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Art and Music of the Rococo

Department of Music, University of Richmond

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Art and Music of the Rococo

Bonnie Prince Charlie
and the Royal House of Stuart, 1688-1788

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FEBRUARY 4, 2005, 7:30 PM
CAMP CONCERT HALL
BOOKER HALL OF MUSIC

PROGRAM

Welcome: Chris Oliver, University of Richmond '05 Art History major,
2003 Joel and Lila Harnett Summer Fellow, University Museums

Bonnie Prince Charlie and the Royal House of Stuart, 1688-1788:

Robin Nicholson, Curator, The Drumbuie Collection,
Edinburgh, Scotland

Sur un arbrisseau

Michel Pignolet de Montéclair
(1667-1737)

Jennifer Cable, soprano
Joanne Kong, harpsichord

Ordre XI

François Couperin
(1668-1733)

La Castelane

L'Étincelante ou La Bontems

Les Graces-Naturéles (Suite de la Bontems)

La Zénobie

Les Fastes de la grande et ancienne Ménestrandise

Premier Acte: Les Notables et Jurés

Second Acte: Les Viéleux et les Gueux

Troisième Acte: Les Jongleurs, Sauteurs et
Saltimbanques, avec les Ours et les Singes

Quatrième Acte: Les Invalides, ou gens Estropiés
au Service de la grande Ménestrandise

Cinquième Acte: Désordre et dérouté de toute la troupe
causés par les Yvrognés, les Singes et les Ours

Joanne Kong, harpsichord

Concerto in D Major

Leopold Mozart
(1719 - 1787)

Adagio

Allegro Moderato

Mike Davison, trumpet
Joanne Kong, piano

NOTES

MONTÉCLAIR

In his book *The Eighteenth Century French Cantata*, David Tunley writes that the French cantata can be seen as the bridge between the Age of Lully and the Age of Rameau. In the approximately fifty years between those two French operatic giants, the smaller form of the cantata was able to utilize musical techniques newly imported from Italy, some of which were eventually absorbed into French vocal music, such as the da capo aria, ritornello structure, ostinato movement and imitative gestures. Lyrical sweetness is probably the most recognizable characteristic of the French cantata, where melodic charm was at a premium. By the mid 18th century the French cantata had reached its zenith, intentionally eschewing the dramatic, and seeking only to express the delicate.¹ The style appeared simplistic, and it was in comparison to the Italian counterpart, where elaborate ornamentation was the norm. Though ornamentation was an important part of the French baroque vocal style, it did not impede the understanding of the text, as was sometimes the case with the Italian vocal style. The French cantata began its decline after 1730 and there are several reasons for this. First and foremost was the appearance of Rameau, who returned to the French opera tradition left so bereft since the death of Lully in 1687. With the production of Rameau's *Hippolyte et Aricie* in 1733, French opera not only regained its splendor, but entered the most glorious phase of its history. Secondly, the French lost their enthusiasm for Italian music, hastened no doubt by the manner in which French composers were able to take the Italian musical traits noted above and integrate them into their decidedly French compositions.

Sometime after 1687, the first composer on this evening's program, Michel Pignolet, added the surname of "Montéclair," appropriating the name of a fortress in his hometown of Andolet. Montéclair achieved fame not only as a composer, but also as a theorist and teacher, at one point teaching the daughters of François Couperin. Montéclair wrote in nearly all genres cultivated during the early 18th century; the only exception was keyboard music. He composed three books of cantatas, the first two of which have been dated c. 1709 and c. 1716 respectively.

Sur un arbrisseau appears in Montéclair's third book of cantatas, dated 1728. This cantata was the only one in which Montéclair used a text by Jean-Baptiste Rousseau (1671-1741). Rousseau not only wrote cantata texts, but also opined upon the form of the cantata: *The recitatives furnish the body of the cantata, and the tuneful airs furnish the soul.*² *Sur un arbrisseau* is made up of five sections, each detailing the long-awaited arrival of Spring, and combining traits from both Italian and French musical styles. The opening recitative (section I) tends toward a more French style, as Montéclair has included notes inégales in the first bar and metric shifts between triple and duple throughout the section. The first aria (section II) combines Italian and French features: the Italian musical traits include the opening statement of the melody first in the continuo line, then in the voice where it is immediately repeated. Also, the aria is in the da capo form (a-b-a). The French musical tradition is represented in the lack of fioratura (no expansive Italian ornaments). Instead, French style ornaments are used, such as the tremblement, the coule, the port de voix, the chute and the pince, among others. Also French in style is the clarity of line and the simple setting of the text. Section III has a bass line reminiscent of those composed by Lully in his operas *Atys* and *Armide*, used in instances when Lully would musically represent water and sleep by the use of a lulling bass line. Section III leads directly into section IV, which is in 6/8 meter with a running bass line of scale passages. Section V is an aria, also in da capo form, which highlights the vocal entrance by setting the text without accompaniment. Montéclair has employed this musical element throughout the cantata, for sections II, III and V all present the initial vocal entrance unaccompanied.

Montéclair continued composing, performing with the Paris Opera orchestra (he played the basse de violon), and teaching until the end of his life. He died in Aumont in 1737.

¹David Tunley. *The Eighteenth Century French Cantata*. Clarendon Press. Oxford. 1997. p. 14

²Quoted in J. Bachelier, *Recueil des cantatas* (The Hague, 1827).

On a shrub

Young and tender shrub, hope of this orchard,
Fertile nourishment of Vertumnus and Flora.
Fear the danger of winter's fury,
And hold back your flowers which rush to bloom,
Seduced by the brilliance of a beautiful passing day.

Imitate the young anemone,
Fear ever-returning Boreas.
Wait until Flora and Pomona
Can lend you their aid.
Philomela is still mute,
Procne fears new chills,
And the timid violet still hides beneath the grass.

Sun, father of nature,
come shed your fecund warmth on these places.
Dispel the frost, do away with the cold
Which blights our fruits and our flowers.

Ceres, full of impatience,
Only waits your return to enrich our banks.
And on your fertile presence
Bacchus relies for his new treasures.
The places from whence you take your course
Saw his first struggles.
But he always directs his steps
Far from the regions of the Bear.
When propitious Loves wished to make him happy
It was on these pleasant banks
Which your most gentle fires were warming.

COUPERIN

In keyboard repertoire, the French Rococo style reached its culmination in the harpsichord works of François Couperin. The most distinguished member of a family of musicians, he was often referred to as "le Grand," and served as music master and harpsichordist at

the royal court of Louis XIV. Couperin's writing is the epitome of Rococo ideals, with its graceful, charming style and profuse ornamentation, and the eleventh *ordre* (suite) also shows the great extent to which the composer was influenced by the sights and sounds of court and country life. *La Castelane* refers to a young lady, perhaps a castle-keeper's daughter. The next two pieces are musical portraits of Charlotte de Vasseur, who married Louis-Nicholas Bontemps, first chamber valet to Louis XIV. *La Zénobie* is a light-hearted piece in the character of a gigue. The concluding piece of the suite is a display of the "noble and ancient musicians' guild." Formally sanctioned in 1659, the *Ménéstrandise* tried to establish authority over all French musicians. A group of independent composers, including Couperin, twice protested to the King. Although in the first act the *ménétriers* are portrayed as notables and jurymen, the following three acts depict them as old beggars, jugglers and tumblers accompanied by bears and monkeys, and invalids. In the fifth and final act, there is total routing and disorder of the group, caused by the drunks, monkeys and bears.

Notes on Couperin by Joanne Kong

MOZART

A composer, violinist, and writer on music, Leopold's extensive oeuvre contains a large number of sacred works; many symphonies; serenades and divertimentos; concerti; chamber and keyboard music. In 1756 Leopold published his *Versuch einer gründlichen Violinschule* (Augsburg, 1756; expanded ed., 1770; 3rd rev. ed., 1787); translated almost immediately into Dutch and French, it was one of the most significant and widely used pedagogical treatises on violin of the second half of the 18th century. Though he is often criticized as an exploiter of his own children, Leopold felt it his mission to reveal to the world the "miracle that God allowed to be born in Salzburg." He must be given credit for giving his son, Wolfgang Amadeus, a broad exposure to international musical styles, which was later to prove essential to his musical development. Father Mozart also served as the boy's stringent teacher of counterpoint and composition. Leopold's *Concerto in Re Majeur* was originally scored

for trumpet, two horns and strings. In history, few instruments have changed as much as the trumpet. This concerto was written for a trumpet without valves - the Baroque trumpet - that could only produce the notes of the harmonic series (similar to a bugle). Since the notes in the lower register were widely separated on the early trumpet, to produce a scale, a performer had to facilitate the notes in the higher tessitura. The Rococo period produced some of the most virtuosic trumpet concerti, stretched the limits of the performer and highlighted the reactive quality of the period: homophonic texture. Leopold's *Concerto* exemplifies the homophonic writing of the period, whereby the highest part - normally performed on the trumpet - dominates almost completely with a more melodious solo line in the first movement and shorter melodies in the second.

Notes on Mozart by Mike Davison

PERFORMERS

Jennifer Cable has performed throughout the United States and Europe in solo repertoire ranging from the Renaissance through the 20th Century. In addition to opera and oratorio, Cable has sung with many chamber music ensembles, including Tragicomedia, Musica Nova, the Kennedy Center Chamber Players, the Richmond Chamber Players and Currents. She is a founding member and regular artist with Affetti Musicali, an early music ensemble well known to Richmond audiences, and has made several solo appearances with the Richmond Symphony Orchestra.

Cable's undergraduate study at Oberlin College was followed by graduate work at the Eastman School of Music where she earned a Master of Music and Doctor of Musical Arts. Cable was also awarded Performer's Certificates in both Opera and Vocal Performance from the Eastman School of Music. She has attended the Aspen Music Festival, the Akademie für Alte Musik in Bremen, Germany, the International Institute for Chamber Music in Munich, the Aldeburgh Festival and the Britten-Pears School in Aldeburgh, England, and the Franz Schubert Institute in Vienna. She is currently studying voice with Marlena Malas in New York City and serves on the faculty of the University of Richmond in Richmond, Virginia. She has recorded for Word Records and the Contemporary Record Society.

Joanne Kong, harpsichordist and pianist, has been praised for her "utmost keyboard sensitivity and variety of tone" (*Richmond Times-Dispatch*), "remarkable technical ability" (*The Oregonian*), and "superb artistry" (*San Antonio Express-News*). Alan Greenblatt of *The Washington Post* has described her as an artist "with great finesse and flexibility," and Mark Swed of the *Los Angeles Herald Examiner* wrote that she "obviously is a Bach specialist...her technique is impressive."

A recognized Bach specialist, she has performed as solo and chamber keyboardist in the Los Angeles Bach Festival, Oregon Bach Festival, Abbey Bach Festival, Bach Aria Festival and Institute, Long Beach Bach Festival, Houston Harpsichord Society Recital Series, Texas

Bach Collegium, and has collaborated with some of the world's finest musicians including the Shanghai String Quartet, Eugenia Zukerman, bass-baritone Zheng Zhou, and members of the Bach Aria Group. Her critically-acclaimed recording of the *Goldberg Variations* is available on the BRIOSO label.

In addition to concertizing, her performances have been broadcast over numerous radio stations including National Public Radio, WQXR in New York and WFMT in Chicago. She is in frequent demand as a keyboard and chamber coach, presents Master Classes on the art of Baroque performance, and has been recognized for her exceptional work with gifted young musicians. She currently directs the Chamber Ensembles and Accompanying programs at the University of Richmond.

Michael Davison holds a B. M. from the Eastman School of Music, M. M. from the University of Wisconsin-Whitewater, and D. M. A. from the University of Wisconsin-Madison. He has been head of the jazz and brass programs at the University of Richmond since 1986, a former chair of the music education division of the Mid-Atlantic Chapter of the College Music Society, is presently the president of the Virginia Chapter of the International Association of Jazz Educators, on the Board of Directors for the National Trumpet Competition and Brass Area Coordinator and trumpet teacher at Interlochen Arts Camp.

As a classical musician, Davison has performed with the Whitewater Brass Quintet, Wisconsin Brass Quintet, Rochester Philharmonic Orchestra, Wisconsin Symphony Orchestra, Wisconsin Chamber Orchestra, Richmond Symphony Orchestra, the Canadian Brass, the Empire Brass Quintet and the Brass Band of Battle Creek. His CD with trumpeter John Aley received a rave review from the International Trumpet Guild Journal. As a jazz musician, he has worked with such artists as Michael Brecker, Curtis Fuller, Chris Vadala, Gene Bertoncini, The Temptations, Aretha Franklin, and Natalie Cole. In 2002 he was the featured soloist with the Buffalo Philharmonic Orchestra performing the music of Harry James and

he recorded Bach's Brandenburg Concerto no. 2 with the Interlochen Faculty/Staff Orchestra. In 2003, Dr. Davison was featured soloist with the Santiago de Cuba Symphony Orchestra. Davison is a prolific recording artist with numerous jazz and classical albums to his credit and the author of many articles for Down Beat magazine, the International Trumpet Guild Journal, the Jazz Educators Journal, and the G. I. A. Quarterly. Recently, Dr. Davison wrote a documentary of Cuban music and Latin Jazz for public radio. He has published several jazz combo compositions with Walrus Music and has written two transcription books of trumpeter Randy Brecker. A world traveler in the name of jazz and music education, Davison has led a group of jazz educators to South Africa, music educators to China, jazz performers to Cuba and taught in Lyon, France at A.I.M.R.A., the French international jazz school.

Davison is a clinician for the Edwards Instrument Company, a performer and clinician on the Akai Electric Valve Instrument (EVI), and in great demand throughout the country as a classical and jazz teacher and performer. Dr. Davison is active in the International Trumpet Guild, has performed in or judged the finals at 11 ITG conferences, and hosted the 1999 ITG Conference at the University of Richmond.

Bonnie Prince Charlie and the Royal House of Stuart, 1688-1788 Works of Art from the Drambuie Collection and its nationwide tour have been made possible by The Drambuie Liqueur Company Ltd, Edinburgh, Scotland.

The exhibition's accompanying events were made possible in part with the support of the University's Cultural Affairs Committee and the 175th Anniversary Committee. The exhibition is presented in conjunction with the semester-long Rococo festival featuring lectures, performances, and a symposium. (For more information on the Rococo festival, contact Joan Maitre at 804-287-6424 or jmaitre@richmond.edu).

The performers would also like to thank Mary Jennings, Gene Anderson, Justin Poroszok and Bill Luhrs for their assistance with this evening's performance.

Front cover art: Cosmo Alexander (Scottish, 1724-1772) *Prince Charles*, 1752, oil on canvas, 39 x 30 inches. Photography: Jack MacKenzie. © The Drambuie Liqueur Company Limited, 2002. Collection of the Drambuie Liqueur Company.



The Spottiswoode 'Amen' Glass, circa 1745, wine glass with drawn trumpet bowl and spiral air twist stem, height: 8 1/4 inches. Photography: Jack MacKenzie. © The Drambuie Liqueur Company Limited, 2002. Collection of the Drambuie Liqueur Company.

Friday, April 1, Noon - 1 p.m.

Brown Bag Lunch Lecture, Lora Robins Gallery of Design
from Nature, University Museums

“Cheers: Eighteenth-Century European Drinking Glasses”

Bradley Jane Wright, '06 marketing major, University of
Richmond, and 2004 University Museums Summer Research
Fellow