

Pegasus Early Music and NYS Baroque
present

From a Hall of Mirrors

Leon Schelhase, harpsichord
Geoffrey Burgess, baroque oboe
April 16 and 18, 2021

Composers at the French court provided music not only for grand ceremony and opera but also private entertainment. Our program features music of a diversity of styles: from the character sketches of François Couperin's *pièces de clavecin*, Boismortier's playful gallantries, the compelling allure of Forqueray's musical gestures, to the bravura of Jean-Féry Rebel's virtuosic writing.

Sonata II in g minor, op. 91 (1741)
Oboe and harpsichord obbligato
Gayement
Gracieusement
Gayement

Joseph Bodin de Boismortier (1689–1755)

from the *Vingt-quatrième ordre*, of the *Pièces de clavecin* (1730)
and *Concert Royal* no. 3 (1722) (with oboe)

François Couperin (1688–1733)

Les vieux seigneurs (The old lords)
Les jeunes seigneurs (The young lords)
Courante (*Concert*)
Les brinborions (Trifles)
La Divine-Babiche ou Les amours badins (The Divine Babiche or Love Games)
Muzette (*Concert*)
L'Amphibie (The Amphibian)

from *Pièces de clavecin* (1747)

Antoine and Jean-Baptiste Forqueray (1672–1745)

La Régente (The Regent)
La Du Vaucel (A wealthy financier, 1672–1739)
La Morangis ou La Plissay (Jean Masson de Plissay, comte de Morangis)

Onzième Sonate, from *Recueil de douze sonates* (1712)
Oboe and harpsichord

Jean-Féry Rebel (1666–1747)

Harpsichord by William Dowd 1986 after French models; courtesy Curtis Institute of Music
Oboe by Jacqueline Sorel after an original by Johann Cornelius Sattler c. 1730.

A native of Cape Town, **Leon Schelhase** found Baroque music resonating with himself from an early age. Having been the first person in South Africa to receive a performance degree in harpsichord (University of Cape Town), he moved to the US in 2006 to undertake advanced musical studies at Boston University. Since then he has been in demand internationally as a soloist, ensemble player, and chamber musician.

Being an adventurous soul and loving to travel, Leon has been fortunate to experience the world through music. Having performed in Japan, Australia, Europe, South America, his native South Africa, and the United States, he has chosen the historic city of Philadelphia as his home, where he lives with his husband and charming cat. Some performances that have shaped his career as a sought-after collaborator and soloist include what critics described as an “epoch-making performance” of J.S. Bach’s *St Matthew Passion* in Japan and concerts with violinist Libby Wallfisch in London, UK. Leon’s dedicated approach to Baroque performance practice—specifically, the music of J.S. Bach—has led to various performances of the *Goldberg Variations* around the US and festival bookings in Europe, the most recent being the Festival Risonanze in Malborghetto, Italy. He also regularly collaborates with violinist Robert Mealy in recurring performances of Bach’s six violin sonatas.

As an ensemble player, Leon values the deep connection of intimate collaborations and enjoys his continued work with viol specialist, Sarah Cunnigham, mezzo-soprano Clara Osowski and, most importantly, the virtuoso wind ensemble Kleine Kammermusik. An advocate for historic keyboard performance, Leon is the founder and director of Ravensong Historic Keyboard Series, a Philadelphia-based concert series that presents world-renowned specialists of historic stringed keyboard instruments in uniquely curated spaces. Since 2012 he has been on faculty at the Curtis Institute of Music, where he has been integral to the design of instruction in historic performance practice.

Since his student days in Sydney Australia, **Geoffrey Burgess** has had a passion for all things to do with the oboe. Discovering the Baroque oboe, he has worked over the course of his career with leading early music ensembles in Australia, Europe, and the US. His contributions to the history, repertoire, construction, performance, and culture of the oboe can be found in the *New Grove Dictionary*, and *MGG*, while *The Oboe* (Yale UP, 2004), co-authored with Bruce Haynes, is acknowledged as the standard reference work on the subject. His recent publications include *Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World* (Indiana UP, 2015), a revisionist performance-practice manual entitled *The Pathetick Musician: Moving an Audience in the Age of Eloquence* (Oxford UP, 2016), and he is currently writing a historical novel on the life of Bach’s oboist with the provisional title *The Thorn of the Honey Locust*. Currently principal oboe with the Washington Bach Consort, Geoffrey teaches at the Eastman School of Music, and lives in Philadelphia with his harpsichordist husband Leon Schelhase.

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