



FRIENDS OF CHAMBER MUSIC

in Cooperation with Pacific's Conservatory of Music presents

TRIO SETTECENTO

RACHEL BARTON PINE, violin
JOHN MARK ROZENDAAL, viola da gamba
DAVID SCHRADER, harpsichord

2:30 PM, Sunday, October 26, 2014
Faye Spanos Concert Hall
University of the Pacific

DIVERTISSEMENT

ENTREE POUR VERTUMNE – JEAN-BAPTISTE LULLY (1632–1687)
ENTREE POUR LES JARDINIERS ET QUATRE GALANTS – J.-B.L.
ENTREE ET MENUET POUR LES GALANTS ET LES DAMES – J.-B.L.
ALLEMAND – FRANÇOIS COUPERIN (1668–1733)
SARABANDE – F.C.
AIR – F.C.
LA GUITARE – MARIN MARAIS (1656–1728)
SICILIENNE – F.C.
GAVOTTE – F.C.
PRELUDE – M.M.
CHACONNE – M.M.

SONADE EN RE-MINEUR – JEAN-FÉRY REBEL (1666–1747)
Grave – Courante – Rondeau

CINQUIEME CONCERT – JEAN-PHILIPPE RAMEAU (1683–1764)
La Forqueray – La Cupis – La Marais

INTERMISSION

TROISIEME CONCERT – FRANÇOIS COUPERIN
Prelude – Allemande – Courante – Sarabande – Gavotte – Chaconne

LA LECLAIR – ANTOINE FORQUERAY (1681–1757)

SONATA EN SOL-MAJEUR, OP. III, #12 – JEAN-MARIE LECLAIR (1697–1764)
Adagio – Allegro ma non troppo – Largo – Ciaccona

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ARTIST PROFILE



Praised by *Fanfare* for its "wonderful, vital and buoyant performances," Trio Settecento's passionate and authoritative interpretations renew the pleasures of hearing well-known Baroque favorites while also revealing the delights of new discoveries. Imagination, vigor, technical polish and historical insight have made the Trio's performances appealing to audiences and critics alike.

Trio Settecento's new album, *A German Bouquet*, was released by Cedille Records in September 2009. It features a selection of German Baroque era works with popular pieces by Bach and Buxtehude, as well as rarely heard repertoire by Johann Schop, Johann Heinrich Schmelzer, Georg Muffat, Johann Philipp Krieger, Philipp Heinrich Erlebach and Johann Georg Pisendel. This CD follows the group's highly successful *An Italian Sojourn* in 2007, which includes baroque sonatas by Castello, Stradella, Corelli, Veracini and others. Wrote Gramophone of *An Italian Sojourn*, "There isn't a piece that doesn't impress. This is as good a collection for a newcomer to the Baroque as it is for those who want to hear these works performed at a high level."

Trio Settecento will continue to explore Europe's regional dialects in baroque music with future albums of music from France and the British Isles. Pine, Rozendaal and Schrader view these albums as "recital discs," presenting on CD the same type of program the Trio would play in concert.

Trio Settecento was formed after Rachel Barton Pine joined John Mark Rozendaal and David Schrader in 1996 to record the complete violin sonatas of George Frederick Handel. The Trio made its New York City debut at The Frick Collection that same year, and has since appeared at the Boston Early Music Festival, the Music Institute of Chicago's Baroque Chamber Music Festival, and other U.S. chamber music and early music series.

All three members of Trio Settecento are dedicated pedagogues. They frequently give workshops and master classes at community music schools and universities and lead pre-concert discussions before their performances.

A French Soirée

On Sunday, April 26, 1671, Madame de Sevigné wrote to her daughter:

The King arrived Thursday evening; hunting, lanterns, moonlight, a promenade, the meal in a place carpeted with jonquils, everything that one could wish. Supper was served; there were some tables at which there was no roast, because there were several more guests than were expected. This affected Vatel; he said several times: "I have lost honor; this is a disgrace which I can't bear." He said to Gourville: "My head is spinning, I haven't slept for twelve nights; help me give orders." Gourville help him as best he could. The roast which had been lacking, not at the King's table, but at the twenty-fifth and twenty-sixth, kept coming back to his mind. The Prince went to his room and said to him, "Vatel, everything is going fine, nothing was ever as lovely as the King's supper." Vatel answered, "Sir, your goodness is too much for me; I know that there was no roast at two tables." "That's nothing at all," said the prince, "don't fret about it, everything is going fine."

Night falls. The fireworks fail, because of a fog over everything; they had cost sixteen thousand francs. At 4:00 AM Vatel was everywhere, but he found everyone asleep; he ran into a small purveyor who brought him only two loads of fish; Vatel asked him, "Is that all?" He answered, "Yes, sir." He didn't know that Vatel had sent to all the ports. Vatel waited a while;

the other purveyors didn't come; his head felt hot, he thought that he would have no other fish; he found Gourville, and said to him: "Sir, I will not survive this disgrace; I have honor and a reputation to lose." Gourville laughed at him. Vatel went up to his room, stood his sword against the door, and passed it through his heart; but that was only at the third stab, for the first two weren't fatal: He fell dead. However, the fish started coming from all sides; they looked for Vatel to distribute it; they went to his room, they started banging, they broke down the door; they found him drowned in his blood; they ran to the Prince, who was in despair. The Duke cried; he had come from Burgundy only because of Vatel. The Prince said to the King with great sadness: "They say it was because of his pride"; people praised him greatly, they praised and blamed his courage. The King said that he hadn't been to Chantilly for five years because he knew how much strain his visits caused. He told the Prince that he should only have had two tables, and not pay any attention to the others. He swore that he would not put up with the Prince's doing things like that anymore; but it was too late for poor Vatel.

Gourville tried to make up for the loss of Vatel; it worked: they dined very well, they had their light meals, they supped, they took their walks, and they hunted. Everywhere the scent of jonquils, everything was enchanted."

The story of Vatel casts a vivid light on the one aspect of the cult of self-perfection to which the nobility of the *grand siècle*

aspired. Gentlemen and ladies at court endeavored to embody and express their actual superiority by cultivating not only refinements of speech, bearing, and behavior but also a finely balanced emotional regulation that gave scope to keen personal sensitivity without ever abandoning the demands of reason, society, and glory. Thus Vatel was both praised and blamed for his courage, admired for his passionate sense of duty, blamed for his excessive, irrational sense of shame. The king rebuked his host for a lack of proportion, sense, and appropriateness in his hospitality.

Enabled to pursue their ideals of balanced behavior with virtually unlimited resources, this aristocracy inspired admiration, envy, and ire throughout Europe. Meanwhile performing artists held the mirror up, offering themselves as models and reflections for these would-be paragons of human potential. Singers, dancers, actors, and instrumentalists deployed their virtuosity (*virtu*, virtue) to embody gods, demigods and legendary heroes as exemplars for living persons.

The ideal of *sensibilité* tempered by reason was taught by the dramas of Corneille and Racine, embodied in the dances of Pecour, and expressed audibly in the music of Lully, Marais, and Couperin. All three of these composers (above all Couperin) offer the rare

consolation of lyrical melodies and harmonies that evoke all of the sorrows of the human condition moderated by the wisdom of humor, discipline, and joy.

François Couperin introduced the 1722 publication of his *Concerts Royaux* with a charming evocation of the *intimate soirées musicales* of the last years of the Sun King:

The following pieces are of a different from those which I have offered up to the present. They are appropriate not only for the harpsichord, but also for the violin, the flute, the oboe, the viol, or the bassoon. I made them for the little chamber music concerts where Louis XIV commanded me to come almost every Sunday of the year. . . . If they are as much to the taste of the Public as they were approved of by the late king, I have enough for several complete volumes. I have arranged them by key and retained the titles as they were known at court in 1714 and 1715.

Our ‘*Divertissement*’ is intended to recall one of those royal *soirées* where, we imagine, the music of Couperin might have been heard along with that of other favorite court musicians such as the late J.-B. Lully, whose operas continued to be performed and enjoyed for a century after his death; and the beloved virtuoso of the *basse de viole*, Marin Marais. The Lully dances are excerpted from the *Ballet de Flore* of 1669. The dances and character pieces of Couperin and Marais, although conceived as chamber music for

careful listening, are evocations of brilliant fêtes, balls, and theatricals produced in the long-gone halcyon days at the apex of the *roi soleil*.

Jean-Féry Rebel was a protégé of J.-B. Lully, a member of Lully’s famous orchestra, the *Vingt-Quatre Violons du Roi*, and musical director of the *Académie Royale de Musique*. His experience in the theater can be heard in his chamber music, including the strikingly dramatic opening of the Sonata in D Minor, as well as in its attractive dance movements.

Rameau, unlike the other composers represented on this program, did not hold a court appointment, but spent the better part of his Parisian career composing opera and chamber music supported by the patronage of M. Le Riche de La Pouplinière. The collection of *Pièces de Claveçin en Concert* (1741) is virtually sui generis. In the baroque era, keyboards participated in ensemble music by providing continuo accompaniments, the harmonic foundation against which the other instruments and voices displayed their virtuosity. In these works elaborate keyboard parts are supported and engaged in dialogue by the violin and *basse de viole* who provide a vigorous repartee. The *Cinquième Concert* offers portraits of Rameau’s senior colleagues, two great virtuosos of the *basse de viole*, Marin Marais, and Jean-Baptiste Forqueray; and the renowned *danseuse* Marie-Anne Cupis, alias La Camargo. The grace of Mlle. Cupis is immortalized in

several paintings by Watteau and Lancret as well as in Rameau’s exquisite air.

The famous *basse de viole* virtuoso Antoine Forqueray enjoyed creating musical portraits of his musical friends no less than Rameau. The monumental collection of his *pièces de viole* prepared for publication by his son, Jean-Baptiste Forqueray, contains pieces dedicated to Couperin, Rameau, and LaBorde as well as this portrait of the violinist Jean-Marie Leclair. Jean-Baptiste also published these pieces in transcriptions for harpsichord, and in our program *La Leclair* will be heard in that version.

Jean-Marie Leclair came from a family of multi-talented people, dancers, lace makers, and violinists; and Leclair mastered all three of those arts himself. Leclair’s early career took him to Turin and Kassel where he studied with the Italian virtuosos Somis and Locatelli. When Locatelli and Leclair performed at Kassel it was said that Leclair played like an angel whereas Locatelli played like the devil. On its appearance in 1728 Leclair’s second book of sonatas was noted for the influence of Locatelli’s left-hand pyrotechnics. The Sonata in G, Opus III, #12 is especially noted for its brilliant final Chaconne, one more homage to the glories of Lullian opera.

— notes provided by the artists

59TH SEASON

2014-2015

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Alexander String Quartet

2:30 PM Sunday, September 21, 2014

Faye Spanos Concert Hall

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Trio Settecento

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2:30 PM Sunday, November 16, 2014

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2:30 PM Sunday, February 8, 2015

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2:30 PM Sunday, April 12, 2015

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- Concert programs are subject to change without notice.
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- Contributions, including memorials, are tax deductible to the extent allowed by law.

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