

NEC Preparatory School

Baroque Ensembles Concert

Aldo Abreu

Music Director, Baroque Ensembles

Sunday, May 7th, 2023

10:30 a.m.

NEC's Jordan Hall

PROGRAM

BAROQUE CHAMBER ORCHESTRA

Johann Sebastian Bach Canon super Fa Mi BWV 1078 (FABER)
(1685-1750)

Johann Sebastian Bach Brandenburg Concerto No. 3 BWV 1048
(1685-1750) *I. Allegro alla Breve*

Pause

PREPARATORY BAROQUE ENSEMBLE

Johann Sebastian Bach Canon Triplex a 6 vocum, BWV 1076
(1685-1750)

Johann Sebastian Bach Houdemann Canon, BWV 1074
(1685-1750)

Georg Phillip Telemann Concerto a 4 violini No. 2
(1781-1767) *I. Adagio - Allegro*

Pause

BAROQUE CHAMBER GROUP

Georg Phillip Telemann Trio Sonata in C major
(1781-1767) I. Tempo Giusto

Plamen Fung, *Recorder*
Maya Egan, *Harp*
Emil Grinberg, *Cello*
Aldo Abreu, *Harpsichord*

FRIDAY BAROQUE ENSEMBLE

Johann Sebastian Bach
(1685-1750)

Canon a 4 vocom: Perpetuus BWV 1073

George Frideric Handel
(1685-1759)

Harp Concerto Op. 4, No. 6
I. Andante Allegro

Sofia Graupera, *Harp soloist*
Brian Liu, *Harpsichord soloist*

STUDENT SOLO

Diego Ortiz
(1510-1570)

Recercada Quarta Sobre Tenores Italianos
(La Follia)

Aritro Chatterjee, *Viola*
Aldo Abreu, *Harpsichord*

This piece was studied in Baroque Improvisation class

BAROQUE CHAMBER ORCHESTRA

Johann Sebastian Bach
(1685-1750)

Brandenburg Concerto No. 4, BWV 1049
I. Allegro

Kyra Lee, *Violin soloist*
Aldo Abreu and Camilo Gutierrez, *Recorder soloists*

BAROQUE CHAMBER ENSEMBLE

George Frideric Handel
(1685-1759)

Trio Sonata in F major HWV 389
I. Larghetto
II. Allegro
III. Adagio
IV. Allegro
V. Allegro

Anna Geho, *Flute*
Samuel Geho, *Violin*

Eric Soeradinata, *Cello*
Aldo Abreu, *Harpsichord*

STUDENT SOLO

Anonymous

Two Tunes for the Bullfinch
from the *Bird Fancier's Delight*

Anna Geho, *Sopranino Recorder*

BAROQUE CHAMBER GROUP

Tarquino Merula
(1595-1665)

Canzona L' Ariberta
Canzona La Monteverde

Stella Leras, Kyra Lee, *Violins*
Aeon Peters, Gloria Miao, *Celli*
Aldo Abreu and Sonya Lyons, *Harpsichords*

STUDENT SOLO

Johann Joachim Quantz
(1697-1773)

Duo Op 2, No.1
I. Allegro

Camilo Gutiérrez, Aldo Abreu, *Recorders*

FRIDAY BAROQUE ORCHESTRA

Jean Philippe Rameau
(1733-1799)

Instrumental Music from the opera *Les Boreades*
I. Entree d' Abaris
II. Entracte Suite des Vents
III. Contredanse

Many thanks to Prep alumna Gretchen Herdrich for loaning her wind machine!

Many thanks to Plamen Fung for playing the French Horn!

NEC Baroque Chamber Orchestra

Aldo Abreu, Music Director

Violin

Stella Leras
Miguel Cano
Xixi Cui
Abbie Deng
Chloe Dye
Pauline Jeong
Kyra Lee
Michelle Yang

Cello

Madeline Lytton
Sonia Dijkstra
Emil Grinberg
Ella Luo
Gloria Miao
Julia Oh
Aeon Peters
Leah Smith

Viola

Nicholas Leras
Lea von Hilgers
Sonali Morrisey
Nathan Emans*

Double Bass

Colby Heimbürger*

Harpsichord

Sonya Lyons

*NEC College Ringer

NEC Preparatory Baroque Ensemble

Aldo Abreu, Music Director

Violin

Adrian Chalasani
Annika Chalasani
Milo Newbower
Sahaj Swaroop

Viola

Kinaan Shraytah

Cello

Benno Becker

Harpsichord

Aldo Abreu

NEC Friday Baroque Ensemble

Aldo Abreu, Music Director

Flute

Anna Geho
Michelle Sun
Katie Gu

Violins

Samuel Geho
Brendan Han
Kenry Mejia
Julianna Tong
Xiangning Yu

Cello

Eric Soeradinata
Levy Bergen-Bartel

Oboe

Matthew Chandra

Viola

Aritro Chatterjee
Samuel Lee

Harpsichord

Brian Liu

Harp

Sophia Graupera

NEC College Ringer*

Percussion

Doyeon Kim*

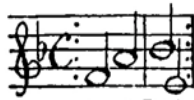
Aldo Abreu

Music Director, Preparatory Baroque Ensembles

Aldo Abreu has toured as a recorder soloist 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, Abreu has performed at the 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. On Dec 7th 2009 Abreu released his new CD Telemann: Twelve Fantasias and Other Works, in which he performs on Friedrich von Huene's collection of 18th century original recorders by the finest makers of that time. He has been featured at the Spoleto Festivals in the U.S. and Italy, the OK Mozart Festival, the Boston Early Music Festival, and by the Festival Music Society in Indianapolis, and has been a concerto soloist with orchestras throughout the US, including Solisti New York and the Handel and Haydn Society. Mr. Abreu is on the faculties of the New England Conservatory, Boston University, and was an orchestral conductor for El Sistema Somerville.



Fa Mi et Mi Fa est tota Musica



F A B E Repetatur

*Domine Possessor
Fidelis Amici Beatum Esse Recordar:
tibi haud ignotum: itaque
Bonae Artis Cultorem Habeas
verum amicum Tuum*

Lipsiae, d. 1 Martii 1749

Canon upon Fa Mi in 7 parts, at the distance of a full measure *

Fa Mi and Mi Fa are the whole of music

Sir Owner, You hardly fail to know that to remember a faithful friend means happiness; accordingly take the cultivator of the good art as your true friend.

Leipzig, March 1, 1749

* This canon, the last of Bach's occasional compositions preserved, is full of allusions and implications. The inscription contains acrostics for the names FABER and BACH. The capital letters I T stand, as Spitta points out, for *Isenaco-Thuringum* ("from Eisenach in Thuringia"). The name FABER is also expressed by the note-names F A B[b] E and the R of *repetatur* ("repeat"). In solmization, F and B \flat are called Fa; A and E, Mi. *Tempus* means, in the old terminology, a measure comprising two (or three) whole notes. That Faber was a Latinization of Schmid can hardly be doubted, but only conjectures can be made about the identity of the addressee. Perhaps Bach's publisher Balthasar Schmid was meant; perhaps a Johann Schmid in the town of Zella St. Blasii; or perhaps an unknown friend of Bach's Eisenach days.

The notation of this canon is reproduced from Marpurg's *Treatise on the Fugue*; the solution is given in the Appendix.

**Image from the publication "Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents."*

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Upcoming NEC Preparatory School Large Ensemble Events

Sunday, May 7th 2023

Junior Repertory and Youth Repertory Orchestras Concert
3:00 PM in Jordan Hall

Sunday, May 7th 2023

Chamber Music Intensive Performance Seminar Concert
7:30 PM in Jordan Hall

Saturday, May 13th 2023

String Training Orchestras, Preparatory String Orchestra 8:30
10:00 AM in Jordan Hall

Saturday, May 13th 2023

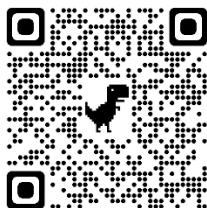
Preparatory Suzuki Ensembles
12:15 PM in Jordan Hall

Saturday, May 13th 2023

Preparatory String Orchestra 10:30 and String Repertory Orchestra
3:00 PM in Jordan Hall

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Food and drink are not allowed in the concert hall,
and photography and audio or video recording are prohibited.
Assistive listening devices are available for all Jordan Hall concerts;
contact the head usher or house manager on duty or inquire at the Coat Room.
Latecomers will be seated at the discretion of management.

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