

B378
1997
4-25

University of Washington
THE SCHOOL OF MUSIC

presents

The Baroque Ensemble

Carole Terry *and* Margriet Tindemans, *directors*

School

of

Music

University

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Washington

DAF # 13,019
CASS # 13,020

Elizabeth Brown, *lute, baroque guitar*
Tova Dodge, *soprano*
Ronn Fullerton, *violin, viola da gamba*
Abbey Hallberg, *harpsichord*
Kathy Hanson-Mack, *soprano*
Lisa Lewis, *harpsichord*
Emily Rocke, *violin*
Ellen Seibert, *viola da gamba*
Amy Warren, *viola da gamba*

April 25, 1997

8:00 PM

Brechemin Auditorium

PROGRAM

- DAF ID 1 La Sultanne..... 8:40 François Couperin (1668-1733)
Ronn Fullerton, Emily Rocke, Amy Warren, Ellen Seibert, Lisa Lewis
- ID 2 English Suite in a minor..... 15:38 Johann Sebastian Bach
Prelude—Allemande—Courante—Sarabande— (1685-1750)
Bourée I and II—Gigue
Lisa Lewis, *harpsichord*
- ID 3 Suite..... 13:16 Nicola Matteis
Preludio—Musica Grave—Sarabanda—Aria Burlesca— (d. c. 1707)
Ostinatione—Aria—Capriccio—Giga Al Genio Turchesco
Ronn Fullerton, Amy Warren, Elizabeth Brown

INTERMISSION

Cass side A
side B

- ID 4 Air de cour: Lors que tes beaux yeux mignonne..... 6:53 Grand-Rue
Air de cour: Cessés mortels de soupirer..... Pierre Guédron
Air de cour: C'est un amant, ouvrez la porte..... Anonymous
Tova Dodge, Elizabeth Brown

continued...

105 Tombeau pour Mr. de Ste. Colombe.....6:50.....Marin Marais (1656-1728)

Ronn Fullerton, Ellen Seibert, Abbey Hallberg

106 La Trionfe de la Constance.....11:27.....Michel Pignolet de Montclair

Tendrement—Recitatif—Air—Recitatif—Air gay.....(1667-1737)

Kathy Hanson-Mack, Amy Warren, Ellen Seibert, Lisa Lewis

I. *Recit*—Sitting under the elms the ungrateful Climene promised to love me ardently forever. Nothing would banish me from her heart, the beautiful chain that bound us together unbreakable. Alas, despite her tender pledges, an unknown shepherd has conquered her heart, and unfaithfully she prepares to give him her hand.

II. *Air*—Why cannot I take revenge and be as unfaithful as she is, who betrays the tender fires? Why cannot I tie a new knot? Maybe then my heart, engaged in other charms, could forget its misery. It is often true that intense suffering is followed by a period without any worries.

III. *Recit*—But no, I cannot listen to the voice of resentment. I must love until death the unfaithful one who humiliates me. I will be happy to shame her by showing her my great love.

IV. *Air*—Charming flame, faithful love, may you live forever in my heart. And you, my musette, play beautifully and echo my tender supplications.

V. *Recit*—Thus Damon describes the constancy of his burning heart, when suddenly the object of his desire surprises him. She looks at him tenderly; he does not dare to hope. "Are you here," asks he, "to delight in my misery? Is it not enough that you caused me such pain? Must you..." "But you have no rival" answers Climene. "I only wanted to assure myself of your loyalty and ardor. Forgive me for this cruelty. I am paying dearly for the mortal suffering that cuts at your heart."

VII. *Air*—Do not give in to inconstancy. Flee from the dangerous traps, and perseverance will render us worthy of happiness. In vain we seek new pleasures in new love: only faithfulness will really fill our desire.

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This program combines works by well known composers J. S. Bach and Couperin with works by some of their lesser-known colleagues.

The French court is represented by the "Airs de cour," strophic love songs written for voice and lute for the entertainment of the king and his courtiers.

Marin Marais was a famous gambist and composer who spent most of his life in royal service. He wrote the Tombeau (a lament or funeral song) for his teacher Monsieur de Ste. Colombe.

Montclair worked as a cello and double bass player in the Paris Opera orchestra. As a composer he is known primarily through his French and Italian cantatas, many of which were performed at court.

Couperin, who was court organist and composer for Louis XIV, set out to resolve the controversies between Italian and French music and musicians that had occupied the Parisian 'scene' since the introduction of Italian musicians at the French court in the 17th century. He wrote pieces such as 'Les Goutts-Reunis,' 'Les Nations' and 'L'Apotheose de Corelli et de Lully,' in which Corelli (exponent of the Italian style) and Lully (although Italian by birth, he became the representative of the French style) finally meet in heaven! 'La Sultanne' is the only composition he wrote for two violins and two viols; it is written as a continuous piece with alternating sections.

Another Italian who traveled was Matteis, who spent most of his life in England. He was a very popular performer and composer of violin music, some of which is more extravagant than the compositions of his Italian contemporaries. He ends this suite with a Jig 'al Genio Turchesco' in the Turkish style.

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