



EARLY SPRING BENEFIT

Sunday, March 14, 2010

Brooklyn, NY

PROGRAM

Kenneth Hamrick – Harpsichord

Judith Pearce - Flute

Sonata in A major (1764)
for flute and harpsichord

W. A. Mozart
1756 – 1791

Harpsichord solos

W.A. Mozart
Jean-Baptist Forqueray

Adagio from Concerto in C major
for piccolo and continuo

Antonio Vivaldi
1678 – 1741

Two Fantasias in A minor & E major
for solo flute

Georg Philipp Telemann
1681 – 1767

Sonata in G major, Wq. 133
"Hamburger"

Carl Philipp Emanuel Bach
1714 - 1788

THE MUSICIANS

Conductor, keyboard soloist and musicologist **Kenneth Hamrick** has been a featured player and received top prizes at major festivals and competitions in the United States and Europe, including the Festival Van Vlaanderen - Brugge, the American Guild of Organists, the Bach International Harpsichord Prize in Leipzig, Dublin International Organ and Choral Festival, among others. He has performed, toured and recorded with soloists and ensembles from the New York Philharmonic and the Metropolitan Opera, and is the director of the Baroque Opera Institute. With The American Virtuosi, his orchestra of period instrument specialists, he has collaborated with Millennial Arts Productions on a series of staged productions of baroque opera, oratorio, and other musical works for the theater.

Mr. Hamrick's critically acclaimed performances and recordings include innovative new stagings of 17th and 18th century operas by Lully, Elizabeth Jacquet de La Guerre, Rameau, Monteverdi, Cavalli, Handel and Pergolesi. His writings about music in society have been published in program annotations, recordings, and music and humanities journals, and he wrote a series of articles on interpretation to accompany new recordings for the Virtuosi label of Chopin, Clementi and Field on period pianos.

Mr. Hamrick holds a doctorate in music from the Eastman School of Music and has received two European Study Fellowships from the National Endowment for the Arts and Humanities for work in the field of historical performance. He served on the faculties of Hobart and William Smith Colleges, and has been a visiting lecturer and performer at Bard College Graduate Center, the Metropolitan Museum of Art, the Museum of Modern Art-New York, the Museum of Fine Arts-Boston, and the Bray Renaissance and Baroque Gallery at the Flint Institute. He was also a resident scholar of the Hilt collection of 18th century French Decorative Arts at the Birmingham Museum, The French Institute/Alliance Francaise, and MUSICORA-Paris.

WCM'S founding artistic director, **Judith Pearce** is a flutist and chamber musician of distinction, with a career that has taken her around the world and a copious discography. Her work encompasses collaborations with some of this era's most notable and colorful musicians, from Simon Rattle and Peter Maxwell Davies, to Kathleen Battle and Cleo Laine, and she counts her early membership of the Nash Ensemble, Fires of London and London Sinfonietta, three of England's most influential ensembles, as crucial to her development. Settling in New York in 1985, Ms. Pearce has not only enjoyed new collaborations with various ensembles such as the Coyote Consort and the Chamber Music Society of Lincoln Center, but also the opportunity to start her own. She teaches flute at Princeton University, and has collaborated on several books for young flute players.