuring the sweating audience that it was hotter in Boston than it was in Texas, he also apologized for not having printed enough programs for the quite sizeable audience. (This would be a common experience at fringe concerts all week. The BEMF schedule has steadily expanded the time slots taken for official concerts, which reduces the time available for fringe concerts. There are now fewer fringe concerts to compete for the same audience, so many of them enjoy larger audiences than expected.)

The music on the program was all associated with the town of Lübeck in Northern Germany. Except for one instrumental suite of dance music by Brade, it comprised motets performed in the Lübeck Marienkirche, which had a tradition of free concerts called “Abendmusiken” (the program’s title), a Protestant version of vespers. The performers were four singers, two each of violins and violas, cello, double bass and organ.

The recorder on the piano was only used in one piece. The (uncredited) young man who did the arrangements decided that this one would sound better with a recorder doubling a violin line, so Leenhouts played instead of conducting. The sound was thicker, but he could barely be heard.

The music was very affecting, in the style of Bach cantatas. (At age 20, Bach traveled to Lübeck to work with Dietrich Buxtehude.) In general, the singers seemed more poised and pol-



Paul Leenhouts (middle back) with students performing with University of North Texas Early Music Ensemble

ished performers than the string players. An alto, **Lindsay Pope**, particularly stood out when she sang Matthias Weckmann's *Weine nicht es hat überwunden der Löwe*, which in modern performances is usually performed by a male alto. If people can get used to men singing in a modern female range, they can also get used to women singing in a modern male range.

The 8 p.m. Festival concert was music by Marc-Antoine Charpentier (1643-1704) written for the chapel of the Duchesse de Guise. It was performed by **Ensemble Correspondances**, with forces similar to those Charpentier had on hand. There were about a half-dozen singers plus instrumentalists: **Béatrice Linon and Simon Pierre, violin; Mathilde Vialle and Lucile Boulanger, viol; Mathieu Bertaud and Lucile Perret, flute; Thibaut Roussel, theorbo; and Sébastien Daucé, organ and direction.**

The performers were arranged on stage with the singers on a platform in the back, the continuo players in front of them in the center, and a violin and recorder on each side. A person sitting far enough to the side could see the music for the stage right recorder and violin; it looked like the recorder was usually, but not always, doubling the violin on tenor recorder. Occasionally the recorders would play instead of the violins, to change the texture. This mixing and matching of instruments turned out to be a great use of recorders.

The most striking feature of the concert was the blended sound of the (mostly) young singers. The music switched between *tutti* passages and small ensembles. For instance, in the motet about the Annunciation that, the women sang about the angels being arrayed before the Virgin Mary; then the tenors exhorted the angels to praise all that is worthy; then the women sang about Mary being chosen among

thousands; and then there was a *tutti* section, again urging praise for the most beautiful thing after God.

Formed in 2009, Ensemble Correspondances seeks to revive little-known music of 17th-century France. This sample, met with two encores, suggests that it is worth reviving.

Wednesday, June 14

The stern exterior of the Goethe Institute on Beacon Street gave way to a lustrous labyrinth of dark wood rooms and corridors on the interior, leading upstairs to the sunlit salon where the **Kleine Kammermusik** concert took place at 11 a.m. The ensemble's five virtuoso players from across the Northeastern U.S. are **Geoffrey Burgess and Meg Owens, oboes and recorders; Stephanie Corwin, bassoon; Rebecca Humphrey, 'cello; and Leon Schelhase, harpsichord.** Since 2013, the group has dedicated its efforts to the performance of 17th- and 18th-century European music.

The program was entitled "Fanfare and Filigree," which is also the title of their 2016 CD. They played excerpts from this recording, by composers Antoine Dornel, Jan Dismas Zelenka, François Couperin and Marin Marais. Also included were two works by G. F. Handel.

Finding the way to the Goethe Institute on foot was trickier than anticipated; thus the concert was underway and the audience mesmerized by Schelhase's rendition of Handel's *Suite in D-Minor* for harpsichord. His delicate touch, tickly ornaments, and light, rippling runs were awarded with robust, lingering applause.

The ceiling of the concert room was brilliantly ornate, with chandeliers and Rococo ornaments. It was an easy location to lock one's gaze while listening to the music—until being drawn back by the solid, super-fortified bass voice in *Sonata IV in G* by Zelenka, for two oboes, bassoon and continuo. The bassoon and 'cello doubled one line in perfect unison, to sound like one mighty instrument, providing emphatic support to the oboes.

The final segment on the program was called the "Petite Suite de Musique de Chambre," or rather a series of movements from various Baroque composers, assembled by Kleine Kammermusik. It was the custom in the Baroque era for performers to play a menagerie of movements from different composers of the day, to please the court salons. Dornel, Couperin and Marais were represented in this collection, and provided a delightful, well-balanced variety of pieces. Most particularly, the 'cello played *pizzicato* beneath two cheerful alto recorders during one movement of this "Suite," providing a wonderful change of texture compared with the heavier context of oboes and bassoon in the surrounding pieces.

Kleine Kammermusik's ensemble skills were polished, and their shared passion for the music was evident throughout in the beautifully matched oboes, the continuo's balance, and the homogenous sound overall.



Seven Times Salt (recorderist Daniel Meyers, second from left, had just played drum)

Down the hill at Arlington Street Church **Seven Times Salt**, an early music ensemble specializing in repertoire of the 16th and 17th centuries, played to a standing-room-only crowd at noon. More chairs were squeezed in to accommodate the ever-expanding audience, which responded enthusiastically with well-earned applause during and following the program. (Previous BEMF performances also filled Beacon Hill Friends House. The Arlington Street venue, about twice the size of the Friends House, was again filled.)

Seven Times Salt members include **Karen Burciaga (violin, voice); Daniel Meyers (recorders, flute, bagpipes, percussion, voice); Josh Schreiber Shalem (bass viol, voice); and Matthew Wright (lute, voice)**. They were joined by special guests **Michael Barrett (tenor, recorder, lute); Nathaniel Cox (playing a bandora, a 16th-century wire-strung plucked string instrument—this one crafted by William Good of Somerville, who attended the program); and Olav Chris Henriksen (cittern)**.

As with *Kleine Kammermusik*, Seven Times Salt performed music from their most recent CD (released in April), *Courtiers & Costermongers*. They alternated elegant consort music with their own arrangements of broadside ballads, sometimes using the entire ensemble and other times a smaller group.

Meyers switched easily from flute to recorder to bagpipes, and sometimes percussion. Bagpipes came to the forefront during an interlude in *The Downfall of Dancing*, a humorous ballad by Samuel Pepys—as arranged by the group and wonderfully interpreted by Wright. His lovely tenor was heard throughout the program. Five unaccompanied voices sang *Broomes for Old Shooes*, a round based on street cries.

Instrumentals included dance tunes collected/published by Matthew Holmes (*Duncombs Galliarde*), Thomas Morley (*Joyne Hands*), and the lilting and lively *Grimstock* of John Playford. *The King's Delight*, also Playford, spotlighted

Meyers on alto recorder, and then pipe and tabor, with Wright on soprano recorder. *Phillips Pavin* featured a wonderful improvisation (divisions) on lute by Cox.

One of the audience favorites was *Nottingham Ale* (to the tune of *Lilliburlero*); all were invited to join in on the refrain—and did, with great enthusiasm! As in all of the other pieces, Seven Times Salt were masters at ensemble performance, and their own interaction made the program that much more fun.

The busy afternoon continued with a 2 p.m. performance by **Les Bostonades**, a period-instrument ensemble that offered “BERLIN: *belle et bizarre*” in the lovely Gordon Chapel of Old South Church. The near-capacity audience was treated to elegance and polish by the group: **Héloïse Degrugillier, recorder; Abigail Carr, Julia McKenzie, Emily Dahl-Irons, Anna Griffs, violin; Zoe Kemmerling, viola; Colleen McGary-Smith, 'cello; Motomi Igarashi, bass; and director Akiko Sato, harpsichord**.

The program began with Sato as soloist in C.P.E. Bach's *Harpsichord Concerto in D minor, Wq17*. Her delicate touch contrasted with the alternating full strings in the Allegro; the *Un poco adagio* was charming. The acoustics in the chapel enhanced the harpsichord and often made the chamber ensemble sound like a full orchestra.

Sinfonia in G Major by Frederick the Great, who was a prolific composer in addition to being a long-reigning monarch, featured beautiful unison playing by the violinists in the Andante. Eye contact among all of the performers was particularly evident in this piece. Another piece by C.P.E. Bach (a member of Frederick's court) followed—this time *Symphony in B minor, Wq182, No. 5*.

The final selection was *Concerto for recorder and violin in C Major* by Johann Gottlieb Graun. Degrugillier's alto recorder playing was virtuosic throughout, but particularly in the third movement, Allegro. During the first two movements, she and violinist Carr sometimes alternated playing,



A few members of Les Bostonades (Héloïse Degrugillier, fourth from left by harpsichord)

other times performed flawless unison passages, and occasionally accompanied one another. The rest of the ensemble painted an artful backdrop for the soloists.

Beacon Hill Friends House is one of Boston's hidden treasures. A tall narrow room fully seen from long descending stairs, it invites you into contemplation. Silhouettes of tall trees beyond the courtyard window cast shadows on its plain walls, removing you from all sense of a dense, noisy city neighborhood.

This was the venue where Texas-based **Trio Amaranti**—named for amaranth, a plant that the Greeks associated with immortality—provided a 2 p.m. concert, the first of a series dominated by skilled, beautifully-colored, floating *traverso* playing. A program delightfully built around the week's *Carnaval* theme, it complemented the dominant vocal fireworks elsewhere with an instrumental contemplation of the core of French and Italian styles.

As Campra's opera prologue centers on Minerva (wisdom)—music that is noble, but with typical French quick changes of melodic direction and dotted syncopation—so went **Kyle Collins's** reflective harpsichord solo "La Minerve" from Bernard de Bury's *A minor Suite*. Elegant reflection continued into Quantz's *Trio Sonata in G*, with **Maria Gabriela Alvarado and Adam Buttyan, traverso**, joining Collins. It broke into three more contrasting movements—developing speed into a decorous chase; a short, floating statement ending with an arresting, quiet octave rise; and a *Vivace* chase, with tumbling lines resolving in an *appoggiatura*.

Vivaldi's 1705 *D minor Trio Sonata*, in French suite form, followed with more delightful melodies (rising and falling fifths, and arpeggios prominent) plus rhythmic impetus through the closing *gigue*. More Campra characters were introduced (a Venetian woman and Fortune) with striding, strongly accented, and staccato melodies.

In Galuppi's *G minor Concerto for Two Flutes*, Alvarado and Buttyan were joined by Baroque violinists **Ethan Lin and Michael Cervantes**. The violins clearly played a supporting role in this three-movement Italian form, until the final intense *Presto*.

Reflecting on Campra's *Orpheus and Euridice* opera-within-an-opera, the audience heard Gluck's 1746 Italian-form *Trio Sonata in C*. Returning to the "reunion of tastes" with a French work about an Italian region, François Couperin's "La Piémontoise" from *Les Nations* ended with sounds like a walk in the woods.

In a program that supported, complemented and added background to the Festival's main theme, all were works worth hearing, sensitively and energetically played in perfect acoustics.

Offered on several evenings during the week at Cutler Majestic Theatre at Emerson College, French composer **André Campra's** *Le Carnaval de Venise* features sparring

lovers enjoying the delights of Carnival in exotic Venice. As usual, BEMF's new production offered extravagant costumes and magnificent sets as backdrops for dance and singing. Artistic co-director **Paul O'Dette** called it a "Baroque musical," perhaps since this opera has a cast of mortals rather than the usual interplay of gods and mortals found in other Baroque operas.

As usual for recorder players, the composition of the opera orchestra was of interest: it did include recorders (**Gonzalo X. Ruiz and Kathryn Montoya**, oboists doubling on recorders). Several favorable reviews of the production are posted at: <https://www.bostonglobe.com/arts/music/2017/06/13/boston-early-music-festival-hilarious-carnaval-venise/ToWtgwhll5RWGvIR8OwTJO/story.html>; and <https://www.nytimes.com/2017/06/19/arts/music/review-boston-early-music-festival.html>.

As one reviewer pointed out, and which was obvious when comparing programs, the various operas and the oratorio presented by BEMF during the week shared directors and other production staff, as well as singers and instrumentalists. **Robert Mealy**, a BEMF regular, served as concertmaster leading several ensembles. Like others, soprano **Amanda Forsythe** sang on stage multiple times—in *Carnaval* in one of the principal roles, the character Isabelle, and later in the operetta *La Serva Padrona* as the servant Serpina.

Thursday, June 15

With the number of events increasing daily, Festival-goers might have had difficulty carving out time to visit the **Exhibition**, which opened Wednesday 10 a.m.-5 p.m. and continued those hours through Saturday at the Courtyard Marriott Downtown. ARS members met administrative director **Susan Burns** there, as well as ARS Board members who occasionally helped answer questions and sign up members.



In the Exhibition: ARS Board members Barbara Prescott (l) and Alice Derbyshire (r) flank Teresa Deskur

A 10 a.m. concert kicked off a two-day **Early Music America (EMA) Young Performers' Festival** at First Church in Boston, with **Oberlin Baroque's** "One of a Kind: Musical Innovators in France and Germany." The musicianship and expressive quality of the college groups presented has risen and been maintained over past years, in ways that make audiences happy for the future of this music—if only these young people can continue to have opportunities to learn, be heard, and teach.

Sometimes, as here, alumni and faculty join students. This demonstrates an important point, as everyone works together toward the same goals within an ensemble, being shown by example rather than just being coached well.

Three viola da gambists and two singers with organ gave lovely readings of Johann Michael Nicolai's trio sonata (in mixed French and Italian styles) and Marc-Antoine Charpentier's *Lamentation* setting, "Third Tenebre Lesson for Wednesday in Holy Week." The traverso fest, started by Trio Amaranti, resumed with Clérambault's *Orphée* cantata (student flutist **Moises Lopez Ruiz**) and the Allegro I from Bach's *Fifth Brandenburg Concerto* (faculty member **Michael Lynn**).

French cantatas of this period nearly always treat a mythological subject, using elaborate vocal ornaments and instrumental colors to express words and natural surroundings; arias alternate with recitative, and end with a moralizing air. Here violin, gamba and harpsichord joined the flute to



help express Orfeo's grief, his faith in his love, and his resolution to face down death's power.

Flutist Ruiz, violinist Matthew Millkey, gambist Alex Baker, harpsichordist Mitchell Miller and soprano Juliana Zara negotiated all

of these emotions, adding stylish ornamentation with great skill that will only be deepened with added concert experience.

Instead of returning to ultimate tragedy, this tale ends with Orfeo's triumph: love's faith over death is the moral. In this setting, Bach's wonderful instrumental dance became a further celebration.

Sometimes employing interesting winds, in the past including recorders and their cousins, the **New York Continuo Collective** has not used wind instruments in recent BEMF fringe events. Still, performances by the expertly-coached core ensemble of professional, pre-professional and amateur singers and strings (harp, lute, guitar, theorbo, occasional bowed strings, keyboard) offer the necessary technique, flexibility and improvisatory skill to present exciting semi-staged chamber versions of large and small 17th-century operas. Directors **Grant Herreid and Charles Weaver** (both lutenists, performing with Piffaro and other groups) supplement the core instruments as needed.

Their BEMF events at Old South's intimate Gordon Chapel are fresh, entertaining, gripping and much sought-after. Audience members often need to arrive a half-hour early to assure a good seat. This year's noontime concert was no exception, other than the presenting of scenes in "The Zarzuela Project" rather than one whole work.

The performance included extended sections in Spanish from the *zarzuelas Apolo y Dafne* by Juan de Navas and Sebastián Durón, Durón's *La selva encantada de amor*, and Juan Hidalgo's opera *Celos aun del aire matan*. By evidence here, these are wonderful works full of vigorous melody and rhythm, human amusement, irony and pathos into which avid audiences can sink their wits. Helpful spoken introductions and full texts with translations are given.

A full evening began with a **pre-concert talk before a performance by the BEMF Orchestra and Soloists:** "Eyewitness to the Resurrection: An angel, a devil, two mourning women, an evangelist react in Handel's Roman musical extravaganza," presented by musicologist and Handel scholar **Ellen T. Harris**. The topic of George Frideric Handel's monumental oratorio, *La Resurrezione*, caused the professor *emerita* from Massachusetts Institute of Technology to light up with enthusiasm about her subject, the Easter story oratorio.

Handel wrote this lavish work in 1708 to please Roman noble Marchese Francesco Maria Ruspoli, who was among those who opened his house for public benefit after the Pope had closed the theaters of Rome. For the two performances (and three open rehearsals) of this piece, Ruspoli hired 23

Jérémie de Pierre, recorder, played on June 15 with the McGill University Early Music Ensemble during the Early Music America Young Performers' Festival

violins and violas, six cellos, six double basses, four oboes (doubling on recorder and flute), and a bass trombone. Harris explained why this quasi-operatic work is so seldom performed: the vocal variety and demands, the original large orchestra with musicians on tiers behind the singers, the elaborate stage backcloth—and, very unusual at that time, the no-holds-barred expense.

She spoke eloquently on Handel's musical intents. Using her own vocal illustrations she brought the audience's attention to the startling beginning—its supernatural angel/devil music, which begins each of the two parts. She recounted where some of the best arias from *La Resurrezione* were later recycled.

Most interesting to our readers, she described how the supernatural music changes, to two recorders and viola da gamba without basso continuo as accompaniment, for the first human recitative—not only startling, but exhibiting eloquently the emotions of loss and grief. Recorders are only used in the music involving humans. St. John's aria about the mourning and rejoicing turtledoves is accompanied by traverso, viola da gamba and theorbo, until the continuo interrupts with groans of thieving raptors!

As Mary Magdalene describes her Resurrection vision, several recorders and muted oboes in unison create an amazing, luminous effect. Harris's words complemented and expanded Robert Mealy's equally detailed program notes. Both created excitement and an understanding this might be an occasion we would never forget.

The talk was held in a lecture room that was almost completely full. At its end, everyone reassembled in Jordan Hall for the performance, armed with foreknowledge of what they would hear.

This concert was a wonderful way to highlight the immense talents of all the performers onstage. The oratorio was not staged in any dramatic fashion, *sans* costumes or theatrics—but instead was presented so that Handel's celestial music could be enjoyed in its purest form. Simple as the production was, the musicianship and craft displayed onstage were deeply impressive.

The audience appeared to be rapt in their attention, and several lit-up screens were visible as people read along with the score and translations on their phones: a new, if slightly ironic, twist on appropriate behavior at an early music concert, though fortunately not too distracting. If this practice keeps young people interested in the music, it seems a fair trade-off. Handel was in his early twenties when he wrote this piece, and might well have appreciated the attention from those his age, centuries later.

The orchestra was a satisfying lineup of strings (violins, violas, cello, bass, and a bass viola da gamba), bassoon, brass, three oboes who doubled on flute and recorders, organ, two harpsichords, theorbos, archlutes and tympani. The recorder

parts were used to bring forth sweetness and gentleness, and their sounds in one section blended in unison with oboes in an enviable display of perfect intonation.

Though the score calls for both chorus and soloists, in this production the choral parts also were sung by the soloists. In their solo capacities, they represented an angel (**Karina Gauvin**); Mary Magdalene (**Teresa Wakim**); Cleofe, another female disciple of Jesus (**Kelsey Lauritano**); Saint John the Evangelist (**Aaron Sheehan**); and Lucifer (**Christian Immler**). The shifting scenes depict the angel confronting Lucifer, and the three disciples of Christ lamenting his death and then discussing the resurrection.

Along with most of the orchestra, the singers had been part of the ongoing mainstage opera production in the nights before. They shed their comedic skins well, for this more serious musical vehicle.

A particularly tender aria was the "Così la tortorella," where Saint John (tenor **Sheehan**) describes the grief of the Virgin Mary, comparing it to the turtledove whose babies have been snatched from the nest by a bird of prey. The birds of prey are represented instrumentally by fast descending scales in the low strings, and the turtledove by a traverso (in this case, not an oboist doubling—but **Anna Besson** of Nevermind, on the BEMF schedule for Friday night).

Of the four oboes, two also played recorders. **Kathryn Montoya and Gonzalo X. Ruiz** were first heard at the entrance of the humans in the oratorio. This section started out with a spare orchestration (as the recorders entered), with only recorders and light continuo, then eventually the strings. Part of the reason the recorders could be so easily heard was Handel's orchestration—a thinned-out texture where the recorder lines were heard, even when the strings came in or subtly when doubling the violins.

In the second half, the recorder again accompanied the humans, but this time it was recorder and oboe in unison. It was a great effect, like a recorder with a little bite or edge.

More about the oratorio is written in this review: <https://bachtrack.com/review-handel-resurrezione-gauvin-boston-early-music-festival-june-2017>.

Though the evening had already been a full one, there was still an 11 p.m. concert in Jordan Hall: **Bruce Dickey & Friends**, with **Bruce Dickey, cornetto; Joanna Blendulf, gamba; Maria Christina Cleary, harp; Liuwe Tamminga, organ**. Their program, "La Bella Minuta: Florid Songs for Cornetto Around 1600," was all about division-style ornamentation, and was definitely a showcase for Dickey's flawless cornetto technique. The variety of types of ornaments was encapsulated in the French chanson *Mille Regretz*, which was played four times: straight, with no divisions; then with Ganassi-style divisions; straight, as a harp solo; and with Bassano-style divisions.

Friday, June 16

True to its title, the 2017 ARS Great Recorder Relay at Chipman Hall was a marathon event of back-to-back mini-recitals, each set being handed from one to the next in quick succession. During the four uninterrupted hours (10 a.m.-2 p.m.) of varied, entertaining and inspiring playing, the audience ebbed and flowed, but the enthusiasm remained constant.

Players ranged from very young (**Mark Albrechtskirchinger and his group**, which included two sets of young cousins making their second Relay appearance; the eldest is now 13 years of age) to retiree, dedicated amateur to established virtuoso. The number of players ranged from one (recorder professional **Aldo Abreu**, who treated the audience to the Chaconne from Bach's second *Violin Partita*, played from memory) to the final set by the **Boston Recorder Orchestra**, which filled the performance area, with 18 members playing Renaissance recorders under the direction of **John Tyson**.

The spectrum of music types was remarkable, from early Renaissance through contemporary, from traditional melodies to original pieces written by the performers.

The variety of ensembles perfectly demonstrated how well the recorder works with virtually any combination of instruments and voices.

A highlight of the program was 16-year-old **Teresa Deskur**, winner of the 2016 Piffaro National Recorder Competition for Young Players. Deskur's graceful comportment and skillful performance were impressive. She opened on a Renaissance soprano with Van Eyck's *De zoete Zoomertyden*, which showcased her facility with complex articulations on Van Eyck's divisions. Switching instruments and using extended techniques gave listeners a glimpse of the remarkable education she's had under the tutelage of Barbara Kaufman.

Accompanied by **Miyuki Tsurutani** on harpsichord, Deskur then took the audience on the manic ride of Corelli's *La Follia*, demonstrating not only her technical skill but also her expressiveness and lovely tone. The audience was treated to a surprise encore in which Deskur was joined by her teacher **Kaufman** and **Paul Sweeny** (Kaufman's duo partner on Baroque

(left) Aldo Abreu, recorder; (right below and in group) Marc Albrechtskirchinger, recorder; David Albrechtskirchinger, clarinet; Charlotte Raine, cello; Eleanor Raine, harpsichord (behind)





(left) A highlight of the Relay was hearing Teresa Deskur, recorder, with Miyuki Tsurutani, harpsichord; (above) former ARS Board member Bonnie Kelley organized the ARS Great Recorder Relay; (below) Erik Haas, recorder, and Olav Chris Henriksen, archlute

guitar in *Simple Gifts*), playing the charming *Folias Gallegas* by Santiago de Murcia.

Each performance was notable: **Eric Haas** with **Olav Chris Henriksen, archlute**; **The Prescott Players**, a quartet who played on Renaissance recorders (including a massive contra bass) by Tom Prescott; **Aldo Abreu's** impressive young students, who played a melodic and rhythmic set of South American pieces; **Emily O'Brien** who played tenderly with her father, composer **Michael O'Brien** on guitar, and also demonstrated beautifully the dynamic capability and power of the Helder Harmonic tenor recorder; **Sheila Beardslee's Concordia Consort**, which offered beau-





The Prescott Players (l to r): Sarah Cantor, Roy Sansom, Dan Meyers, Emily O'Brien

tiful songs (sung by **Eileen Cecelia Callahan**, soprano) accompanied by recorders; **Rachel Begley's** mixed ensemble **Fire and Folly**, with soprano **Sian Ricketts**; and **Boston Recorder Orchestra** members playing two original contemporary pieces by Massachusetts composer and recorder player **Melika M. Fitzhugh** on matched handmade Renaissance recorders by Francesco LiVirghi—and concluding with the entire orchestra playing Sören Sieg's African suite, *Ajo Oloyin*.

This free concert underscored the beauty of the recorder and its importance as a serious instrument. Seeing

young and not-so-young recorder performers is a perfect reminder of its universal accessibility and versatility.



Boston Recorder Orchestra, John Tyson, director



Emily O'Brien, Helder Harmonic recorder; Michael O'Brien, guitar



Concordia Consort: Eileen Cecelia Callahan, soprano and recorders; Sheila Beardslee, director; Nouri Newman and Brian Warnock, recorders; (below) Fire and Folly: Rachel Begley, recorder; Jeffrey Grossman, harpsichord; Sian Ricketts, soprano, Baroque bassoon; Stephanie Corwin, Baroque bassoon



A very busy morning spawned conflicts with multiple events of interest to recorder players, including a two-hour **master class with Bruce Dickey on Renaissance and 17th-Century Ornamentation Practices** happening concurrently at the Emmanuel Church Music Room.

Dickey is a major figure in the revival of the cornetto, and a teacher of a very large percentage of the cornetto players working today. He started the master class by saying that he wanted to give an ornamentation workshop rather than a master class. He did that for about an hour, and then he worked with three of the four scheduled performers for 10-15 minutes each. While interesting for the audience, this might have been annoying for the performers.

One of the ways Dickey became a major cornetto player was that he studied all the writings about cornetto playing from the 16th and 17th centuries. As a college professor (at the Schola Cantorum Basiliensis and Early Music Institute at Indiana University), he's likely the kind whose skills are a lot closer to stand-up comedy than you might think. (He won the stand-up comedy line award of the week at the Saturday late-night concert. One of the violinists broke a string; the concert had to come to a stop while she replaced it. He vamped, "This explains why the violin died out in the sixteenth century and was replaced by the cornetto.")

The 16th-century author Dickey wanted to cover in a workshop was Luigi Zenobi (known as *Il Cavaliere del Cornetto*). He worked for the Duke of Ferrara as a cornettist, but was also renowned as a judge of singers. After Zenobi left Ferrara, he wrote numerous letters to various people at the court, trying to collect some money he believed the Duke owed to him. Sometimes they wrote back, and one of them asked him about the necessary skills for being a good musician. He responded

with quite a detailed description, answering questions like: "What is required to be a good conductor?"; and "Why might a composer not be a good conductor?"; as well as listing common faults of musicians. (He never seems to have gotten the money.)

The workshop section also involved handouts with a one-line duet, where both parts lead to a cadential figure. There's a suggested ornament, which the first player applies to the top line; the second player imitates the first player a measure later. Two brave flute players attempted this, with some success.

The first group for the master class segment was a Renaissance flute consort (**Laura Randall, Dolores August, Rachel Kurihara, Christopher Kreuger**), who played *Au Joli Bois* by Claudin de Sermisy (c.1490-1562), with the player on the top line ornamenting. Dickey made some suggestions for specific places to embellish. An audience member asked whether the other players should also be ornamenting: "Probably not for a piece this homophonic. But for something very polyphonic—yes, all the lines would have been ornamenting."

He suggested that, when all lines improvise, they would not do so at the same time. They would go through the score and mark who improvises when.

The next performer was a singer, **Veronica Miyoung Joo**, who offered the madrigal *Filli, mirando il cielo* by Giulio Caccini (1551-1618). Dickey made two specific suggestions for ornaments: one an *inclinazio*, where the singer starts a third lower than the written note and then ascends to it; and the other an *esclamazione*, where the singer starts soft and suddenly becomes quite loud.

The final performer was Renaissance flute player **Aik Shin Tan** (heard during the 2015 BEMF with the Peabody Conservatory Baroque Ensemble). He played Bassano's diminutions on *Susanne un jour*—but was interrupted before he could finish the fairly short piece. Dickey's advice was to relax on the more active sections. He also mentioned that it was fine to get a little behind or ahead, like a jazz musician, but without actually varying the tactus.

Towing recorder players in yet another direction was the **EMA Young Performers' Festival**. Directed by **Adam Knight Gilbert and Rotem Gilbert**, the **University of Southern California (USC) Collegium** performed at 10:30 a.m. at First Church in Boston. The USC workshop group is another instance of students learning and performing alongside their teachers, two well-known recorder and shawm players.

Their program, entitled "The Songbook of Anna of Cologne," featured German songs of devotion collected by a follower of the "Modern Devotion" religious movement in the German Rhineland around 1500. The "Modern Devotion" movement was a practice able to exist within Catholicism, developed in Netherlandish areas in the 14th century and surviving at least up to the Reformation.

The program's unison and occasional polyphonic hymns in Latin and a German/Dutch dialect were divided into vocal and instrumental sets with *vielle*, recorder and *vihuela* joining some of the singing. Some melodies were familiar—*Dies es leticie*, *In dulci jubilo*, and



Rotem Gilbert tries recorders in the Exhibition

Puer natus with many Christmas verses; others unfamiliar—*Mit Vrouden quam der Engel*.

The instruments also played a Heinrich Finck setting of *Veni redemptor gentium*, an *Ave maris stella*, and part of Josquin's *Missa L'ami baudichon*.

At nearby First Lutheran Church at an overlapping time, the Boston-based ensemble **Canzonare (Sarah Bellott, soprano; Kateri Chambers, traverso; Dylan Sauerwald, harpsichord)** presented a most attractive program by composers surrounding the various early-18th-century French heirs apparent, "Musique pour le Dauphin: Watery Escapes." The 1710 *Sonate L'Inconnue* in three movements was by Michel de la Barre, who published the first solo traverso music, inspired by viol suites by Marais. Also included was the five-movement 1713 *Book I* of François Couperin's "Deuxieme Ordre" from *Pieces de Clavecin*.

This was surrounded by a brace of aquatic cantatas with dolphin connections: Clérambault's 1713 *Alphée et Aréthuse* and Campra's 1708 *Arion*. The audience was delighted by heartfelt recitatives contrasting with lovely airs, interwoven with colorful, lilting traverso lines.

The severely chaste water nymph Arethusa (often portrayed with dolphins) was chased by Alpheus the river god. Alpheus finally melted her heart and, as with Orfeo, all are told to keep up the good fight and have faith in our loves.

In *Arion*, the Dionysiac poet of the title was headed home, his celestial harmonies calming the waves and all four winds, when a band of pirates sought to rob and kill him. They had no care for his harmonies, but a friendly dolphin heard his voice, whisking him away to safety.

Surprisingly, Campra ends with no further moral besides, "The gods care about your fate." Thus a concluding chaconne from Louis-Antoine Dornel's 1711 traverso suite served as a celebration air.

In many years of going to BEMF, regular patrons must develop rules for buying tickets to the 11 p.m. concerts. Not infrequently, there are late concerts by wonderful artists that listeners would probably have enjoyed greatly earlier in the day—but at 11 p.m. it's sometimes a struggle to keep both



Nevermind

eyes open. The BEMF debut of **Nevermind** was one of the late concerts that energizes the audience instead of putting it to sleep. The flutist **Anna Besson** had played the turtledove aria in the previous night's Handel oratorio; the other musicians (**Louis Creac'h**, violin; **Robin Pharo**, viola da gamba; **Jean Rondeau**, harpsichord) were equally riveting.

It was an especially good choice to play Telemann's *Paris Quartet I in G major*, where the viol part is equal to the flute and violin rather than being part of the continuo; the viol player was exciting.

The program continued with Couperin's *Les Nations*, Quatrième Order "La Piémontoise," with dreamy chromaticism and effective contrasts in the echo passages. Then they offered two works by French violinist and composer Jean-Baptiste Quentin (c.1690-c.1742); and J.S. Bach's organ sonata in C major, BWV529, transcribed for these forces.

The audience applauded quite enthusiastically—and, certainly in normal circumstances, the two (at least) encores *Nevermind* played would have been fully justified. However, those who depend on public transportation to get home may become more nervous, and perhaps flee after the second encore (a beautiful, lilting slow movement) without waiting to see if there would be another one. *Nevermind* had arrived from Paris (where the trains probably run all night) only the previous day; they might not have gotten the lecture about how the MBTA shuts down at various times after 12:30 a.m., necessitating that the concert end soon after midnight.



Voices of Music celebrated their 10th anniversary with a concert at BEMF and their acceptance on June 16 of EMA's Lurette Goldberg Award, which recognizes outstanding achievement in outreach and/or educational projects for children or adults by ensembles and individual artists. Former EMA president Marie-Hélène Bernard (l) presented the award to Hanneke van Proosdij and David Tayler. (Photo courtesy of EMA and Gary Payne Photography)

Saturday, June 17

With the Exhibition open for its last day, the time had come to decide on final purchases—but there were still events yet to come.

Recorder players started the day with a play-in, led by **Debra Nagy** (standing in for the injured **Stefan Temmingh**, who had been a replacement for **Han Tol** with the delayed visa) at Emmanuel Church Music Room. Playing oboe and recorder in the BEMF orchestra, Nagy was asked by BEMF to take the reins for the recorder master class at 11:30 a.m. in the same venue, so she also led the preceding play-in.

Nagy started the master class by saying that, while she does play recorder, she doesn't consider herself a recorder soloist. Nagy had brought along an oboe rather than a recorder, in case she wanted to demonstrate something. Rather than try to work with people on recorder technique, she focused on interpretation of Baroque music, and how to identify the emotional areas in the music and intensify the evoked emotions.

The master class students had diligently prepared their pieces and subsequently had to be open to an unexpected teacher, but were rewarded by Nagy's excellent observations and suggestions for improving playing style. Her gentle coaching guided and encouraged these young players, and the hall was brimming with observers keen to support these students and hear pearls of wisdom.

Teresa Deskur, who had been one of the high points of the ARS Recorder Relay, played first. She is a high school junior and winner of the 2016 Piffaro National Recorder Competition for Young Players. Despite her calm and composure during her performance at the Relay the previous day, she seemed nervous—yet she gave a very polished performance of the Telemann *Fantasia 11*. Nagy worked with her on how to "sell" the piece to an audience who had never heard it, and also some advice on how to start slowly and build speed without ending up too fast.

Nagy first recommended that she slow down a bit to arrive at the cadences, then to stretch the phrases and allow the gestures to take on individual character. Deskur was directed to play a few passages several times to apply the changes that had been suggested. After playing a few passages with the changes, Deskur had visibly relaxed.

The next performer, **Mathilde Sundaram**, is a home-schooled 14-year-old who studies both recorder (with **John Tyson**) and harpsichord. She played the *Sonata Sesta in A minor* by Francesco Veracini, accompanied by **Miyuki Tsurutani** on harpsichord. The third movement of that sonata is an Allegro/Adagio, where both the A and B sections start fast but end with three measures of Adagio, and then repeat. Sundaram played all four Adagios as written. Nagy pointed out that the first time, when the player is moving quickly, stops at the fermata and then continues very



Debra Nagy leads the ARS play-in (above); Mathilde Sundaram, listening while Nagy demonstrates during the master class; (bottom) Jamie Allen plays while Nagy looks on



slowly, it's an interesting surprise. However, doing the same thing four times makes the result a lot less surprising.

After a brief discussion of rhetoric in music, they worked on how to ornament the fermatas, and also how to ornament the Adagio sections. Sundaram took the advice to heart, applying her own ambitious ornamentation. Her final playing of the whole movement was quite striking.

Since one of the scheduled groups had canceled, the third and final performer was **Jamie Allen**, a recorder player who works for the Dallas (TX) Symphony Orchestra as an outreach coordinator. He played recorder as a child, and took it up more seriously a few years ago.

Allen played the Cantabile movement from the *Methodical Sonata No. 6 in C major* by Telemann. The *Methodical Sonatas* have a "straight" part, followed by a part with ornamentations devised by Telemann. Nagy urged everyone who plays these sonatas to spend a lot of time playing the "straight" version, and then appreciating what Telemann has done with the ornamentation.

In a week when **Bruce Dickey** was ever-busy with his cornetto, his performance at 2:30 p.m. in Jordan Hall with **Concerto Palatino** had moments that seemed perhaps less polished than previous BEMF appearances. In the past, when *Concerto Palatino* performed during BEMF, the ensemble employed larger-scale forces, swelling their ranks with local singers and brass players. Past concerts, rather than being only an hour long as was this one, were not only longer but also seemed more satisfying.

On paper, this was a fairly large ensemble: **Dickey** and **Doron David Sherwin, cornetto; Veronika Skuplik and Julie Andrijeski, violin; Claire McIntyre, Greg Ingles, Charles Toet and Joost Swinkels, trombone; and Liuwe Tamminga, organ.**

For their return to the BEMF stage, they offered a program of masterpieces from the grand cathedral of Venice, "Echoes of Saint Mark's: Instrumental Music from the Musical Chapel of the Doge." The concert selections were mostly by Giovanni Gabrieli and Palestrina, played on trombones, cornetti and violins with organ continuo.

Although there were no recorders played in this concert, San Francisco's **Ingles**, himself a fine recorder player, moved the audience with his sensitive trombone playing. **Dickey**, master cornetto player and co-director of this ensemble, demonstrated his virtuosity in the first number with impressive divisions that he made sound easy.

Not everyone else in the group seemed as certain of the repertoire. One violinist seemed lost at one point, but got back in sync quickly (without anyone else having to call out a measure number).

It's not likely that a 17th-century Venetian audience would have heard this many canzonas or sonatas all at once; probably there would have been singing or sermonizing, or even eating and drinking, between pieces. To try to create variety, each musician (other than the organist) changed position between pieces to suit the voicing of the selections and to orchestrate the concert's offerings. Sometimes there were cornetti vs. violins, and sometimes one of each on each team; often they used the antiphonal effect of both sides of the stage, with the organ in the center.

A highlight was Gabrieli's *Canzon V à 7*, with suspenseful silences and parallel intervals carrying the audience forward to gorgeous cadences. At the end of the concert, a spontaneous cheer and standing ovation brought the ensemble back for two curtain calls.

Rounding out a full week for the busy singers and orchestra members involved in Festival events was a set of chamber operas, Giovanni Battista Pergolesi's *La Serva Padrona* and *Livietta e Tracollo*, produced in Jordan Hall on Saturday evening.

In the time of Pergolesi (1710-36), Italian opera was becoming more tragic, and the comic elements were no longer included in the main event. However, opera patrons still enjoyed seeing a good farce, and many of the star singers were quite good at acting comic bits. This led to short comic *intermezzi* being inserted between the acts of the main opera. This BEMF performance was a pastiche of two such *intermezzi*.

BEMF presented this as a "chamber opera": the singers were costumed, and the action to a certain extent was staged, but the stage was shared with the orchestra. In this case,



ARS Administrative Director Susan Burns at the ARS table in the Exhibition

the orchestra was quite small: the continuo group, one-on-a-part strings, two oboes (**Gonzalo X. Ruiz and Kathryn Montoya**, sometimes doubling on recorders), bassoon and two natural horns.

Since over half of the time, the singers declaimed recitatives accompanied only by the continuo, you had to feel sorry for even the violins, who spent a lot of time sitting. Maybe a third of the time that the violins played, the score also called for oboes; when this happened, the bassoon joined the continuo group. The natural horns played only in the two overtures, and were otherwise *tacet*.

The singing, acting, staging and costuming were all quite good, and the audience reacted suitably to the humor.

Only hours had passed since some of the players on the 11 p.m. Jordan Hall stage for the **Quicksilver & Friends** concert had performed there with Concerto Palatino: **Robert Mealy and Julie Andrijeski, violin; David Morris, viola da gamba; Charles Weaver, theorbo and Baroque guitar; Dominic Teresi, dulcian; Greg Ingles, trombone; Avi Stein, harpsichord; Bruce Dickey and Doron David Sherwin, cornetto;** and singers from the **BEMF Young Artists in Training**.

An absolute necessity to keep the crowd engaged for this last late-night event of a long week, the concert employed varying instrumental accompaniment, from instrumental *tutti* to groups of strings or brass, with singers and



Ben Oye and Emily O'Brien in the Exhibition

without. The ensemble took clear cues from **Mealy's** bowing to start or continue pieces. Disguised as near-random arpeggios between pieces, **Weaver's** guitar surreptitiously gave singers their notes.

The pieces on "Teutscher Lustgarten: Music for Drinking, Loving, and Lamenting" made for an enjoyable concert—but one where all were glad that there was no encore.

This was the previously-mentioned concert where a violinist (Andrijeski) broke an E string—the third that day, she exclaimed from the stage. As she pulled out a spare string from her skirt pocket and replaced it, Dickey launched into his stand-up routine, quipping that broken strings may be why the cornetti ended up surviving rather than violins. Moving to cover the time with slightly more scholarly information, Mealy spoke about the music before smoothly restarting the ensemble.

This was a Festival where a few mainstage artists had begun to use electronics instead of paper music (including Ingles here, and on a concert earlier in the week, the entire King's Singers with iPads). It's still new enough to performers that Ingles could be seen showing the dulcian player Teresi how it works between two of the pieces.



Kristian Bezuidenhout

Sunday, June 18

Traditionally, recorder enthusiasts are treated to an all-recorder mid-day recital on Sunday afternoon at the end of BEMF week. As mentioned, this one had been jinxed: **Han Tol and Boreas Quartett Bremen** couldn't get visas in time. A substitute, **Stefan Temmingh**, was found who would stand in for Tol's various recorder commitments, including playing a concert with keyboardist **Kristian Bezuidenhout**. Temmingh was subsequently injured in a bicycle accident. On Tuesday, concertgoers received an e-mail from BEMF. Yet another substitute had been found to play with Bezuidenhout: **Kathryn Montoya**.

Some regular patrons at BEMF may recall that, at some Festival in the past when a change affecting a later concert was announced on stage, Bezuidenhout piped up, "I'll do it." The Festival took him up on his willingness this time, and also found another substitute among its BEMF forces in Montoya.

Those same regular patrons have heard Montoya play over the years with groups (like double-reed band Symphonie des Dragons), on fringe events (for instance, chamber music where her oboe acted as a foil to the recorder playing of Paul Leenhouts), or as an oboist doubling recorder in



Kathryn Montoya

the opera orchestra. The question some raised wasn't so much that she wouldn't play recorder well—it was more whether a refund option should have been offered to those who didn't think of her as a featured recorder solo artist of the same caliber as Tol, Temmingh or other past Sunday recitalists.

Despite having to put together a solo recorder concert on short notice, Montoya may have silenced doubters by tackling and conquering repertoire that a lot of recorderists try to play: three solo pieces scattered through the program by Jacob van Eyck (*Derde Doen Daphne d'over* and *Amarilli mia bella* on alto, *Wat zalmen op den Avon doen* on soprano); a Bach *Sonata in E major*, and a Corelli *Sonata in F major*.

In addition to flying fingers, her clear articulations (obviously also necessary on oboe) brought out melodies in passages with difficult 16th-note octave jumps.

There were times when the keyboard and the recorder weren't always well in sync—not surprising, given how little rehearsal time they could possibly have had. Montoya found out days beforehand that she was playing a solo recital on Sunday; in between, she spent some five hours a day playing in the BEMF opera orchestra! (Bezuidenhout was also rehearsing with violinist Rachel Podger for their Friday evening BEMF mainstage event.) The duo's sense of ensemble improved as the recital went along.

It may not have been quite the type of program that Tol or Temmingh would have offered (some tired of the French pieces Montoya played by Anne Danican Philidor and Jean-Marie Leclair). As a closing recorder event, however, it did exhibit a sense of "the show must go on" and a resilience, of both performers and Festival, that surely all could admire.

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20th biennial Boston Early Music
Festival & Exhibition, June 9–16, 2019!*