**PASSERELLE : SARA**

Friday, June 24, 2022 - 4:00 p.m. _____

**Autour de la flûte**
Mika Putterman, recorder
Gili Loftus, pianoforte

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**PROGRAM**
**Felix Mendelssohn (1809-1847)**
Violin Sonata F minor Op. 4 (Arr. for flute)
Adagio - Poco Adagio - Allegro agitato

**Johann Sebastian Bach (1685 – 1750)**
Prelude in C-sharp Major (BWV 848) from *The Well-Tempered clavier*

**Johann Sebastian Bach**
Sonata E minor (BWV 1034)
Adagio ma non tanto - Allegro - Andante - Allegro

**Felix Mendelssohn**
*Lieder Ohne Worte* (*Song Without Words/Romance sans paroles*) Op. 62 No. 28 G minor

**Johann Sebastian Bach (attr. Carl Philipp Emanuel Bach)**
Sonata E-flat Major (BWV 1031)
*Siciliano*

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**PROGRAMME NOTE**

Sarah Levy (1761–1854) was a *salonnière* and keyboardist who hosted frequent gatherings of Berlin's intellectuals, where music played a central role – a rare position of influence for a Jewish woman to hold at the time. Levy had a strong connection to the Bach family; she had studied harpsichord with Johann Sebastian Bach's eldest son, Wilhem Fridemann, and commissioned works from his other son Carl Philip Emmanuel. Levy often performed works by Johann Sebastian, who was little known in the early 1800s. Levy was the great-aunt of Felix Mendelssohn (1809–1847), and her connection to the Bach family would prove vital to both her grandnephew and to Bach's legacy. Levy gifted a score of the (then) 100-year- old *Matthäus-Passion* (BWV 244) to her dear Felix, and his famously well-received 1829 production is now credited with the "Bach Revival."

When 19th-century musicians performed Baroque music, they paid little interest to what performance practice norms of the Baroque period might have been and instead used the expressive devices of their day (tempo modification, rubato, and portamento). While they respected works by living composers, it was fair game to "modernize" and alter "Old Bach." Composer intention, one of the pillars of today's historically informed performance movement, was disregarded, and numerous 19th-century musicians freely adapted and edited Bach's works, as evidenced by 19th-century editions of his violin partitas and cello suites. Mendelssohn's own keyboard accompaniment to Bach's *Chaconne* (BWV 1004) demonstrates how continuo might have been realized during this period – elaborate accompaniment with dense and often harmonically surprising chords.

Felix Mendelssohn

Mendelssohn's haunting *Sonata in F minor*, Op. 4 (1823), originally for violin, was transcribed by many during the 19th century with versions for various instruments including one for the flute. The transcription presented in this recording is my own. J.S. Bach's *Sonata in E Minor*, BWV 1034, is one of his most known works for flute, and the bass is figured, meaning the bass line is written out and the keyboardist improvises the right hand. The elegant obligato *Sonata in G minor*, BWV 1020, is now attributed to Carl Philip Emmanuel. The famous "Siciliano" from the *Sonata in E-flat Major*, BWV 1031, has also been attributed to Carl Philip Emmanuel, although neither have a definitive attribution.

Today, Bach is frequently played on 18th-century instruments with a historically informed performance practice, but in guessing how the Romantics would have played this same repertoire, we enter largely unexplored territory. This concert imagines what it might have sounded like when Levy and her flutist husband, Samuel, performed during one of her salons.

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*Soirée dans un salon berlinois*, aquarelle de Julius Schoppe, 1826

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**Mika Putterman**

Known for her beautiful sound and expressive playing, flautist Mika Putterman loves sharing her passion for research and historical knowledge while performing. She is the founder and artistic director of *Autour de la flûte*, a concert series and ensemble featuring flutes from the Renaissance to Romantic eras. Mika performs with groups such as Orchestre baroque Arion, Discantvs, Les Idées Heureuses, Ensemble Caprice, Les Boréades, Pacific Baroque Orchestra, Notturna, and Les Voix Humaines, among others. She has had the privilege of working with various conductors and artists such as Cecilia Bernardini, Lorenzo Coppola, Paul Dombrecht, Barthold Kuijken, Bernard Labadie, Dominque Labelle, Suzie Leblanc, Jeanne Lamon, Kent Nagano, Susie Napper, Hervé Niquet, Jaap Ter Linden, and Jan de Winne. Mika has recorded many concerts for both the CBC and Radio-Canada and as a soloist with labels Analekta, ATMA Classique, Outhere, and early-music.com (Juno nominated). Her solo recordings include two world premieres on period instruments with Australian fortepianist Erin Helyard (Beethoven's folk songs and Kuhlau Sonatas). Her newest recording is "Bach at the Mendelssohn's"

with American keyboardist Jory Vinikour, also on Analekta. Mika teaches historical flute at McGill University's Schulich School of Music.

**Gili Loftus**

Award winning keyboardist, Gili Loftus 'three-fold expertise on the fortepiano, modern piano and harpsichord lend her playing a character that is unique to her, and which has opened up new and exciting paths for artistic and historical exploration which Gili has been invited to share through her performances and lectures on both sides of the Atlantic.

Gili has been published in Keyboard Perspectives, her work featured in *The New York Times*, and in May 2019, she was invited to present a recital on Clara Schumann's original 1827 André Stein fortepiano (no. 513), housed at the Robert-Schumann-Haus in Zwickau, Germany.

In growing demand as a solo and collaborative artist, Gili is invited to play with period-instrument ensembles both internationally and in her adopted city of Montreal, and is especially happy when she is called home to play concerts in her native Israel. Most recently, Gili has been busy with the creation of *Ida's Salon Online*, a new series of bite-size online concerts on period instruments exploring different facets of Jewish art, life and culture in the diaspora. Gili's studies and artistic endeavours over the years have been generously supported by the *Canada-Israel Cultural Foundation*, the *Canada Council for the Arts*, as well as *Fonds AIDA*, le *Conseil des arts et des lettres du Québec* and the *Social Sciences and Humanities Research Council of Canada*.

Gili's recordings can be heard under the Backlash Music (Berlin) and Leaf Music.