

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
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Washington, DC

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COVER: Antoine Watteau, *Two Studies of a Violinist Tuning His Instrument* (detail), 1717–1718, National Gallery of Art, Washington, Gift of Howard Sturges



The Sixty-eighth Season of
The William Nelson Cromwell
and F. Lammot Belin

Concerts

National Gallery of Art
2,743rd Concert

Masques

Sophie Gent, *baroque violin*
Tuomo Suni, *baroque violin*
Kathleen Kajioka, *baroque viola*
Mélisande Corriveau, *bass viol*
Pierre-Yves Martel, *violone*
Olivier Fortin, *harpsichord and leader*

Presented in honor of
Renaissance to Revolution:
French Drawings from the
National Gallery of Art, 1500–1800

October 28, 2009
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

François Couperin (1668–1733)

Huitième Concert dans le goût théâtral (from *Les Goûts réunis*, 1724)

Ouverture

Grande Ritournéle

Air Noblement

Air tendre–rondeau

Air animé et léger

Loure

Sarabande

Air–léger

Air tendre–Lentement

Air de Baccantes–très animé

Jean-Philippe Rameau (1683–1764)

Premier Concert (from *Pièces de clavecin en concerts*, 1741)

La Coulicam

La Livri

Le Vézinet

Marc-Antoine Charpentier (1643–1704)

Concert à quatre parties, H. 545

Prélude

Allemande

Sarabande

Gigue anglaise

Gigue française

Passacaille

Jean-Baptiste Lully (1632–1687)

From *Amadis* (1684)

Chaconne

The Musicians

Founded in 1998, Masques is a Montreal-based early music ensemble that performs music of the seventeenth and eighteenth centuries. The name of the ensemble is inspired by the masques of Elizabethan England — performances that fused poetry, music, dance, and drama. Comprised of some of the most talented young Canadian musicians, Masques collaborates regularly with up-and-coming European talents, thereby maintaining close ties with musicians of diverse backgrounds. The members of Masques regularly perform as soloists and chamber musicians throughout Canada, Europe, and the United States with such ensembles as Capriccio Stravagante, La Petite Bande, Tafelmusik, and Les Voix Humaines.

During the summer of 2009, Masques performed Purcell's *Dido and Aeneas* at Festival Domaine Forget. Throughout the current season they will appear in Montreal at the Festival Orgue et Couleurs, at the Chapelle Notre-Dame-De-Bon-Secours, and in Laval, Quebec. The ensemble is currently on tour throughout North America. In addition to its concert at the National Gallery of Art, it will appear at The Frick Collection in New York City, with the Renaissance and Baroque Society of Pittsburgh, and in the University of Vermont's Lane Series. Masques records exclusively for ATMA Classique and appears at the National Gallery by arrangement with Colbert Artists Management of New York City.

Olivier Fortin, the harpsichordist and leader of Masques, began studying the harpsichord at age eight. In 1995 he graduated with distinction from the Conservatoire de Musique de Québec, and continued his training with Dom André Laberge. Fortin received scholarships for studies in Paris with Pierre Hantaï and in Amsterdam with Bob van Asperen. In 1997 he was awarded top prizes at the Montréal Bach Competition and the Bruges Festival. He teaches harpsichord and chamber music at the Conservatoire de Musique de Québec.

Mélanie Corriveau, who plays the cello, bass viol, and recorder in the ensemble, received her undergraduate degree in recorder at the University of Montréal as a student of Francis Colpron. Her studies also included the baroque cello, and she recently earned a master of music degree in viola da gamba under Margaret Little at Montréal University. She also studied modern cello with Denis Brott at the Montréal Conservatory of Music. Corriveau can be heard on Radio-Canada/CBC, and has recorded several CDs with ATMA, Analekta, and XXI records.

Violinist Sophie Gent was born in Perth, Western Australia. There, she completed initial studies with Paul Wright, then pursued training at the Royal Conservatory in the Hague with Ryo Terakado. Gent is now a performer with ensembles such as Capriccio Stravagante, Il Gardellino, and the Ricercar Consort as well as the string quartet Mito Dell'arco, based in Japan. She is regularly invited to Australia to perform in various chamber music festivals and ensembles.

Based in Toronto, violist Kathleen Kajioka is involved in both the classical music establishment and the world music scene, performing early music, new music, and pop. She performs in the Halifax Jazz Festival and the Victoria Summer Chamber Music Festival and tours internationally in the United States and Europe. Kajioka collaborated with composer/choreographer Peter Chin in *Stupa*, which won the 2006 Dora Award from the Toronto Alliance for the Performing Arts, and with the Montreal-based Quatuor Bozzini. She has also studied Middle Eastern violin, and performs with Maryem Tollar, Maza Mezé, and the Arabesque Orchestra.

Pierre-Yves Martel, who plays the violone for Masques, continues to redefine himself as a musician. Equally active in the fields of improvisation and early music, he now dedicates himself, after years of studying the double bass and composition, to the viola da gamba and the violone. Since 2006 Martel has released three albums as an improviser under the Ambiances Magnétiques/DAME label. *Engagement & Confrontation*, is a recording of improvisations for solo prepared double bass; *Quartetski Does Prokofiev*, features his arrangements of Sergei Prokofiev's *Visions fugitives*; and *Lauzier-Martel-Myhr-Tétrault*, is a collection of unique soundscapes produced using turn tables, bass clarinet, prepared guitar, and viola da gamba.

Tuomo Suni began to play the violin at age four. In 1996 he began specializing in the baroque violin, studying with Kreetta-Maria Kentala. Between 1999 and 2005 he furthered his studies with Enrico Gatti at the Royal Conservatoire in The Hague. Suni graduated with a bachelor of music degree in 2003, completed his master's degree in 2005, and is now based in London. He is a member of Opera Quarta, which won the Van Wassenaer Concours and the Premio Bonporti in 2002. Opera Quarta's CD of trio sonatas by Jean-Marie LeClair, released by French National Radio in 2007, was awarded the prestigious Diapason d'or.

Program Notes

The National Gallery's outstanding collection of French old master drawings represents in remarkable richness and breadth the history of French draftsmanship before 1800. Individual works have been included in exhibitions at the Gallery and elsewhere, but the heart of the collection as a whole, now augmented with numerous important recent acquisitions, has not been showcased in a special exhibition until the recent opening of *Renaissance to Revolution: French Drawings from the National Gallery of Art, 1500–1800*. The exhibition's approximately 120 drawings were made over a period of three centuries by the best French artists working at home and abroad and by foreign artists working in France. Among the key artists are François Boucher, Benvenuto Cellini, Jean-Honoré Fragonard, Claude Lorrain, and Antoine Watteau. Their works celebrate the singular originality, elegance, and spirit of French draftsmanship and the refinement of French artistic life in general. The exhibition remains on view until January 31, 2010.

This concert is the first of four that will feature French music from the same three centuries that are covered by the exhibition. It focuses on the remarkable development of instrumental music in France in the seventeenth century. During this time the territorial unity sought by the kings of France was accompanied by a desire for political, administrative and cultural centralism in which music played an important part. Louis XIII and Louis XIV introduced musical genres such as opera and the grand motet, both of which

required large numbers of performers. The finest musical talents in the kingdom were summoned to Paris and Versailles to participate in the development of a national art.

There was a tendency in this context for French music to become isolated and parochial, but this was offset to some extent by the curiosity and admiration that French composers had for Italian music. The Italian model is mentioned in the first royal decree of privilege granted to the French opera, and while Louis XIV and Lully discouraged court musicians from going to Italy to study, Italian influence could be discerned in the work of most French composers. Some, like François Couperin, claimed to have created a hybrid French-Italian style in the form of *Les Goûts réunis* (reunited styles). French music of this period is distinguished from all other European national styles by the prevalence of dotted rhythms, most of which were not actually written out. The tradition of *notes inégales* (unequal notes) was passed on from teacher to student until the time of the French Revolution, when it disappeared almost overnight. It was not rediscovered until the mid-twentieth century, when musicologists were stimulated by a passing reference in a treatise written in 1716 by François Couperin — “...nous écrivons différemment que nous exécutons...” (We write [music] differently from the way we play it) (*L'Art de toucher le clavecin* [The Art of Playing the Harpsichord]).

The genre in French baroque music that perhaps bears the closest resemblance to drawings is the *pièce de clavecin*, exemplified by the pieces by Rameau on this program. Short in duration and economical in their motivic development and counterpoint, these pieces have as their inspiration a fleeting emotion, a whimsical idea, or a unique personality, and carry a corresponding title. Rameau and the other composers who produced them were most likely able to improvise such pieces on the spot, a process not unlike a quick sketch with a pen or a brush.

Program notes by Stephen Ackert

Upcoming Concerts at the National Gallery of Art

Till Fellner, *pianist*

Beethoven Piano Sonatas

November 1, 2009

Sunday Evening, 6:30 pm

West Building, West Garden Court



Pro Musica Rara

Music by Marais, Rameau, and Telemann

November 4, 2009

Wednesday, 12:10 pm

West Building Lecture Hall

Presented in honor of

*Renaissance to Revolution: French Drawings
from the National Gallery of Art, 1500–1800*