

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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[www.nga.gov](http://www.nga.gov)

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  
2,745th Concert

### Pro Musica Rara

Allen Whear, *artistic director*  
Sara Nichols, *flûte traversière*  
Cynthia Roberts, *violon*  
Kenneth Slowik, *basse de viole*  
Allen Whear, *violoncelle*  
Avi Stein, *clavecin*

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

November 4, 2009  
Wednesday, 12:10 pm  
West Building Lecture Hall

*Admission free*

Program

Jean Philippe Rameau (1683–1764)

*Cinquième concert* from *Pièces de Clavecin en concert*

La Forqueray

La Cupis

La Marais

Marin Marais (1656–1728)

*Sonnerie de Saint Geneviève du Mont de Paris*

Antoine Forqueray (1672–1745)

From *Pièces de viole*

La Boisson

La Sylva

Jupiter

Georg Philipp Telemann (1681–1767)

*Cinquième Quatuor* (Fifth Quartet in A Major — “Paris”)

Prélude: Vivement

Gai

Modéré

Modéré

Pas vite

Un peu gai

The National Gallery extends its thanks to the Music Division of the Library of Congress for the loan of the Hubbard and Broekman harpsichord used in this concert.

## The Musicians

Pro Musica Rara, dubbed by the Baltimore press as “[The city’s] premier early music ensemble,” was founded in 1974. The members of the ensemble are Baltimore area professional musicians who are committed to performing baroque, classical, and early romantic repertoire. They often collaborate with early music specialists from other areas of the eastern seaboard and with world-renowned guest artists. As artists-in-residence at Towson University Center for the Arts, the musicians of Pro Musica Rara present an annual subscription series and offer preconcert lectures, master classes, and open dress rehearsals for students. In recent years, the group has also given performances at the Walters Art Museum, the Peabody Conservatory of Music, and the Montpelier Mansion in Laurel, Maryland. More information about Pro Musica Rara is available at [www.promusicarara.org](http://www.promusicarara.org).

Allen Whear, cellist and artistic director of Pro Music Rara, is associate principal cellist of the Tafelmusik Baroque Orchestra and principal cellist and recital director of the Carmel (California) Bach Festival. A graduate of the New England Conservatory, the Juilliard School of Music, and Rutgers University, where he earned the doctoral degree in music, he also received an ITT International Fellowship to study with the famed Dutch cellist Anner Bylisma. Whear has performed as soloist with the Brandenburg Collegium, the Charleston Symphony, the Mid-Atlantic Chamber Orchestra, the Philadelphia Classical Symphony, and Tafelmusik, and has toured Japan and Singapore as principal cellist with Opera Atelier. His recording credits include Deutsche Harmonia Mundi, Musical Heritage, Naxos, and Sony.

Sara Nichols, who has played the *flûte traversière* (transverse flute) with Pro Musica Rara since 1988, was the principal flutist of the Baltimore Opera Orchestra for twenty-one seasons, and is currently a member of the award-winning wind quintet Quintigre as well as the National Gallery of Art Wind Quintet. She also performs with the Baltimore Symphony Orchestra, the National Gallery Orchestra, Opera Theatre of Saint Louis, and the Wolf Trap Orchestra. She teaches at Towson University and the Baltimore School for the Arts.

Violinist Cynthia Roberts has served as concertmaster of the American Bach Soloists, Apollo’s Fire, Concert Royal, and the New York Collegium, and has appeared as soloist with early music ensembles throughout North America. She has toured with William Christie as concertmaster of Les Arts Florissants. Roberts is a member of the faculties of the Juilliard School of Music, the Oberlin Baroque Performance Institute, and the University of North Texas. She can be heard as soloist in the complete *Bach Brandenburg Concertos* with Apollo’s Fire, on the soundtrack of the movie *Casanova*, and on numerous other recordings on the BMG, Dorian, Electra, and Sony labels.

Kenneth Slowik, who plays both modern and period lower string instruments with equal mastery, performs in this concert on the *basse de viole* (bass viol). He is artistic director of the Chamber Music Program at the Smithsonian Institution’s National Museum of American History. A founding member of the Axelrod and Smithson Quartets, the Castle Trio, and the Smithsonian Chamber Players, he appears frequently with Anner Bylisma’s *l’Archibudelli*, and has been a soloist with numerous orchestras, including the Baltimore, Cleveland, and National Symphony Orchestras. He is also active as a conductor of oratorio, opera, and the orchestral repertoire, and has appeared twice in recent seasons at the National Gallery of Art in this capacity. He has performed or conducted in more than fifty recordings—many of them international prize winners—more than half of which include his critically praised liner notes. A member of the University of Maryland faculty, Slowik is also artistic director of the Oberlin Baroque Performance Institute.

Harpsichordist Avi Stein teaches and coaches vocal repertoire and chamber music at Yale University. An active continuo accompanist, Stein has played with the Clarion Music Society; the baroque orchestras of Indianapolis, Los Angeles, and Seattle; and the Indianapolis, Toulouse, and Warsaw Symphony Orchestras as well as his own chamber groups La Monica and x579. Stein, who is the music director of Saint Matthew and Saint Timothy Episcopal Church in New York City, makes his third appearance with Pro Musica Rara in this concert.

## 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 last month's 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 is the second of four concerts that feature French music from the same time period covered by the exhibition. It focuses on the remarkable development of instrumental music in France in the seventeenth century. 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 national art.

In 1741 Jean Philippe Rameau, who was already France's leading opera composer of the time, published his only chamber music, a set of five works entitled *Pièces de clavecin en concert* (Pieces for the harpsichord in ensemble). In some ways the pieces can be considered a reaction to the overwhelming

popularity of the Italian trio sonata, wherein melodic material always appeared in the two treble parts and the harpsichord was entirely devoted to the basso continuo. In his forward to this work, Rameau admits that he had been inspired by "the success of some recently published sonatas" that featured the harpsichord in an obbligato role, accompanied by the violin. Those sonatas are presumed to have been composed by Jean-Joseph de Mondonville (1711–1772). Rameau's ensemble features the harpsichord as a melodic instrument, but places equal demands on the violin and viol. His cryptic titles for his works include dance titles, curiosities, and tributes. In the *Cinquième concert* we find *La Forqueray* and *La Marais*—tributes to two great masters of French baroque viol playing—and *La Cupis*, a reference to a family of musicians and dancers.

Marin Marais was not only one of the greatest masters of the viola da gamba of all time, but a significant composer of operas in the *tragédie en musique* (tragedy in music) tradition of Jean-Baptiste Lully (1632–1687). The son of a shoemaker, Marais was first trained as a choirboy before taking up the viol, and he eventually became a pupil of Monsieur de Sainte-Colombe (1640–1700). A fictional account of this teacher-pupil relationship has appeared as a novel and subsequent film titled *Tous les matins du monde*. By age nineteen, Marais was performing in the Opéra de Paris under the direction of Lully, from whom he learned his composition technique. Marais published some six hundred pieces for the viola da gamba, which attest to his technical innovations and imagination. One of his best-known character pieces, *Sonnerie de Saint Geneviève du Mont de Paris*, unfolds in the manner of a chaconne, as a simple three-note ground bass provides the foundation and driving force for the building of melodic variations. These appear first in the violin, then increasingly in the viol part, which emerges with increasing brilliance from the bass, only occasionally making tactical retreats.

Antoine Forqueray enjoyed a reputation alongside Marais as one of the great virtuosos of his day. He absorbed the virtuoso approach of the Italian violinists, and his playing was described as "demonic," in contrast to Marais'

“angelic” style. Although he wrote numerous works for his instrument, relatively few of them were published, and these mostly as arranged by his son Jean-Baptiste Forqueray (1699–1782), with whom he had a combative relationship. The younger Forqueray participated in performances of Telemann’s “Paris” Quartets, which were highly praised by the composer.

It may come as a surprise to find a non-Gallic name such as Georg Phillip Telemann on a program devoted to French music. Throughout Europe in the baroque era, music was influenced by the two dominant national styles, Italian and French. At the risk of oversimplification, it could be said that the Italian style favored virtuosity and such instrumental forms as the concerto and the sonata, while the essence of French style lay in the dance suite and the air. The prolific Telemann received a broad musical education in his native Magdeburg, Germany, and built upon it to become a stylistic chameleon, capable of producing music in whatever style was suitable to the circumstances, whether it be French, Italian, or even Polish. Like his colleague and sometime rival Johann Sebastian Bach, he was able to synthesize these characteristics into something new. Remarkably, Telemann’s French-style pieces won acceptance by the French themselves. One could say that he succeeded in expanding to the world market.

The twelve works collectively referred to as the “Paris” *Quartets* actually represent two different sets of pieces. *Six Quadri* appeared in Hamburg in 1730, and were published again in Paris in 1736. These include two pairs each of sonatas, concertos, and suites. During Telemann’s visit to Paris in 1737, he published *Six Nouveau Quatuors*, for the same instrumentation as their predecessors, and they were an instant success. The initial publication had 294 subscribers, half of whom were French. One of the subscribers was a certain “Mr. Bach, de Leipzig.”

Telemann later wrote: “My long-postponed journey to Paris, to which I had been invited several years earlier by Parisian virtuosi who had found several of my printed works suited to their taste, began around Michaelmas in 1737 and lasted eight months. There, having received a royal privilege. . . I had engraved new quartets sold by subscription. . . The wonderful way in which the quartets were performed. . . would deserve a better description than I can give you. Suffice it to say that the Court and the whole city pricked up their ears most remarkably, and these quartets quickly won for me a nearly universal respect which was accompanied with exceeding courtesy.”

*Program notes by Allen Whear*

Upcoming Concerts at the National Gallery of Art

**Yakov Kasman, *pianist***

Music by J. S. Bach, Prokofiev, Schumann,  
Stravinsky, and Tchaikovsky

November 8, 2009  
Sunday Evening, 6:30 pm  
West Building, West Garden Court



**Zephyrus Ensemble**

Music by Couperin, Leclair, Rameau, and Rebel

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