



## THE PRIMARY SOURCES

introduce

"The Empfindsamer Salon"

With Works of

CPE Bach  
WF Bach  
JCF Bach  
J Haydn

The Primary Sources are:

Kristen Huebner, Flute  
Sam Kennedy, Violin & Viola  
Eva Lymenstull, Cello  
Lucie de Saint Vincent, Fortepiano

## THE EMPFINDSAMER SALON...

*The Primary Sources* seek to draw a link between the canon of classical repertoire so well-known to our modern ears and the lesser known works of their contemporaries. This particular program will explore the true, intimate meaning of the 'chamber' music setting. A new sentimentalism can be heard at work, stirring emotions rarely experienced in the baroque landscape.

Each work on this program serves as an example of a changing style throughout the 18<sup>th</sup> century. The depth of the human experience was a great source of inspiration for the artist, whether they were a composer, writer or painter. We see a conscious deviation from standard, baroque norms in terms of musical composition. When one listens it's almost as if the soul is being poured onto the stage, with a real raw and vibrant sense of immediacy, urgency and nervous abandon. The unpredictability of the form, the deep emotional content and the ever-increasing number of musical surprises in these works are what bind them together into a style we can dub *Empfindsamkeit*. A term used frequently during the 18<sup>th</sup> century to describe physiological sensations of nervous emotional (dis)content, *Empfindsamer* individuals were rather "taken away" with their experience of the world. In relation to music the works of the Bach sons as well as Haydn, Mozart and others were influenced by this change in aesthetic. It's our job as those on stage to introduce to you this chaotic emotional landscape, all the while not giving away the surprises too soon!

For *The Primary Sources*, it's all about bridging the gap in a repertoire so often beheld as aloof and incomprehensible. In this modern age it's even more important to shed a human light on the music of the past, question its significance and fight for its preservation.

## PROGRAM

Carl Philipp Emanuel Bach (1714-1788)	Quartet in G Major (1788) Allegretto Adagio Presto
Wilhelm Friedemann Bach (1710-1784)	Fantasia for Piano Solo in A minor (1763)
Johann Christoph Friedrich Bach	Sonata in D minor (1777) Allegretto non troppo Andante Allegro
Pause	
Joseph Haydn	Trio in F Major, Hob. XV: 17 (1790) Allegro Finale (Tempo di Menuetto)
Carl Philipp Emanuel Bach (1714-1788)	Quartet in A Minor (1788) Andantino Largo e sostenuto Allegro assai



Originally from the United States, **Kristen Huebner** now bases her musical life in the Netherlands and Europe. An avid specialist of the baroque flute, Kristen holds both Bachelors and Masters Diplomas from the Utrecht Conservatory (BM) and The Royal Conservatory of The Hague (MM), where she studied with Wilbert Hazelzet & Kate Clark. She has toured Europe with the *Amsterdam Baroque Orchestra* under the direction of Ton Koopman and has collaborated alongside members of the *Orchestra of the Eighteenth Century* with Frans Brüggen.

Her upcoming 2015 season includes a recording and concert tour of Italy, Austria & France with Johannes Pramsohler's *Ensemble Diderot*, appearances with *Musica Amphion* in the Netherlands, and a chamber music collaborative tour between New York City and The Hague with *Damask Ensemble* (NL) and *New Vintage Baroque* (USA). Kristen's research on *Empfindsamkeit* in the chamber music of Carl Philipp Emanuel Bach has recently been adapted into an article for the online journal *Music & Practice*, set to be published in the Spring of 2015.



French pianist **Lucie de Saint Vincent** has enjoyed a bustling start to her career specializing in historical fortepiano performance practice. She is the recipient of the Premier Prix Musical 2013 of The Royaumont Foundation and the Swiss Ambassador to France. She completed her modern piano studies first in the conservatory in her hometown of Perpignan and later in Paris under Françoise Thinat and Denis Pascal. The pursuit of her Masters degree brought Lucie to the Netherlands in 2004 where she studied with Paolo Giacometti at the Utrecht Conservatory. Before her completion of the degree with Honors in 2008, Lucie was given the opportunity to spend one year studying at the Liszt Academy in Budapest with Professor Lantos. Having always been attracted to the authentic performance approach, Lucie decided to explore deeper in this field and began studying fortepiano with Bart van Dort at The Royal Conservatory in The Hague, where she earned both Bachelors and Masters Diplomas in 2010 and 2012 respectively.

Since 2007 Lucie participates regularly at the professional trainings of L'Abbaye de Royaumont in France which brought her to work with Pierre Goy, Aline Zylberajch and Menno van Delft. These sessions inspired her to discover and perform unknown French classical repertoire, which she now fervently tries to bring to light in her performances. Lucie de Saint Vincent gives regular concerts in Europe as a soloist, chamber musician, and as an accompanist on piano, fortepiano, harpsichord and clavichord. Her performances have included regular recitals as part of the Utrecht Festival Oude Muziek (Fringe), Vredenburg Utrecht, the Dordrecht Bach Festival, Les Invalides in Paris, Le Musée d'Art et d'Histoire de Geneva, L'Abbaye de Royaumont (Fr) and in the Bethanian Klooster in Amsterdam.



**Sam Kennedy** is a graduate of Cambridge University and the Royal Northern College of Music in Manchester where he studied viola with Ásdís Valdimarsdóttir and Annette Isserlis. After graduating, Sam was invited to be principal viola with the European Union Baroque Orchestra 2010 with

whom he toured throughout Europe with Lars Ulrik Mortensen, Ton Koopman and Christina Pluhar.

A founding member of the Borromini Quartet, Sam has appeared as a finalist at the York Early Music Festival Young Artists Competition 2011 and at Brighton Early Music Festival as well as recitals in the UK and France. With the generous support and tutelage of James Boyd of the London Haydn Quartet, Elise Becket-Smith and a passion for little known Classical period string quartets, they recorded a CD of previously unrecorded Boccherini quartets.

A versatile violinist and violist Sam plays with the comedy-cabaret string quartet Graffiti Classics with whom he has toured the globe on land and sea. He has also had the pleasure of performing, recording and touring with artists such as Elbow, Lana Del Rey, and Belle and Sebastian.

Since 2014 Sam has been studying baroque violin with Kati Debrezeni and Walter Reiter at the Royal Conservatory of The Hague.



A native of Interlochen, Michigan, American cellist **Eva Lymenstull**'s diverse musical interests range from baroque and classical performance practice to jazz and free improvisation. After attending the Interlochen Arts Academy, she went on to graduate with highest honors from the University of Michigan, where she was a student of Richard Aaron. She received a Masters degree from Rice University under the tutelage of Desmond Hoebig. Most recently in 2014, she earned her Masters degree in baroque cello and early music at the

Royal Conservatory of The Hague as a student of Jaap ter Linden. As a modern soloist she has appeared with the Traverse Symphony and Youth Symphony Orchestras, and has given recitals in the U.S. and Europe. More recently, she has performed as a baroque cellist with Holland Baroque Society, Les Vents Atlantiques and Mercury Baroque and was selected to perform with various ensembles at the 2013 Utrecht Early Music Fringe Festival. Ms. Lymenstull has done research into chordal continuo realization practices on the cello, and has received several prestigious grants, including the Lovett, Theodore Presser and Wagoner Foundation awards, to pursue this and other studies in historical performance.