

After graduating from Western University (London, Ontario) in 2004, **Mathieu Langlois** received a Bombardier Fellowship from the Canadian Bureau for International Education to study historical flutes with Wilbert Hazelzet and Kate Clark at the Royal Conservatory of The Hague. Mathieu is a member of the Attaignant Consort, a renaissance flute and lute consort whose recent appearances include performances at the Itinéraire Baroque Festival in Périgord, France, and the Amici della Musica series in Padua, Italy. Mathieu concertizes on historical flutes in Canada and the United States, as well as The Netherlands, Belgium, France, Germany, and Italy. Recent engagements on baroque flute have included the Kitchener-Waterloo Chamber Music Society, the Rotterdam Baroque Ensemble, the Musica Viva Orchestra, and the Bach Orchestra of The Netherlands with the Holland Boys Choir. Mathieu is currently completing a Ph.D. in musicology at Cornell University, where he directs *Les Petits Violons*, Cornell's period instrument ensemble.

Alice Robbins received degrees from Indiana University and the Schola Cantorum Basiliensis (Basel), where she was a student of Hannelore Mueller. She has performed widely on baroque cello and viola da gamba in various chamber ensembles, including the Early Music Quartet (Studio der frühen Musik), Concerto Vocale, Smithsonian Chamber Players, Boston Camerata, and the Oberlin and Boston Consorts of Viols. She was a founding member of Concerto Castello, an international quintet specializing in the music of the early seventeenth century, and currently performs with Handel & Haydn Society, Arcadia Players, Opera Lafayette, and Washington Bach Consort.

Ms. Robbins has recorded for Telefunken, EMI-Reflexe, Deutsche Harmonia Mundi, Smithsonian and Gasparo Records, as well as for many radio stations. A resident of Amherst, Massachusetts, Ms. Robbins teaches at Smith and Mount Holyoke Colleges in the Five College Early Music Program.

Bennington Baroque

Presents

Pièces en concerts

Mathieu Langlois, baroque flute
Alice Robbins, viola da gamba
Sandra Mangsen, harpsichord

**At the Carriage Barn
Historic Park-McCullough,
North Bennington, VT
April 21, 2013 -- 3 p.m.**

Tocatta in E minor BWV 914 **Johann Sebastian Bach**
(1685–1750)

Sonata in G Major BWV 1027 **Bach**
for viola da gamba and harpsichord
Adagio
Allegro ma non tanto
Andante
Allegro moderato

Sonata 1 in G Minor **Georg Philipp Telemann**
Sonate metodiche (Hamburg, 1728) (1681–1767)
Adagio
Vivace
Grave
Allegro

-----Intermission-----

Suite in G Major **Michel de La Barre**
Pieces pour la flûte traversière (Paris, 1702) (c.1675–1743/44)
Prélude
Allemande, La Sinora
La Cadette, Gigue
Sarabande, L'ainée
La Ninon, Rondeau
La Therese, Gavotte et double
L'Etourdy, Rondeau

Suite 4 **Marin Marais**
Pièces de viole 4^e livre (Paris, 1717) (1656–1728)
Prélude
Allemande
Caprice, gai
Muzette I and II
La Sautillante et double, légèrement

Cinquième concert **Jean-Philippe Rameau**
Pièces de clavecin en concerts (Paris, 1741) (1683–1764)
Fugue, La Forqueray
La Cupis, rondement
La Marais, rondement



Bennington Baroque was founded by harpsichordist Sandra Mangsen
in 2011, with the help of violinist Kevin Bushee.

We are grateful to the Park McCullough Association
for the use of the Carriage Barn.
Bennington Baroque is also sponsored by the
Bennington Cultural and Arts Council.

Watch the web site for news of concerts next season.
www.benningtonbaroque.com

The title of the concert comes from a 1741 publication *Pièces de clavecin en concerts*, by Jean-Philippe Rameau, which contains five suites playable either as harpsichord solos or "*en concerts*," as trios. In his preface Rameau asserts that he is following a tradition already established in Paris (he is referring, no doubt, to collections such as those of Jacquet de La Guerre in 1707 and Mondonville in 1734, for harpsichord with violin accompaniment). In the preface, Rameau advises the viol and flute to retreat into the background "when they are only accompanying," and to play more strongly when they have thematically important material. He also claims that "these pieces played by the harpsichord alone leave nothing to be desired."

While Rameau's accompanying instruments may be dispensable, Bach treats the viola da gamba and harpsichord as equal partners, writing out the harpsichord part completely. That this is a striking innovation is clear when you consider that in most baroque chamber music the keyboardist improvises from a figured bass line, somewhat like a jazz fake book, which provides only sketchy information about the harmony to be supplied.

Bach's Toccata in E Minor, composed around 1710, stands in the tradition of Italian and North German keyboard toccatas of composers like Frescobaldi and Dieterich Buxtehude. The opening seems almost to demand Buxtehude's organ pedal division. The contrapuntal section that follows gives way to a quasi improvisatory, recitative-like dialogue, which I cannot resist exploiting by changing manuals as the characters speak their lines. The Toccata concludes with a rather virtuosic fugue.

Bach's contemporary Georg Philip Telemann published two volumes of *Sonate metodiche* in Hamburg (1728 and 1732). These are for flute or violin and figured bass, played today by viola da gamba and harpsichord. Throughout these collections Telemann supplied extensive ornamentation for the flute player in many of the slow

movements. He had a sharp eye on the market for his music, much of which he engraved himself, and must have been well aware that amateurs found supplying appropriate ornamentation for pieces in the Italian style to be a formidable challenge. Here he is simply helping them out.

The suites by Marin Marais and Michel de La Barre are fine representatives of the French style, which seemed to their contemporaries to contrast so starkly with the Italian sonatas and cantatas that began to invade Paris early in the eighteenth century. While Italian composers typically left ornamentation up to the performer, in France they usually provided signs to indicate particular ornaments, whether in chamber music or in that for solo keyboard. In his five books of suites for viol (occasionally two or three) and figured bass (1686–1725), Marais included a wealth of printed signs for particular expressive devices (vibrato, swells, precise ornaments) or playing techniques. The 1991 film, *Tous les matins du monde*, focused on the life, music and instrument of the composer. The flautist Michel de La Barre asserts in the preface to his first volume of solo suites that he hopes to do for the flute exactly what Marais had done for the viol—to bring it to perfection. When Marais died in 1728, La Barre had published a dozen volumes of suites and sonatas for one or more flutes; his *Pièces* of 1702 were the first solo sonatas for flute and figured bass published in France. Perhaps after your immersion in this very French style, you will be able to hear Rameau's approach as more eclectic, especially in the first movement of his *Cinquième concert*.

Sandra Mangsen taught music history and early music performance at Western University in London, Ontario, from 1989 until her retirement as professor emerita in 2011. She studied harpsichord at McGill University and holds the Ph.D. in musicology from Cornell University. She serves on the Board of the Historical Keyboard Society of North America