



ANDREAS BÖHLEN PLAYS

# SAMMARTINI'S SONATAS

for Recorder & Basso Continuo

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TO BE RELEASED  
SEPTEMBER 2019

# ON THE TRACKS OF GIUSEPPE SAMMARTINI

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## SEVEN RECORDER SONATAS FROM THE "PARMA MANUSCRIPT"

Sammartini himself describes these sonatas, which are challenging from the ornamental point of view, as highly virtuosic pieces for "the professional player" in the style of London in the 1730s.

What is so special about this recording? A good half of these sonatas will be released on CD for the very first time. The musicians encounter the virtuosic pieces of the Milanese composer with a mixture of complex prepared and spontaneously invented ornaments, thus honouring Sammartini's work to the full.

The sonatas are also highly interesting for the continuo. The harpsichordist Michael Hell succeeded in solving some seemingly unsolvable riddles by composing obbligato parts himself, which perfectly complement but also challenge the many sometimes gallant, sometimes expansive dramatic ornaments of the upper voice. In summer 2019 the ensemble will release another album with Sammartini's sonatas from the "Sibley Manuscript".

# THE COMPOSER

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## GIUSEPPE SAMMARTINI

Not to be confused with his more famous brother Giovanni Battista ("Milanese Sammartini"). Their father was the French oboist Alexis Saint-Martin. After working as an oboist in the orchestra of the Milan Regio Ducal Teatro, Giuseppe moved to London around 1728, which is why he was later referred to as the "Londoner" Sammartini.

Under Georg Friedrich Händel he played in London's King's Theatre and made a name for himself there as an excellent oboe virtuoso. Charles Burney called him "celebrated" and praised his music as "full of science, originality and fire".

His compositions were not very successful at first. But after his death he was very popular and was played in the Concerts of Ancient Music until the 19th century.

Sammartini was adept at counterpoint, with an excellent sense of harmony and a tendency towards chromaticism, as well as good at inventing melodies. The broad lyricism of his slow movements and minuets show Handel's influence.



A portrait of a man with short, dark hair, wearing a dark suit jacket over a light-colored shirt. The image is semi-transparent and serves as a background for the text.

# THE SOLOIST

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## ANDREAS BÖHLEN

Böhlen (\*1983) studied recorder with Ulrike Petritzki, Günther Höller, Dorothee Oberlinger, Walter van Hauwe and Paul Leenhouts. He then studied jazz saxophone with Jasper Blom, Ferdinand Povel, Dick Oatts and Domenic Landolf. After studying musicology in Bologna, he specialized in historical improvisation at the Schola Cantorum Basiliensis.

In 2003 he founded Theatrum Affectuum, the first chamber music group in the field of early music, with which he released several albums. The Satyr's Band was formed in a different line-up, juxtaposing compositions from the 17th century with his own works, while the Andreas Böhlen Band (debut album 2012) and the group Crank were active in the field of jazz. In the trio Airborne he interprets New Music.

Since 2017 Andreas Böhlen has been teaching recorder at the Zurich University of the Arts. He also curates the Festival "Spiegelungen Alte Musik/Jazz" at the Basel jazz club "Bird's Eye".



A photograph of four men standing in a row against a textured stone wall. The image is overlaid with a semi-transparent blue filter. From left to right: the first man is bald with glasses and a beard, wearing a black leather jacket over a white shirt and black pants; the second man has short brown hair and is smiling, wearing a dark suit jacket over a dark sweater and white shirt; the third man has grey hair, glasses, and a beard, wearing a dark sweater over a collared shirt and dark pants; the fourth man has dark hair and a beard, wearing a dark button-down shirt and light-colored trousers with his arms crossed.

# **BASSO CONTINUO**

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**MICHAEL HELL, HARPSICHORD  
DANIEL ROSIN, CELLO  
PIETRO PROSSER, LUTE**

