

Gotham Early Music Scene (GEMS) presents



Thursday, September 24, 2020 1:15 pm
Recorded at Hennepin Avenue United Methodist Church, Minneapolis Minnesota
Streamed to YouTube, Facebook, and gemsny.org

Joseph Jones and Friends

*Joseph Jones – baroque bassoon Charles Asch – baroque cello
Donald Livingston – harpsichord*

***Naturally Expressed in Music: the pioneering musical style of
J. E. Galliard (1687–1749)***

Sonatas for Bassoon published 1733

Sonata no. 1 in A minor

i. Cantabile ~ ii. Spiritoso e Staccato ~ iii. Largo e Staccato
iv. Hornpipe à l'Inglese ~ v. Vivace Selections

Sonata no. 2 in G Major

i. Andante ~ ii. Vivace ~ iii. Alla Siciliana Cantabile ~ iv. Spiritoso e Allegro Selections

Sonata no. 3 in F Major

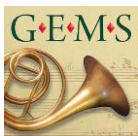
i. Largo ~ ii. Allegro ~ iii. Adagio ~ iv. Spiritoso

Sonata no. 6 in C Major

i. Larghetto ~ ii. Alla Breve ~ iii. Sarabande ~ iv. Menuet

Midtown Concerts are produced by Gotham Early Music Scene, Inc., and are made possible with support from St. Bartholomew's Church, The New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the Howard Gilman Foundation; and by generous donations from audience members.

Gotham Early Music Scene, 340 Riverside Drive, Suite 1A, New York, NY 10025 (212) 866-0468
Joanne Floyd, Midtown Concerts Manager Paul Arents, House Manager
Live-stream staff: Paul Ross, Dennis Cembalo, Adolfo Mena Cejas
Gene Murrow, Executive Director



About the Artists

Joseph Jones is a graduate of The Juilliard School where he studied historical bassoon and dulcian. His playing has been praised for its "warm singing tone" and "Jones proved he could easily break the four-minute mile without missing a note" (*Star Tribune*). Ensembles he has worked with include ACRONYM, Boston Early Music Festival, Early Music New York, American Bach Soloists, Bermuda Philharmonic, Lyra Baroque Orchestra, and Les Arts Florissants at their festival in Thiré, France. While at Juilliard, Joe was a Morse Teaching Artist Fellow. He is also an American Fellow of the English Concert and a past recipient of a McKnight Foundation "Next-Step" grant. This season he is excited to be working with Lyra Baroque to develop new educational materials introducing baroque music to elementary school students.

Charles Asch performs cello recitals, chamber music recitals, and with orchestral ensembles in the Twin Cities and throughout Minnesota. He performs on a German baroque cello from the early 1700s, and a modern cello by Gary Davis in New England, 1996. He received his Master of Music degree from Juilliard in 2011, where he studied with Richard Aaron and Fred Sherry. He recently completed his doctoral thesis at the University of Minnesota, where he studied with Tanya Remenikova.

Keyboardist **Donald Livingston** collaborates with musicians from across the musical spectrum. Founding director of the Twin Cities Early Music Festival and director of Ensemble Sprezzatura, he has performed with such ensembles as Bach Sinfonia (Washington DC), Musica Antigua (Panama City), La Donna Musicale (Boston), Lyra Baroque (St. Paul), Minnesota Orchestra, the St. Paul Chamber Orchestra and the Phoenix Symphony, as well as with soloists and collaborators Cléa Galhano, Anton Nel, Jacques Ogg, Elisabeth Wright, Joel Frederiksen, Ryland Angel, Jed Wentz, Barthold Kuijken, and Dame Emma Kirkby. He recently left positions as Lecturer of Organ and Harpsichord at the University of Texas Butler School of Music and organist at St. Martin's Lutheran Church to become organist at Hennepin Avenue United Methodist Church in Minneapolis.

About the Program



Johann Ernest Galliard (1687–1747) was himself a minor musical institution in the London music scene of the first half of the eighteenth century – one of many prominent immigrant musicians and composers working there. With Britain's growing international stature, London's booming population, and a growing merchant class it is little wonder that so many artists and craftsmen were emigrating there. A few years before Galliard arrived, a letter made its way from one German composer already working in London (Jakob Greber) to his colleague back in Germany (Johann Kusser) encouraging him to move to England and offering some advice for a musician relocating to this strange new land and its idiosyncratic music scene. Some of his more whimsical suggestions include: "Be proud but greet everyone politely, for the English like to be flattered", and "Praise the deceased Purcell to the skies and say there has never been the like of him", and "Because of their great impertinence, don't engage an

English servant."

Galliard had been raised in Germany; his father, however, a wigmaker working for the court in Celle, was from France. Born in 1687, the young Johann Galliard studied oboe and flute with court musicians in Celle as well as nearby Hanover, where the future George I of England, Georg Ludwig became elector in 1698. George's wife (and cousin), Sophia Dorothea, was from Celle. With these Anglo connections close by, perhaps it was natural that Galliard was recruited to England as an oboist for Queen Anne and Prince George of Denmark around 1705.

John Galliard, as he later called himself, appears to have loved his new home and especially its language. Beside playing some virtuoso oboe lines for Handel's Operas, Galliard soon became an advocate and pioneer of vocal settings in English, even translating Tosi's seminal vocal treatise from Italian. Alas, most of his early attempts at English song and opera achieved little success, but things changed in the 1720s when he partnered with the noted impresario John Rich. You might know Rich for *The Beggar's Opera*, or for building Covent Garden, but he was known to the public especially for his pantomimes. These pastiche evenings of serious and farcical elements were among the most popular entertainment of the time. They incorporated *Commedia dell'arte* characters (Rich himself often acting as Harlequin), dancing numbers, recitative and arias in the Italian operatic style, and always a heaping dose of spectacle: volcanos, earthquakes, real burning trees, etc. They were a serious money maker for Rich, and Galliard's music fueled several hit shows, some even running for decades after his death.

It was in 1733 during this pantomime phase of his career, at the height of his notoriety, that Galliard decided to publish his Six Sonatas for Bassoon and Continuo. Magnum opus? Maybe, but certainly they have all the charm and spirit of a man who knew how to write for a crowd. The operative words to describe them are wit and brevity, and it is no stretch to see the influence of his collaborator John Rich in their rhetorical flare, as well as the lyricism Galliard cultivated during his many years writing English vocal music. The Sonatas also display diverse international influences reflecting Galliard's own background and experience; from German counterpoint, to French (and English) dances, to the ornament-able Italian Sonata style that was so popular in England.

Having mostly forgotten the pantomimes of three centuries ago, in our modern day the name John Galliard is most often encountered by young bassoonists playing these Sonatas. But their relegation as relatively simple pieces misses some of their true character. First and foremost, Galliard was a performer, and his Sonatas were written as vehicles for florid improvisatory virtuosity – some of which we hope to recreate through our performance.

It seems that those who created art with Galliard may have valued his talents most so I will leave the final word on Galliard to his collaborator, author John Hughes. Praising Galliard's music to their Opera, *Calypso and Telemachus* he said, "I cannot conclude without acknowledging the pleasure I have had to find the words of this opera so naturally expressed in the music, that I believe the gentleman who has composed it has offered a much more prevailing argument than any I could urge to show that the English language is capable of the most agreeable graces of harmony".

NEXT WEEK: The Raritan Players
Sentiment and Sympathy: Music of
Anne-Louise Brillon de Jouy and Ignatius Sancho