

PROGRAM NOTES

Each of **Jean Philippe Rameau's** *Pièces de Clavecin en Concerts* comprises a suite of movements evoking the theatrical dances of his time. In today's concert, we perform the fifth piece. Each movement celebrates, in a brief and poignant caricature, one of the composer's esteemed professional colleagues.

La Forqueray recalls the dramatic, intricate musicianship of composer/violist da gamba Antoine Forqueray (1671 to 1745). *La Cupis* pays homage to Marie Anne de Cupis de Camargo (1710 to 1770), the principal dancer in many of Rameau's theatrical productions and perhaps the prima ballerina of the 18th century. Her technique and innovations influenced a sea-change in professional dance. It was Camargo who introduced the heelless ballet slipper and shortened the dance costume to what was then a scandalous mid-calf length.

La Marais summons, in buoyant arpeggios, the often joyful and ever soulful performances of composer and viola da gamba virtuoso Marin Marais. Marais and Forqueray were the French eighteenth-century equivalents of dueling superstars. One chronicler recorded that, whereas Marais played like an angel, Forqueray played like The Devil!

Karl Henning holds a B.Mus. from the College of Wooster (Ohio); an M.A. from the University of Virginia; and a Ph.D. in composition from the University of Buffalo, where he studied with Charles Wuorinen and Louis Andriessen. He has concertized as a clarinetist in Estonia, Russia, and throughout the United States. His impressive catalogue of more than 140 works includes music for choral ensembles, symphony orchestras, chamber groups and soloists. Karl Henning's music has been performed in North America, Europe and Australia.

Oxygen Footprint was written for Ensemble Aubade and received its premiere in 2016 at Church of the Advent in Boston. The title is inspired by a popular term describing one aspect of an individual's environmental impact. Henning's idea is to manifest an *airy* impact. And "footprint" suggests the dance. *Oxygen Footprint* is a sort of ballet suite in miniature, starting vigorously and with frequent syncopation. The music makes its way to a dreamy-yet-insistent *gigue* and a calm yet emotional core.

Carl Philipp Emanuel Bach, the second son of J.S. Bach, served for thirty years at the court of that most musical of sovereigns, Frederick the Great of Prussia. In 1768, C.P.E Bach embraced freedom from Frederick's patronage when granted permission to leave court and become Kapellmeister in Hamburg, filling the position held by his late godfather, Georg Philipp Telemann.

Educated primarily by his father, C.P.E. Bach was perhaps the most influential musician of his era. His formidable skill as a composer, keyboardist, and music theorist informed the tastes and techniques of generations of musicians. Haydn, Mozart and Beethoven revered him.

C.P.E. Bach was a progenitor of what became known as the "*Empfindsamer Stil*," a rhetorically powerful and emotionally dynamic "Sensitive Style" of musical expression. His music in the

“sensitive style” moved beyond the prevailing gallant style toward the passionate sonic gestures that we hear in Haydn, then Beethoven, and then Von Weber.

The *Quartet in D Major Wq 94* is one of three quartets for keyboard, flute, and viola that C.P.E. Bach composed during the last year of his life. (The left and right hands of the keyboard player function as separate instrumental voices; hence, a quartet for three musicians.) The composer’s frail health is revealed, in the manuscript of this work, by his tremulous handwriting, but belied by the strength of the composition. As the manuscript unfolds, Bach’s penmanship becomes steadier, ever surer, and more robust. Our composer is visibly encouraged and uplifted by his work as he approaches the end.

Having studied with such luminaries as Ignaz Moscheles, Johann Nepomuk Hummel, and Anton Reicha, **Jeanne-Louise Dumont Farrenc** pursued an extraordinary career as a concert pianist, composer and educator. In 1842 she was appointed professor of piano at the Paris Conservatory, a position she held until her retirement in 1872.

Her *Trésor des Pianistes*, compiled and published from 1861 to 1875, is a 23-volume anthology of three centuries of keyboard music, produced in collaboration with her husband, publisher Aristide Farrenc. *Trésor* is a monumental work of insightful and groundbreaking scholarship and anticipates the development what is now known as “historically informed performance practice.”

Despite her demanding career as one of Europe’s most esteemed keyboard pedagogues, her creative output was prodigious. Hector Berlioz wrote glowingly about her orchestra writing, which included three major symphonies completed during her first five years of professorship.

Mme. Farrenc was at the zenith of her formidable creative and technical powers when, in 1856, she composed her *Trio, Opus 45*. The range, dynamics, lyricism and shaping of the flute part in this trio are especially noteworthy. She dedicated Opus 45 to prominent Parisian flutist Louis Dorus, whose approach to sound was revolutionary. Dorus had adopted the newly-invented, robust yet supple, Boehm cylinder flute in 1847. Some of the musical “ancienne régime,” particularly the more reactionary professors at the Paris Conservatory, were outraged. They perceived Dorus’s new technique to be an assault on French aesthetic sensibilities, which favored a more songbird approach to flute sonority. Dorus was vindicated when he was appointed professor of flute at the Conservatoire in 1860. Professor Farrenc was undoubtedly delighted.