

Gotham Early Music Scene (GEMS) presents



Thursday October 12, 2023 1:15 pm  
St Malachy's Church – The Actors' Chapel in New York City  
Live Streamed to [midtownconcerts.org](http://midtownconcerts.org) and [YouTube](https://www.youtube.com/)

## Brooklyn Baroque

### *Music from 18th-Century Paris*

*Melanie Williams ~ flute Theresa Salomon ~ violin*

*David Bakamjian ~ violoncello Rebecca Pechefsky ~ harpsichord*

**Sonata in D Major for Flute and Continuo, Op. 3, No. 6**

Michel Blavet (1700–1768)

Largo ~ Allegro ~ Andante affettuoso ~ Allegro

**“La Guignon” from Suite V in C minor for Harpsichord**

Jean-Baptiste Forqueray (1699–1782)

**Sonata in C minor for Violin and Continuo, Op. 1, No. 9**

Jean-Pierre Guignon (1702–1774)

Andante ~ Allegro ~ Allegro poco ~ Allegro Gratoso

*This concert is dedicated to the memory of Dr. Franklin Williams, flutist, educator,  
and grandfather of Melanie Williams.*

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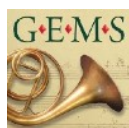
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Harpsichord provided by Rebecca Pechefsky John Thiessen, Executive Director



[www.gemsny.org](http://www.gemsny.org)

## ABOUT THE PROGRAM

In his autobiography, Georg Philipp Telemann recounts his visit to Paris and names the musicians who played his music. This concert will recreate his experience with pieces by the composer's colleagues Michel Blavet, Jean-Pierre Guignon, and Jean-Baptiste Forqueray.

## ABOUT THE ENSEMBLE AND ARTISTS

**Brooklyn Baroque** debuted in the fall of 2000, when cellist David Bakamjian joined the long-standing duo of Baroque flutist Andrew Bolotowsky and harpsichordist Rebecca Pechefsky. Remaining core members Rebecca and David now collaborate with the finest early music specialists in the New York area. For this program they are joined by flutist Melanie Williams and violinist Theresa Salomon.

Flutist **Melanie Williams** fell in love with the one-keyed Baroque flute as a sophomore at the Oberlin Conservatory of Music and followed early music to New York City. Recent performances include appearances with Upper Valley Baroque as soloist in Bach's *Orchestral Suite No. 2 in B Minor*, BWV 1067 with the Clarion Society at Temple Emanu-El, and with New York Baroque Incorporated as soloist in Bach's *Brandenburg Concerto No. 5*, BWV 1050 at BAM. A student of Sandra Miller, Melanie received her doctorate from The Juilliard School in 2020, where she is now on the faculty in the Pre-College and Extension Divisions as music theory instructor, and at Musart Music in Long Island as flute faculty.

A native of Germany, **Theresa Salomon**, violin, came to New York in 1993. The *Frankfurter Allgemeine Zeitung* has described her interpretations as "of the highest standard" and praised her "crystal-clear intonation" and "rhythmic precision." She has performed at Festival Présences (Paris) and Gulbenkian Festival (Lisbon), among other festivals, and plays both baroque and modern violin in New York with ensembles such as the Orchestra of St. Luke's, REBEL Baroque Orchestra, New York Collegium, SEM Ensemble, American Classical Orchestra, and Trinity Baroque Orchestra. She has recorded for the Vandenburg and Tzadik labels. Theresa is on the adjunct faculty of Montclair State University's John J. Cali School of Music, teaching historic performance practice and Baroque violin.

Violoncellist **David Bakamjian** performs regularly as a recitalist, chamber player, and recording artist. He has played at New York's premier concert halls, including Carnegie Hall, and has appeared on National Public Radio and WQXR. On Baroque violoncello, he performs with the American Classical Orchestra, Early Music New York, Concert Royal, and the Long Island Baroque Ensemble. He is the director of the Princeton Play Week chamber music workshops and of the Summer String-In, where he performs with the Simon String Quartet. David studied at Yale with Aldo Parisot, and at the State University of New York at Stony Brook with Timothy Eddy. His recordings with Brooklyn Baroque include a program of violoncello sonatas by Boismortier.

Well known in the New York area, **Rebecca Pechefsky**, harpsichord, has performed in venues as Carnegie Hall's Weill Recital Hall, Merkin Hall, and the historic 1765 Morris-Jumel Mansion, where she and Brooklyn Baroque appeared for many years in an annual series. She has also been heard in concerts across the country, and recent European engagements include recitals in Milan (Sforza Castle), Bologna, Genoa, Amsterdam, Berlin, Basel, Tallin (Estonian Harpsichord Festival), London (Handel House), and Paris (Les Concerts dans les Copeaux). Among her recordings for Quill Classics are the complete harpsichord music of François d'Agincour; *Bach and His Circle* (JPF Music Award, Best Classical Solo Album); Bach's *Well-Tempered Clavier*, Books 1 and 2; and *Johann Ludwig Krebs @ 300*. For more information, visit [rpechefsky.com](http://rpechefsky.com).

**NEXT WEEK: The Walton Waites**  
*L'Arte di Suonar*

## PROGRAM NOTES

In his autobiography, Telemann fondly recalls his trip to Paris: “My long-planned trip to Paris where I had already been invited several years ago by some of the virtuosi who lived there and had taken great pleasure in performing some of my printed music, finally took place around Michaelmas, 1737”. Telemann also mentions that, while in Paris, he got permission to print his six new quartets (one of which you will hear today), and that the “astonishing manner in which the quartets were played by Messrs. Blavet, transverse flute, Guignon, violinist, Forcroy his son on the viola da gamba, and Edouard, violoncellist, would deserve to be described here at length if only there were sufficient words available to do so.” Telemann does not say whether he himself joined this impressive ensemble as the harpsichordist, but we, of course, like to think that he did.

The identity of the violoncellist Edouard is not known, but the other three players made their mark on the Parisian concert scene and left us with several of their own compositions. Michel Blavet, a name primarily familiar to flutists today, was internationally acclaimed during his lifetime and known for his impeccable intonation and beauty of tone. He was Louis XV’s court flutist, also played with the Paris Opera, and was offered a position by Frederick the Great, which he turned down. Jean-Pierre Guignon (born Giovanni Pietro Ghignone in Turin, Italy) gave his first performance in Paris in 1725 and soon caught the attention of the queen and became a member of the royal chapel in 1733. His performances of his own concerti at the Concert Spirituel (one of the first series of public concerts), as well as those of Vivaldi, were highly praised. The “Forcroy his son” mentioned by Telemann as the gamba player was doubtless Jean-Baptiste Forqueray, son of the renowned Antoine Forqueray. As is well-documented, Antoine was a troubled person and an abusive father, as well as a virtuoso performer who played like “the devil”. Despite their difficult relationship, after his death Jean-Baptiste published his father’s pieces, providing the bass parts and figures and adding three pieces of his own. The musical portrayal of Guignon on today’s program comes from the harpsichord arrangements that Jean-Baptiste published in the same year as the viol pieces (1747), and it is thought that his wife Marie Rose Dubois, a noted harpsichordist of the day, assisted him with the arrangements. While Telemann certainly must have enjoyed hearing one of the preeminent gambists in Paris perform his quartets, it should be noted that during this period, French composers were also becoming increasingly enamored of the violoncello as a solo instrument, which is perhaps the reason Telemann’s quartet publication included two versions of the third solo instrument—one for gamba and one slightly altered for violoncello.

~ Rebecca Pechefsky