

# FRIENDS OF CHAMBER MUSIC

## The Aulos Ensemble

Christopher Krueger, flauto traverso  
Marc Schachman, baroque oboe  
Linda Quan, baroque violin  
Myron Lutzke, baroque violoncello  
Arthur Hass, harpsichord

Saturday, December 4, 1999, 8:00 p.m.  
Faye Spanos Concert Hall  
University of the Pacific  
Stockton, California



### Joyeux Noël: An Evening of French Baroque Music for the Season

**Cinquième Symphonie en Quatuor “contenant les plus beaux  
Noëls François et Etrangers avec des Variations”**  
Moderato—Adagio—Allegro

**Michel Corrette**  
(1709-1795)

**Suite in D major from “Pièces en Trio” for oboe, violin, and b.c.**

**Marin Marais**  
(1656-1728)

Prélude                      Gigue  
Sarabande grave          Bransle de village  
Fantaisie champêtre      Rigaudon  
Gavotte en Rondeau      Minuets

**Huitième Concert in G major, “Dans le Goût Théâtral”**

**François Couperin**  
(1668-1733)

Overture                    Louré  
La Grand Ritournêle      Air animé et léger  
Air                            Sarabande grave et tendre  
Air tendre                  Air tendre  
Air léger                    Air de Bacchantes

—*Intermission*—

**Noël en Trio et en Dialogue**

**Louis-Claude Daquin**  
(1694-1772)

**Troisième Concert from “Pièces de Clavecin en Concerts”**

**Jean-Philippe Rameau**  
(1683-1764)

“La Poplinière,” in A major  
“La Timide: 1<sup>er</sup> rondeau gracieux,” in a minor  
“La Timide: 2<sup>e</sup> rondeau gracieux,” in A major  
“1<sup>er</sup> Tambourin,” in A major  
“2<sup>e</sup> Tambourin en rondeau,” in a minor

**Quatrième Symphonie de Noël**

**Corrette**

Moderato—Adagio—Allegro



The Aulos Ensemble  
194 S. Mountain Road, New City, N.Y. 10956  
Ph: (914) 634-3497

## The Aulos Ensemble

The Aulos Ensemble, formed in 1973 by five Juilliard graduates, has become one of America's most highly regarded and best known "original instrument" ensembles. Through its extensive tours, recordings, and radio broadcasts, Aulos has achieved worldwide critical acclaim and has featured international guest artists preeminent in the field of historically informed performance. Its unique blend of flute and recorder, oboe, violin, cello, and harpsichord has been termed "scintillating," "virtuosic," and "authentic baroque performance at its best" by some of this country's most respected music critics.

At home, Aulos has presented eight seasons of its own concert series, which have become a New York tradition. Artists featured in collaboration with the Ensemble include harpsichordists Trevor Pinnock and Albert Fuller, violinists Jaap Schroeder and Stanley Ritchie, cellist Anner Bylisma, oboist Michel Piguet, and vocalists Jan De Gaetani, Bethany Beardslee, and Dawn Upshaw.

In addition to its touring, Aulos presents master classes and lecture demonstrations in 17<sup>th</sup> and 18<sup>th</sup> century performance practice in colleges and universities throughout the country. Many of its performances have been recorded for National Public Radio, and they have been heard "live in concert" from New York's Frick Collection and the Library of Congress in Washington.

In recent seasons, Aulos has enlarged its core group of five members to become a small chamber orchestra, performing and recording the larger scale concerti, suites, and sinfonias of Bach and Vivaldi.

## Program Notes

Along with all the other things it is, the Christmas season is one of the best excuses ever devised for making music. From magnificent church motets to street corner carols, the holiday resounds with the harmonies of good cheer. The Baroque era, with its Christmas oratorios and Christmas concertos, was particularly rich in musical observances of the holiday.

The Baroque era is said to have extended from 1600 to 1750 and this concert brings us French music from the late or "high" baroque. France absorbed early Italian developments but then pursued a path parallel to the Italian that so influenced the rest of Europe, and kept a distinctly nationalistic style.

This is the middle of the French *Golden Age*, (Grand Siècle)—the Versailles palace was completed; great philosophers, physicists, and architects were writing about music. Opera, church, and chamber music, theatrical ballets, and music for the great organs of France flourished. The fashionable salons and an ever-growing musical amateur public were recipients of music from the many gifted composers. The character of Baroque music lends itself to transcriptions from organ and harpsichord to instrumental ensembles and vice versa. Published works would be prefaced (for distinctly marketing concerns) with statements to that effect. Marais, the great violist, prefaced his publications with, "It is appropriate to inform the public that most of the pieces composing the Third Book may be played on several other instruments such as the organ, treble viol, harpsichord, violin, theorbo, guitar, transverse flute, recorder, and oboe. It is for each individual to make his choice of one of these instruments." The registration of the French organs aimed at clarity and unique tone qualities (unlike the German organs), and a gamut of instrumental sounds could be achieved.

### Corrette—Cinquième Symphonie en Quatuor

The French Noël's reveal the variety, the picturesque quality, and the profound beauty of the classical French organ. The celebrated organists created variations on popular tunes used as themes for improvisation and material for displays of virtuosity and imagination, and which the least sophisticated believer could recognize—tunes sung from time immemorial by the faithful at the approach of Christmas. Corrette was organist in several of the churches and court positions. He composed works that included concertos for musette (a kind of pastoral bagpipe), vielle, flute, oboe, violin, and harpsichord, and was a tutor for them all. He was a leading "popularizer" of music. Among his best known works were his "concerto comiques" in which the tunes all Paris hummed—many of them first heard at the Opera Comique—were paraphrased in vivaciously embellished instrumental settings. His six compositions entitled "Symphonies en Quatuor contenant les plus beaux Noël's," of which Aulos plays the fifth and fourth, were composed in a similar vein. These two contain many of the most lovely and most recognized carols of the period, along with their dazzling variations.

### Marais—Suite in D Major from "Pièces en Trio"

In French culture at this time, everything seemed to be related to the dance. No opera would succeed without incorporated ballets, and theatrical ballets were a favorite at court, in which Louis XIV himself would perform. Rustic dances had found their way to the ballroom and thence to instrumental forms. The classical dance suite was invariably: (*Prelude*), *Allemande*, *Courante*, *Sarabande* and *Gigue*, to which other dances could be added at will. The *Allemande* was often a processional, the *Courante* a rapid dance in triple meter, the *Sarabande*, with its origins in Spain, was a slower, ornamented dance, and the *Gigue*, a rapid dance in binary form. The *Fantaisie* was of a freer improvisatory style, often using imitation. The *Gavotte* was a sprightly dance in cut time. The *Bransle* was an older popular dance, often of the follow-the-leader type. The *Rigaudon* was a dance of the 17<sup>th</sup> century from Provence, introduced into the operatic ballets of the court musicians, Lully, Campra, and Rameau.

A disciple of Lully who had established the musical world of Versailles, Marais held the title "Musicien ordinaire de la Chambre du Roi." On Lully's death he became director of the court opera, which made him in effect the head of the French musical establishment. His greatest claim to fame, however, was as an instrumental virtuoso on the viola da gamba, and he is credited with "dizzying virtuosity." This suite however is private, rather than public music and we can join with Couperin in saying, "I would rather be moved than astonished."

The family of viols, popular in France during the Baroque era, even though the modern violin family was being developed in Italy, replaced the various types of medieval fiddle. In the 17<sup>th</sup> century viols were built in three sizes: treble, tenor, and bass. Marais wrote a "Defense of the Bass Viol against the ventures of the violin and the pretensions of the cello." The viols were generally played held on the lap or between the legs, had a somewhat different shape than the violin, and more strings.

### Couperin—Huitième Concert in G, "Dans le Goût Théâtral"

François Couperin, "The Great," was the most outstanding of a long family line of musicians. France, independently of Italy and other nationalistic music,

evolved out of lute music a harpsichord style (distinct from that of the organ). Starting with the elder Couperin, it reached perfection in the work of François, the most famous being twenty-seven collections under the original title of "Ordres," an original title given to suites composed in the same key. With Couperin, the development of playing technique and color sonority of Baroque keyboard music entered a new age, the Rococo, charged with new expressive content. The suites remained a loose collection of stylized dance movements, and cyclic or architectonic connections were not within the intent of these composers. Couperin held several royal titles, including royal chamber musician and music master to the royal family from 1701. In this role he composed instrumental suites for the private chambers of the King and the salons of the nobility. He published these Sunday afternoon concerts under the title *Concerts Royeaux*, explaining in the preface that although the music had been laid out on a two-staff score for the harpsichordist, it would sound best if rendered with flute, oboe, and violin as originally intended. The works were later published as *Nouveaux Concerts*, the eighth as "Dans le Goût Théâtral." One expects from this title a somewhat grander style than the companion pieces and it affords numerous opportunities of "orchestration" to capture its "dramatic" implications.

#### Daquin—Noël en Trio et en Dialogue

Daquin was a child prodigy who played the clavecin before Louis XIV at age six. He succeeded Dandrieu as organist of the royal chapel, surpassing all his contemporaries in virtuosity and creativity. The *Noëls* published in his lifetime represent only a small fragment of the compositions that he is supposed to have left in manuscript, but it is through these twelve pieces that he is known to the world of organists. He prefaced his works with the words, "for the most part may be executed on the violins, flutes, or oboes." Some *Noëls* possess characteristics of joy and tumultuous fantasy, but others are calm, peaceful, and even melancholy. Crowds gathered on Christmas Eve to hear these, until during the time of Balbastre, a contemporary of Daquin, the practice was forbidden by the Archbishop of Paris "because of the multitude that came to hear the organists and did not observe respect for the sanctity of the place." The organist took himself to the

Parisian salons where Voltaire, on Christmas Eve, 1774, was in the gathering.

#### Rameau—Troisième Concert from "Pièces de Clavecin en Concerts"

Rameau settled in Paris in 1723 and taught harpsichord and theory. His royal position was composer of the King's chamber music from 1745. His fame at the time rested on his operas and ballets, some of which have seen revival in our own times. He was prolific in composing church music, cantatas, chamber music, and harpsichord pieces. His fame rests as well on his theoretic treatises, integrating the stylistic and harmonic developments of the past century. The *Pièces de Clavecin en Concerts* (1741) were an experiment in a new texture; harpsichord compositions were to be "accompanied" by two obbligato instruments. The original gave some leeway in choice of instruments. He published the music "in score" because he wished the players not only to "blend together" but wished "that the performers may hear each other, and especially that the (flute and violin) may adapt themselves to the harpsichord, distinguishing what is accompaniment from what is part of the subject, in order to play more softly in the former case." The interplay of the lines gives a certain shimmering and multi-faceted texture to the music.

In his treatise on harmony, Rameau described an affective significance of the various keys. A major was suitable for cheerfulness and rejoicing, solemnity and magnificence. In general, minor keys were suitable for gentleness, tenderness, and plaints or mournful songs.

Some of the titles are descriptive, and others honorific though enigmatic, suggesting character studies. *La Poplinière* honors the financier, "Le Riche de la Poplinière," a wealthy patron of the arts who supported Rameau. If *La Timide* did indeed refer to a particular person, it is perfectly and discreetly anonymous. A "rondeau" of course has a reiterated theme. Dreyfus comments: "These rondeaux focus mainly on a solitary subject, and then rotate the image on various sides, an interpretative ruse that lends itself well to briefly shared intimacies and hushed confidences." The *Tambourin* is a lively folk dance in duple meter with a characteristic drum-like accompaniment and a melody imitative of a pipe. The piece is named for a long, double-headed, Provençal drum.

—Program notes by Catherine Roche

## FORTY-FOURTH SEASON

1999-2000

*Presented in Cooperation with  
University of the Pacific and the  
UOP Conservatory of Music;  
George Buckbee, Interim Dean*

#### The Jacques Thibaud String Trio

Saturday, November 6, 1999  
8:00 pm

#### The Aulos Ensemble

Saturday, December 4, 1999  
8:00 pm

#### The Colorado Quartet

Sunday, January 16, 2000  
3:00 pm  
*Reception following*

#### The Pacifica Quartet

Sunday, February 20, 2000  
3:00 pm  
*Dinner following*

#### The Amadeus Trio

Sunday, April 16, 2000  
3:00 pm  
*Reception following*

*All 1999-2000 concerts are presented in  
the Faye Spanos Concert Hall on the  
University of the Pacific Campus.*

### TO OUR AUDIENCE

- The use of cameras and recording devices of any kind is forbidden.
- Smoking in the lobby and auditorium is prohibited.
- Please turn off cellular telephones and disengage audible alarms on pagers and electronic watches.
- UOP students are admitted free on a space-available basis.
- Concert programs are subject to change without notice.
- Seating is unreserved for 1999-2000.
- Contributions, including memorials, are tax deductible to the extent allowed by law.
- Tickets are available at the door.  
Adult: Single \$20, Season \$75  
Child 13-17: Single \$5, Season \$15  
Child 12 and younger: Free  
Suzuki Family Season: \$50

FOCM welcomes children to its concerts. We do ask, however, that children 10 years of age & under (no babes in arms, please) be accompanied by an adult. At the request of artists, children are not to sit in the first 4 rows.

# Friends of Chamber Music

## Board of Directors

### Officers

Michael Spencer, President  
Carole Gilbertson, Vice President  
Sue Hinrichs, Treasurer  
Janet Bonner, Secretary

### Members

Susan Carson  
Dick Johnson  
Jean McGowan  
Marie Medford  
Carl Nosse  
Vince Perrin  
Kathe Underwood

### Artist Selection Committee

Ira Lehn  
Warren van Bronkhorst

### Program Notes

Catherine Roche

### Past Presidents

Janet Bonner  
Kathe Underwood  
Martha Tipton  
Frank Dick  
Mary Jensen  
Mary Chamberlain  
Helen Kessel McCrary  
Virginia Short McLaughlin  
Dr. Wilfred Mitchell  
Tasha Stadtner  
Marjorie Williams  
Alfred Rageth  
Dr. Robert Adams

### Founder

Walter H. Perl, 1956

For more information about  
Friends of Chamber Music:

P.O. Box 4874  
Stockton, CA 95204-0874  
209-931-4243  
209-946-0540

## Contributors

### Sustainer \$2,000 +

John & Gayle Perl

### Benefactor \$1,000-1,999

Anonymous  
James Stern & Audrey Andrist  
Kathe Underwood  
William Williams

### Patron \$500-999

Mary D. Chamberlain

### Sponsor \$250-499

Eric & Sue Hinrichs  
Michael & Helen Spencer  
John Watt

### Donor \$100-249

Janet & Al Bonner  
Irene S. Borelli  
Allen & Fern Bugbee  
Campora Propane Service  
Nancy Jane Davison  
Sue Dings & Karen Low  
Philip & Carole Gilbertson  
Tony & Cathy Guidon  
Richard Johnson  
Dixie & Garrett Kinser  
Kearney Leeper  
Laura & Ira Lehn  
Alberta Lewallen  
Arline Lovoi  
Marian & George Malloy  
Les & Marie Medford  
Mary P. Millar  
Nancy & Dwane Milnes  
Jeanne B. Morando  
Clyde W. Nielsen  
Miya & Jonathan Pearce  
Evelyn R. Perl  
Vince Perrin  
Irva R. Rageth  
Lucile & Bruce Schoenfeld  
Alma Shipkey  
Hilary Silver  
John Simley  
David & Tasha Stadtner  
Kenneth & Joyce Thorkildson  
Jack & Eleanor Vogel  
Donald & Ellen Walker  
Frank & Lynelle Wiens

## Supporter \$50-99

Betty Jean Beckler  
Christine Beckstron  
George L. Buckbee  
Ann & Robert Chargin  
Madhukar Chaubal  
Madge Dutschke  
The Heiser Foundation  
Mary R. Jensen  
Karl & Sylvia Kothe  
Phillip N. Laughlin  
Catherine Lewis  
Madeleine B. Lynch  
Jean McGowan  
Melinda Meyer Niemi  
Vera Nina Sacks  
Louise Saunders  
Joan S. Schurr  
Jane C. Scott  
Elizabeth L. Spelts  
June Spencer  
Ray & Caroline Tom  
Joan & Robert Waugh  
Arlene & Gene Weston  
David & Susan Weston  
Bill F. Williams

## Friend \$25-49

George & Beverly Blum  
Violet Buchannan  
Sara Cortes  
Alexandra Culbertson  
Jean F. Dean  
Eleanor Frank  
Mary Ganshaw  
Joan I. Mackey  
Alilea Haywood Martin  
Carol Maurer  
Richard & Marie Mielbrecht  
Don Peterson  
Geraldine H. Peterson  
Todd & Jeanne Primack  
Steven Schermerhorn  
Laura Strantz

## In Memoriam

Walter & Ilse Perl Endowment  
Bob Dings  
Raymond Pike  
Alfred Rageth  
Virginia Short  
Shirley Turner  
Lucas Underwood  
Marjorie Williams