

Divertissements en hiver
Bennington Baroque

Emily Hale, baroque violin
Mathieu Langlois, baroque flute
André Laurent O'Neil, viola da gamba
Sandra Mangsen, harpsichord

St. Peter's Episcopal Church
Bennington, Vermont

4:00 PM
21 February, 2016

Pièces en fa majeur

Prélude
Allemande
Courante
Courante
Sarabande
Bransle de Basque
Tombeau de M. Blancrocher

Louis Couperin
(ca. 1626–1661)

3 Pièces en re pour viole da gambe et basse continue

Pièces à une et à deux violes 1^e livre (1686)

Menuet
Rondeau
Menuet

Marin Marais
(1656–1728)

Sonate 3 en si mineur

Sonates en trio, Op. 3 (1713)

Prélude, lentement
Fugue, gai
Lentement et doux
Chaconne gracieuse

Louis-Antoine Dornel
(ca. 1680–after 1756)

Pause

Sonate 2 en re majeur

Sonates pour le violon et pour le clavecin (1707)

Presto
Adagio
Presto
Presto

Elisabeth-Claude Jacquet de La Guerre

(1665–1729)

Sonate en do mineur, Op. 5 No. 6

Troisième livre de sonates à violon seule avec la basse continue (1734)

Grave
Allegro, ma non troppo

Jean-Marie Leclair, l'ainé

(1697–1764)

Premier Ordre*Les nations, sonades et suites de symphonies en trio (1726)***François Couperin *le grand***

(1668–1733)

La Française

gravement – gayement – [2] – gayement – gravement –
vivement – air, gracieusement – gayement

Allemande, sans lenteur

Courante I

Courante II

Sarabande, gravement

Gigue, gayement

Passacaille, modérément

Gavotte

Menuet

Performers

Emily Hale has performed in the US and Europe, on BBC4, with the Early Opera Company, Jeune Orchestre Atlantique, Aulos Ensemble and Trinity Wall Street Baroque Orchestra. She was a founding member of Consort 21, commissioning new works for period instruments, and has performed at the Valetta International Baroque Festival, London Handel Festival, St. John's Smith Square and the National Gallery. Ms. Hale was viola d'amore soloist with the Royal College of Music Baroque Orchestra in the Brandenburg Choral Festival. She is curator and director of *Vanitas: Catch It While You Can*, a concert experience exploring the differences between live and recorded performance through art and music of the Baroque era and today, which premiered in the RCM's Great Exhibitionists series. As a post-graduate, Emily joined the faculty of the Junior Department of the Royal College of Music as their first historical strings coach for Baroque ensembles.

Ms. Hale completed an MPerf in Historical Performance with Distinction at the Royal College of Music in London, winning the McKenna Prize for Baroque Music, and also holds degrees in Violin Performance from Houghton College (BMus) and Penn State University (MMus). Emily received a full scholarship to the Oberlin Baroque Performance Institute. Her teachers have included Cynthia Roberts, Julie Andrijeski, Catherine Martin, Adrian Butterfield, James Lyon and Lin He.

Mathieu Langlois As both performer and scholar, Mathieu Langlois holds degrees from the University of Western Ontario (Canada) and the Royal Conservatory of The Hague (The Netherlands). In 2004, Mathieu received a Bombardier Fellowship from the Canadian Bureau for International Education in order to study historical flutes with Wilbert Hazelzet and Kate Clark. Mathieu is a member of the Attaignant Consort, a renaissance flute and lute consort whose recent appearances include performances at the Itinéraire Baroque Festival in Périgord, France, and the Amici della Musica series in Padua, Italy. Mathieu concertizes on historical flutes in Canada and the United States, as well as The Netherlands, Belgium, France, Germany, and Italy. Recent engagements on baroque flute have included the Kitchener-Waterloo Chamber Music Society, the Rotterdam Baroque Ensemble, the Musica Viva Orchestra, and the Bach Orchestra of The Netherlands with the Holland Boys Choir. Fascinated by eighteenth-century performance practices and musical aesthetics, Mathieu completed his Ph.D. in musicology at Cornell University, where he was supported by a doctoral studies grant from the Social Sciences and Humanities Research Council of Canada. While at Cornell, he directed *Les Petits Violons*, Cornell's period instrument ensemble. He is currently teaching at SUNY Binghamton.

Sandra Mangsen retired to North Bennington in 2011 after teaching musicology, harpsichord, and historical performance at the Western University (London, Ontario) for twenty-three years. She has also taught at McGill, Queen's University (Kingston, Ontario) and Temple University and holds degrees in musicology (Cornell University) and harpsichord performance (McGill University). She founded Bennington Baroque in 2012 in order to present historically informed performances of baroque music and to justify giving her two harpsichords house space. Sandra's book, *Songs without Words: Keyboard Arrangements of Vocal Music in England, 1560 to 1760*, is forthcoming (2016) from the University of Rochester Press (Eastman Studies in Music). Her 1992 recording of French harpsichord music, *Entretiens*, is available from CDBaby.

André Laurent O'Neil performs up and down the East Coast and across the Atlantic. In Albany he plays cello, fortepiano and viola da gamba with Capitol Chamber Artists, who have also premiered his compositions. André has just returned from his fifth visit to Belgrade, Serbia, where he performed several concerts at the Belgrade Early Music Festival under the auspices of New Trinity Baroque, on whose Vivaldi Concertos CD he is a featured soloist. With NTB he was also in residence five times at the Piccolo Spoleto Festival in Charleston, SC, and performs frequently in Atlanta. André also played with the Handel and Haydn Society for two seasons in Boston's Symphony Hall. He studied baroque cello with Jaap ter Linden at the Royal Conservatory in The Hague, Netherlands and has completed workshops with eminent gamba performers Wieland Kuijken, Vittorio Ghielmi, Sarah Cunningham, Juan Manuel Quintana and Paolo Pandolfo. André has collaborated with Bennington Baroque since its inception a few years ago.

Notes on the Music

Louis Couperin, uncle of François *le grand*, is truly the father of French harpsichord music. He was organist at Ste. Gervais in Paris, a position later held by his brother Charles and nephew François, and by several other members of this musical dynasty over nearly two centuries. While a great deal of music for harpsichord was published later in the century, Louis Couperin's works survive only in manuscript sources, in which the preludes and dances are organized not in suites, but according to key and dance type. The prelude begins with a section notated entirely in whole notes, with many slurs and lines providing some information about groupings; the second section is a gigue in 6/8. The rest of the dances I have chosen reflect the typical arrangement reflected in the publications of later French composers: an allemande, two courantes and a sarabande. All of the dances are in binary form, with repeats indicated for each half. In the courante listen for the frequent shifts from triple to duple meter (6/4 vs. 3/2). The branle already had a long history when it became popular at the French court, evoking the rustic pleasures of the simple country life. The tombeau was composed in memory of Charles Fleury, Sieur de Bancrocher, a French lutenist who died in 1652 after falling down a flight of stairs. At least four prominent composers wrote tombeaux in his memory.

Marin Marais, who served as *Ordinaire de la musique de la chambre du roi* from 1679, published five volumes of pieces for the viola da gamba. The *rondeau* may seem familiar: it is in the Suzuki string method books, where it is wrongly attributed to Jean-Baptiste Lully. The misattribution was transmitted in several arrangements published between 1879 and 1928, for orchestra, or for violin/violoncello and piano. The confusion probably arose because Marais dedicated his first volume to Lully (d. 1687), with whom he had served as an apprentice at the Académie Royale de Musique. It is a gavotte *en rondeau*, "which simply means that the initial section is restated several times in alternation with new material. Marais' suites vary greatly in length, and are marked only by their opening preludes and of the shared key of the

following dances. André has chosen these three movements from the end of the first group of four preludes and seventeen dances in D, several of which have *doubles* (ornamented versions) supplied by the composer.

Louis-Antoine Dornel was organist at Ste Madeleine-de-la-Cité from 1706 to 1716, and then at the abbey of Ste Geneviève in Paris. From 1725, as *maître de musique* at the Académie française, he supplied a motet for the celebration of the feast of St. Louis each year on August 25; none of these survive, but several were described in the *Mercure de France* as *fort beau*. His sonatas are among the earliest published in Paris, and the term points to his interest in the new Italian style of music, then “overrunning” the city in the view of Sebastien de Brossard, whose music dictionary was published in 1703. But this sonata is still rather more French than Italian, apart from the second movement, a fugue. The prelude, *lentement*, and final chaconne all reflect the French interest in sonority. Do pay attention to the repetitive harmonies in the chaconne: you will hear similar strategies in pieces by Jacquet and François Couperin.

In the second half of the program we sample more thoroughly Italianate music by French composers. **Jean-Marie Leclair** briefly served Louis XV as *Ordinaire de la musique du roi* (1733–37), but was later active in The Netherlands and London as well as Paris. Having studied and performed in Italy, he was comfortable playing and composing in both French and Italian styles. In this sonata the Allegro seems more Italian, while the opening Allemande is more French—it is the sonorities achieved by means of the unrelenting double stops in the Allemande and the triplets and rapid string crossings in the Allegro that tell the tale of national styles. As befits a French composer, Leclair had one opera produced in Paris (1746), but he is better known for his published music for the violin, some of which he suggested was also suitable for the flute. As a performer himself, his virtuosity on the violin was widely admired when he performed at the *Concert spirituel* in Paris. Sonata 6 acquired the subtitle “Le tombeau” and was apparently played at Leclair’s funeral (he was murdered in 1764, probably by his nephew, also a violinist).

Elisabeth-Claude Jacquet de La Guerre, a prodigy from a family of musicians, was raised partly at court, having attracted the attention of the king and his mistress, Mme de Maintenon, when she performed before the court as a young child. Jacquet de La Guerre was the only woman to have an opera produced at the Académie (1694). She was widowed in 1704 and subsequently remained in Paris teaching and performing in her home. She composed cantatas, and music for solo harpsichord, harpsichord and violin, for violin and figured bass. Here Mat is exploring one of the latter on baroque flute. When we play it, I seem to be transported into the realm of opera, especially in the Adagio, an instrumental recitative connecting the first and third movements. Listen to the recurring bass line in movement 3 as it moves from key to key: it’s a standard aria strategy from Monteverdi onward. The final presto – we expect a gigue but don’t get one – offers a kind of upright cheery ending to the narrative.

François Couperin le Grand had deputized as organist at Ste. Gervais from the age of ten, and officially inherited the post on his eighteenth birthday. From 1683, he was also *organiste du roi* for three months each year, when he was permitted to be absent from his duties at Ste. Gervais. In 1717 he became *ordinaire de la musique de la chambre du roi pour le clavecin*. By then he was already well established as the premier harpsichord and organ teacher in Paris. Between 1713 and 1730 he published four volumes of harpsichord suites, which he termed “Ordres,” as well as a harpsichord method, *L’art de toucher le clavecin*. Couperin reported in the preface to *Les nations* (1726) that he had composed “La française” (then entitled “La pucelle”) and several other sonatas around 1692. The opening sonata in the style of Corelli introduces a suite of French dances. The “chaconne ou passacaille” that follows the gigue should remind you of the structure of the third movement in the sonata by Jacquet. If not the *goût réunis* that Couperin proposed in a 1724 collection, the two national styles are at least juxtaposed, even if they are not quite merged.