

—Slug:.....COMM-0837.arts.BMAC\_ensemble  
—Contributor.....Annie Landenberger  
—Contributor email.....verbatim@gmail.com  
—For section.....The Arts  
—Format.....News - byline and dateline  
—Dateline.....Brattleboro  
—Article Number:.....42459

**Notes from editor (not for publication):**

Good piece, Annie. A couple of things: So much of our music content (in general, not picking on you!) gets bogged down in names, pedigrees, and bona fides. I think a lot of serious musicians are habituated to think and write that way, and I sometimes wonder if we just pass that through our writing into the pages of the paper. So I trimmed that back a little bit and let some of the sunlight through. I did a little work on the lede, which offloads some of the identification to the next paragraph or two in a way that feels a little less heavy.

HEADLINE ELEMENTS:

####BEGIN HED####

1 Music from a time before technology

####END HED####

####BEGIN SUBHED####

2 Ensemble Amphion Baroque will perform at BMAC on

3 Oct. 25

####END SUBHED####

4 TEXT BODY:

####BEGIN TEXT####

5 For Baroque music, the Wolf Kahn & Emily Mason

6 Gallery — the main gallery of the Brattleboro Museum and Art

7 Center (BMAC) — fits the bill for Jesse Lepkoff.

8           “The acoustics are perfect for the delicate and subtle  
9 sound of these 18th-century instruments,” the director of  
10 Ensemble Amphion Baroque says. “They allow the nuance and  
11 the resonance of the music to just soar.”

12           Lepkoff, of Marlboro, will bring his ensemble to that  
13 venue for the second year in a row on Saturday, Oct. 25.

14           He adds that the gallery is “very baroque, in a way, with  
15 its open space and the stone walls and floors. I like the feel of the  
16 place. I like the setup. There’s a natural little stage. And they put  
17 up a wooden platform to extend it a bit.”

18           Being surrounded by art in such an “airy space” adds to  
19 the experience, he said.

20           Saturday’s concert,  
21 “Grace and Grandeur: Masterpieces of French and German  
22 Chamber Music,” features Baroque flutes and recorders, Baroque  
23 oboe, viola da gamba, and harpsichord,

24           The Germans “were very into contrapuntal music,” he  
25 says. “The strictness of a fugue with the many voices  
26 interconnecting had a certain austerity to it. Not that it can’t be  
27 passionate as well.”

28           German music combined elements of French music and  
29 Italian music into what the musicians there called “the mixed  
30 style.”

31           “The best of both worlds is what the Germans took pride  
32 in,” Lepkoff explains.

33           Reflecting on the appeal of the program’s music, Lepkoff  
34 says that “it’s from a time before technology; it reflects the natural  
35 world” as well the society that spawned it.

36           “The world was a very different place. You know, there’s  
37 a courtliness to a lot of the music, because a lot was associated  
38 with royalty: That’s where Baroque music was supported. The best  
39 musicians were employed by the court and the church.”

40           While the music depicts beauty, there was beauty in the  
41 period’s architecture, too, and in the court and in the natural  
42 world. “All that was more prevalent,” he says.

43           It's the natural world that draws Lepkoff: "When I think of  
44 what's being reflected in the music, my mind goes to nature," he  
45 says.

46           "And, of course, there's the emotional element. Baroque  
47 music was much more concerned with the emotions than what  
48 came before," Lepkoff adds.

49           The German part of the program offers "a representation  
50 of a later style of Baroque music — Rococo or the Gallant style"  
51 from "the court of Frederick the Great in Berlin, which became  
52 one of the main centers for 18th-century music," he says.

53           Such music is in the *Empfindsamer Stil* (Sensitive Style),  
54 in which such emotions were manifest in sudden contrasts in a  
55 piece's mood, Lepkoff says.

56           "It was a whole other school of playing: It was pre-  
57 classical, and it anticipated what came next with Haydn and  
58 Mozart," he adds.

59           *Empfindsamer Stil* is represented in the program's  
60 Quartet No. 10 in G major by Johann Gottlieb Janitsch (1708–  
61 1762).

62           Also on the program is *Quatuor in D minor, Tafelmusik II*  
63 by Georg Philipp Telemann (1681-1767). Telemann, who Lepkoff  
64 describes as "one of the most cosmopolitan of composers," drew  
65 not only from French, Italian, and German, but also from music  
66 of Poland, where the Magdeburg-born composer and multi-  
67 instrumentalist had travelled.

68           In 17th-century France, the main composer, says Lepkoff,  
69 was Jean-Baptiste Lully.

70           "That was a very French style," he says. It had its own  
71 thing going on. But when the French heard the works of Italian  
72 composer Arcangelo Corelli — the most famous of his pieces  
73 came out right at the dawn of the 18th century — it created a stir  
74 all over Europe."

75           Corelli, in turn, influenced French composer François  
76 Couperin (1668-1733), whose collection of pieces, *Les Nations*,

77 was composed as a representation of leading nations of the time.  
78 “La Françaises,” from that collection, will be heard Saturday.  
79 “I designed the program to have different colors, using  
80 the different players that play different instruments. So we mixed  
81 and matched,” Lepkoff explains, “and came up with a lot of  
82 variety.”

83 Other composers of music in the performance are Marin  
84 Marais (1656–1728), François Dieupart (1676–1751), Jean-  
85 Philippe Rameau (1683–1764), Joseph Bodin De Boismortier  
86 (1689–1755), Louis-Antoine Dornel (1680–1757), and Joseph-  
87 Nicolas-Pancrease Royer (1703–1755).

88 “There are four major quartets and, in between, are other  
89 smaller combinations of things,” Lepkoff says.

## 90 Old friends

91 Lepkoff, known locally for his Thrush Hill Stage music  
92 series and for his bossa nova and blues work, has deep roots and  
93 expertise in Medieval, Renaissance, and Baroque music.

94 A prolific player of Baroque flute and recorder, Lepkoff  
95 “received his graduate education at the Royal Conservatory in the  
96 Netherlands with Baroque flutist Wilbert Hazelzet, according to  
97 background materials for the event.

98 In addition to appearing at major festivals around the  
99 world, he performs and records regularly with the Boston  
100 Camerata and, since 1984, has toured with them in 14 countries.  
101 Lepkoff has recorded for American and European radio and  
102 record labels.

103 Lepkoff will be joined by Marina Minkin, harpsichord;  
104 Carol Lewis, viola da gamba; Na’ama Lion, Baroque flute; and  
105 Owen Watkins, Baroque oboe and recorder.

106 Among them they’ve played solo and with Medieval,  
107 Renaissance, and Baroque music ensembles from Boston to  
108 Jerusalem. They hold doctorates and other advanced degrees and  
109 teaching positions at prestigious institutions such as Longy School  
110 of Music and the New England Conservatory. They’ve toured

111 nationally and internationally and recorded with a host of  
112 ensembles (Hespèrion, Boston Camerata, Ensemble Chaconne,  
113 and Capriccio Stravagante, the Handel and Haydn Society,  
114 Mediterranean Baroque Quartet, among many others), and for a  
115 range of labels from Deutsche Harmonia to New World Records.

116 These are old friends of Lepkoff's.

117 "I met Na'ama, for instance, in Europe at conservatory,  
118 and we played there together 35 years ago," he says. "We  
119 recently got back together because she'd moved to Boston: We  
120 were always saying, 'Hey, we have to play together,' and it finally  
121 happened this year."

122 He met Minkin through Lion. "They're both from Israel,"  
123 he says. "And Owen, I knew from Camerata — ages ago, you  
124 know, in '93 or something. And Carol I met before I was in  
125 Camerata through a friend at conservatory; she had been studying  
126 in [Switzerland], and came back."

127 The program that will be presented Saturday was first  
128 heard in July at Pikes Falls Chamber Music Festival in Jamaica.  
129 This will be its second performance.

130 "Aficionados of Baroque music are all around," Lepkoff  
131 observes. "I hope that people who appreciate this music will see  
132 this as a unique opportunity to hear Baroque music on original  
133 instruments in a space that really works for the instruments and  
134 for the pieces."

####END TEXT####

BIO/COATTAIL:

####BEGIN BIO/COATTAIL####

135 Ensemble Amphion Baroque performs Saturday, Oct. 25,  
136 at 7 p.m. at BMAC, 19 Vernon St., Brattleboro. Tickets are \$25  
137 through [brattleboromuseum.org](http://brattleboromuseum.org) and Eventbrite at  
138 [eventbrite.com/e/ensemble-amphion-baroque-grace-and-  
139 grandeur-tickets-1441819995419?aff=oddtcreator](http://eventbrite.com/e/ensemble-amphion-baroque-grace-and-grandeur-tickets-1441819995419?aff=oddtcreator). For more  
140 information, call 802-579-5943.

####END BIO/COATTAIL####

LAST ISSUE IN WHICH THIS FILE CAN BE RUN:

####BEGIN MAXISSUE####

141 0

####END MAXISSUE####

LINKS:

####BEGIN LINKS####

142 0

####END LINKS####

VIDEO:

####BEGIN VIDEO####

143

####END VIDEO####

LOGLINE (SOCIAL MEDIA):

####BEGIN LOGLINE####

144 On Saturday, Oct. 25, Jesse Lepkoff and Ensemble  
145 Amphion Baroque will perform "Grace and Grandeur:  
146 Masterpieces of French and German Chamber Music" at the  
147 Brattleboro Museum and Art Center (Wolf Kahn & Emily Mason  
148 Gallery) in Brattleboro, featuring Baroque instruments and works  
149 by Couperin and Telemann to attract Baroque music enthusiasts.

####END LOGLINE####