The Boston Premiere Ensemble believes in promoting the unusual. On Sat-
unday, at Church of the Advent, the Boston, music of Graupner will be pratt-er-
ged against that of Telemann and Bach. Now whom, you might ask, is Graupner? Wolf, in 1721 there were six applicants for the post of Kantor of the Leipzig
Thomaskirche, and they included Bach, Telemann and Christoph Graupner.
Telemann was the preferred candidate, but other obligations prevented him
from taking up the post. It then fell to a choice between the two remaining
finalists, Bach and Graupner. The wise judges heard works of both composers
and decided they liked Graupner better. But Graupner withdrew and the two city
fathers were forced to settle for Bach. The Premiere Ensemble will give you
the chance of deciding whether you prefer Graupner to Bach. Call 782-5826 for information.
Jonathan Richmond

The Boston Museum Trio followed with Rameau’s Premier Concert in C from
“Pieces de clavecin en concerts.” Daniel Stepner—who had experienced uncharac-
teristic difficulties in the concertos—established a fine melodic line in the second
movement, “La Livre,” but it was in the third movement, “Le Vezzino,” that the
most brilliant dynamics were achieved. Gliobios weave intricate patterns on
harpsichord in an energetic performance, the clarity of which served to spotlight
every detail and which, in conformity with gamba and violins, brought on the catch-
up humor with which the piece ends.

Anne Briggs played many charming pas-
sages on flauto traverso in Telemann’s So-
net G minor. C.F. Abel, two violins da gamba
and basso continuo. The continuo, in this
piece, though, was not always as full as it
might have been. Amends were quickly
made, however, in Vivaldi’s Concerto in C,
oboe and flute floating on a rich texture of
supporting strings. The flute solo at the opening movement was especially pleasing,
while the vibrant mood of the closing al-
legro was also brought the piece to trium-
phant finale.

The concert ended with Muffat’s Sonata No. 5 in G. Audios violinist Linda Quan
and Boston Trio violinist Daniel Stepner
played the four movements of Muffat’s son-
at with great expressiveness and energy.
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