

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
Sixth Street and Constitution Avenue NW
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. Lamot Belin
Concerts

National Gallery of Art
2,747th Concert

Zephyrus Ensemble
Courtney Westcott, *flute*
Ingrid Matthews, *violin*
Josh Lee, *viola da gamba*
Jillon Stoppels Dupree, *harpsichord*
John Lenti, *theorbo*

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

November 11, 2009
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

François Couperin (1668–1733)

Second Concert from *Concerts royaux* (1722)

- Prélude: Gracieusement
- Allemande fugue: Gayement
- Air tendre
- Échos: Tendrement

Jean-Marie Leclair (1697–1764)

From *Sonata in E Minor* (1743)

- Dolce: Andante
- Allemanda: Allegro ma non troppo

Jean-Philippe Rameau (1683–1764)

From *Pièces de clavecin en concert* (1741)

- La Coulicam
- La Livri
- Le Vézinet

Jean-Baptiste Lully (1632–1687)

arr. Robert de Visée (c. 1650–c. 1732)

Logistille (Lentement)

Marin Marais (1656–1728)

Les voix humaines (1701)

Jean-Féry Rebel (1666–1747)

Chaconne from *Suite in G Major* (1705)

Georg Philipp Telemann (1681–1767)

Quartet no. 6 in E Minor (“Paris”) (1736)

- Prélude: Vivement
- Gai
- Vite
- Gracieusement
- Distrait
- Modéré

The Musicians

INGRID MATTHEWS

Violinist Ingrid Matthews is the music director of Seattle Baroque, and one of the nation's most respected exponents of her instrument. In 1989 she won first prize at the prestigious Erwin Bodky International Competition for Early Music. The following year she joined Toronto's Tafelmusik, with which she performed extensively on three continents. In 1994 she founded the Seattle Baroque Orchestra with harpsichordist Byron Schenkman. In addition to her work in Seattle, Matthews has served as concertmaster for the New York Collegium under Andrew Parrott and the Boston Early Music Festival Orchestra. She is a frequent guest director and soloist with period-instrument groups from Los Angeles to Montreal. In September 2009 she led the Australian Brandenburg Orchestra as guest director for an eleven-concert tour of Australia. Among the most-recorded baroque violinists of her generation, Matthews has won international critical acclaim for a discography that ranges from the earliest solo violin repertoire to the great violin sonatas and partitas of Johann Sebastian Bach. She has served on the faculties of Indiana University, the University of Southern California, the University of Toronto, and the University of Washington as well as Amherst Early Music and the International Baroque Institute at the Longy School of Music in Boston. Ingrid Matthews is a graduate of Indiana University, where she studied with Josef Gingold and Stanley Ritchie.

COURTNEY WESTCOTT

Courtney Westcott was formerly soloist and principal flutist for Tafelmusik (Toronto) and New York State Baroque (Ithaca). Since moving to Seattle in 2000, she has appeared with several west coast groups, including the Los Angeles Bach Society, Musica Angelica, Pacific Baroque, and Seattle Baroque, with which she has frequently appeared as a soloist since its inception. Westcott performs as a duo with lutenist John Lenti. She gave the North American premiere of the recently rediscovered *Flute Concerto in D* by Wilhelm Friedemann Bach in Seattle. Her CD of Johann Christian Bach flute sonatas on the

Loft label was praised for the “joy in these performances” by *Gramophone* magazine. A graduate of the Oberlin College Conservatory of Music, she was the first woman to receive a soloist diploma in baroque flute from the Royal Conservatory of The Hague.

JOHN LENTI

John Lenti has performed on lute and theorbo throughout the United States at major early music festivals in Boston, Massachusetts; Indianapolis and Bloomington, Indiana; and Winston-Salem, North Carolina. Internationally, he has performed at the Festival Guldener-Herbst in Sondershausen, Germany, and in the Teatro Nacional in San José, Costa Rica. Lenti is assistant director and continuo player of the Seattle Baroque Orchestra and has performed with the Seattle Opera. He has also performed with Chatham Baroque, Harmonious Blacksmith, the I-90 Collective, and La Monica. His recording credits include *And I Remain: Three Love Songs*, a collection of lute songs and lute solos with soprano Linda Tsatsanis; *The Amorous Lyre* with La Monica; and *The Courtesan's Arts* with Ellen Hargis. A native of South Carolina, Lenti studied guitar at the North Carolina School of the Arts before moving to London to study lute with Jacob Heringman and Elizabeth Kenny. He returned to the United States in 2002 to study with Nigel North at Indiana University. He also credits lutenists Ricardo Cobo, Ronn McFarlane, and Pat O'Brien for significant musical help and inspiration.

JILLON STOPPELS DUPREE

Harpichordist Jillon Stoppels Dupree has captivated audiences in such cities as Amsterdam, Boston, Chicago, London, Los Angeles, and New York. Her playing can be heard on the Decca, Delos, Meridian, and Wild Boar record labels, and she has appeared live on the BBC, CBS Television, National Public Radio, and Polish National Television. She has been a featured artist at the Boston, Berkeley, and York (England) Early Music Festivals, the Cleveland Museum of Art, the National Music Museum, the Santa Barbara Art Museum, and numerous universities and colleges. The *New York Times* described her

world premiere recording of Philip Glass' *Concerto for Harpsichord and Chamber Orchestra* as “superb.” Dupree collaborates with dancer Anna Mansbridge, recorder virtuoso Marion Verbruggen, violinists Ingrid Matthews and Stanley Ritchie, and sopranos Julianne Baird and Ellen Hargis as well as ensembles such as Musica Pacifica, The Newberry Consort, the Seattle Baroque Orchestra, and the Seattle Symphony. She has taught harpsichord at the Oberlin College Conservatory of Music and the University of Michigan, and currently serves on the faculty of Seattle's Accademia d'Amore baroque opera course. Her teachers include Lisa Goode Crawford, Gustav Leonhardt, and Ton Koopman. She is the founding director of Seattle's Gallery Concerts early music series.

JOSH LEE

Cited for his stylish and soulful playing, Josh Lee leads a varied musical life, performing on viols and double bass with some of the world's leaders in early music. An alumnus of the Peabody Conservatory of Music and the Longy School of Music, he studied double bass with Harold Hall Robinson and viol with Ann Marie Morgan and Jane Hershey. Lee is the founder of the early music ensemble Ostraka and has performed at the Boston Early Music Festival and the Carmel Bach Festival. He has also appeared with the Atlanta Baroque Orchestra, the Indianapolis Baroque Orchestra, the Los Angeles Philharmonic, Musica Angelica, Musica Pacifica, and the Philharmonia Baroque Orchestra. His performances have been heard on *Performance Today* and *Harmonia*, and he has recorded for Dorian Sono Luminus, Koch International, and Reference Recordings. A resident of San Francisco, Lee is director of the Viola da Gamba Society of America Young Players' Weekend.

Program Notes

The National Gallery's outstanding collection of French old master drawings represents in remarkable richness and breadth the history of French draftsmanship, with special strength in examples made 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 130 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 Jean Cousin the Elder and Benvenuto Cellini from the sixteenth century; Jacques Callot, Claude Lorrain, and Charles de La Fosse from the seventeenth century; and François Boucher, Jean-Honoré Fragonard, and Antoine Watteau from the eighteenth century. 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 third of four to 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 and eighteenth centuries. The territorial unity sought by the kings of France in the seventeenth century 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. Versailles and Paris inevitably attracted the finest musical talents in the kingdom, who were summoned to participate in the development of a national art.

In one scene of Roberto Rossellini's film *La Prise de pouvoir par Louis XIV*, a newly instated Louis XIV demands that the royal tailor add more ribbons, lace, and jewels to an ensemble he intends to wear at court. At last, the suit having reached a comical level of ornament, he asserts that, as such a getup would cost the equivalent of a year's earnings for anyone in his retinue, and as the nobility of his court will feel compelled to keep pace with his new extravagance, he can bring them to their knees and keep them in line, due to the mere cost of remaining fashionable. This apparent foppery actually succeeded in subduing many French aristocrats, whose rebellious tendencies could have proved disastrous to the king's reign, had they not been hamstrung by the immense cost of maintaining the lifestyle Louis modeled for them.

That seventy-two-year reign saw the stabilization of the French economy, governmental reforms that did away with feudalism, and an unprecedented expansion of the wealth and influence of the French state. The power, splendor, and opulence of the court of Versailles can be viewed as resulting from a cross between the guile of Machiavelli and the wealth of Croesus, a cynical policy of sartorial, architectural, and musical "shock and awe," calculated to make plain the extent and nature of the king's absolute rule. To this end Louis exercised considerable control over who made music at Versailles and what they composed. Fortunately for posterity, he had some musical savvy and good taste.

Most of the composers on this program were colleagues, and the French baroque style that they synthesized while working together in the court of Louis XIV was one of the richest and most nuanced musical languages ever devised. François Couperin was the most significant member of one of France's great musical dynasties. Various Couperins were active in Parisian musical life from the late sixteenth century well into the nineteenth, in particular at the Church of Saint Gervais, which had an unbroken succession of Couperins in its organ loft for 173 years. The *Concerts royaux* come from a period of stylistic transition in Couperin's life—with the publication of these *Concerts*, he shrugged off the Italian trio-sonata model of his early

chamber music publications and began to write in an authentically home-grown style. For Couperin, writing in the French style meant writing music that consisted, for the most part, of a single, dominant melody and continuo bass line. The four *Concerts royaux* can be performed on solo harpsichord (the music is entirely notated on two staves), and the preface states that they would sound well when played by violin, flute, oboe, viol, and bassoon. The second of the *Concerts*, in D major and minor, may be the most intimate of the set. One imagines that they might have been performed for an aging king and a few trusted courtiers, his dancing days behind him, and his view of his reign and the incredible refulgence of his court turned melancholy.

Jean-Marie Leclair was a renowned dancer, a skilled lace-maker, and the greatest French violinist after Rebel. Some music historians credit him with having founded the French schools of both violin and flute playing, due to his virtuosity as a violinist and his nine violin sonatas "*peut ce jouer sur le flute allemande*" ([which] can be played on the German flute). From 1723 to 1733, he played in the Concerts Spirituels, the main semi-public music series in Paris. He gained appointment at Versailles in 1733 as *ordinaire de la musique* (gentleman ordinary for music) but resigned after just four years after a clash with a rival violinist, Jean-Pierre Guignon (1702–1774) over control of the royal orchestra. Leclair went on to work for the Princess of Orange in The Netherlands and the Duke of Gramont in the French Basque region.

Jean-Philippe Rameau is a fascinating figure, the dominant French composer of the generation after Lully, the most influential musical theorist of the eighteenth century, and the composer of some of the most remarkable solo harpsichord and chamber music of his time. He was evidently a rather thorny character, working in relative obscurity and poverty before he finally achieved fame and fortune in the 1730s when he was in his fifties. The *Pièces de clavecin en concert*, late works in his oeuvre, are quite different from all the other pieces in this program in that the harpsichord leaves its usual role as accompanist and takes a turn as soloist, prefiguring the piano trios and quartets of Haydn and Mozart.

Robert de Visée was Louis XIV's guitar teacher, often called upon to play

guitar at Louis' bedside and in chamber music soirées at court in Paris and at Versailles. Logistille is the name of a good fairy in *l'Histoire de Roland*, the French version of Ariosto's *Orlando furioso*, which was also made into an opera by the dominant French musician of the time, Jean-Baptiste Lully (1632–1687). This theorbo solo movement is a transcription of a short *sinfonie* that introduces an aria in which Logistille soothes the conscience of the fitfully sleeping hero.

Marin Marais, who is to the viola da gamba what Chopin is to the piano, lived his entire life in Paris and Versailles. In 1676 Marais joined the royal orchestra and spent the rest of his career in the service of the French court, the better part of it in the employ of Louis XIV as *ordinaire de la chambre du Roi pour la viole* (gentleman ordinary of the king's chamber for the viol). Like most of his contemporaries, Marais gave titles to his pieces that were either one-word dance titles or evocative characterizations, one of the truly charming features of French baroque instrumental music. *Les voix humaines* (human voices) is an arresting title for the plaintive, deeply emotive piece to which he affixed it.

Jean-Féry Rebel was born into the court of Louis XIV, the son of one of Lully's favorite singers. By age eight, Rebel dazzled Lully and the king with his extraordinary virtuosity on the violin, making his future secure at court. In 1705 he became one of the *Vingt-quatre violons du roi* (twenty-four violins of the king) and was shortly thereafter made conductor of that ensemble. The *Chaconne* from his 1705 publication of violin suites is as much theatrical as it is violinistic, showing Rebel's indebtedness to the ever-so-French orchestral chaconnes in the operas of Lully.

Georg Philipp Telemann was a lifelong Francophile. He also shared his generation's infatuation with the immensely influential Italians Corelli and Caldara and emulated them heavily in his early works. His first employer, however, was the ostentatious cosmopolitan Count Erdmann II of Promnitz, who demanded orchestral suites in the manner of Lully. (Ironically, Lully,

the father of the French style, was born in Italy.) The French style suited Telemann rather well, and in time French musicians came to admire and champion his "faux-French" works. Telemann's *Nouveaux quatuors en six suites* were published in Paris in 1736, and have since that time been viewed as his finest chamber music. The *passacaille (Modéré)* that ends the quartet is a monumental movement. The perfection of the ensemble texture, mastery of harmonic motion, and divine melodic sense of the whole composition truly mark this as one of the greatest instrumental ensemble works of the eighteenth century.

Program notes by John Lenti

Upcoming Concerts at the National Gallery of Art

National Gallery of Art Vocal Ensemble

Music by Gevaert, Janequin, Rameau, Sermisy, and Tessier

November 15, 2009

Sunday Evening, 6:30 pm

West Building, West Garden Court

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



Thomas Mastroianni, pianist

Stephen Ackert, narrator

A Suite bergamasque in Music and Art

Music by Debussy

November 18, 2009

Wednesday, 12:10 pm

West Building Lecture Hall