

Guts Baroque Duo presents:
The 18th-Century Viol:
The Legacy of Marin Marais

Sunday, May 24, 2020, 4:00 P.M. PDT/7:00 P.M. EDT
YouTube Live



featuring:

Sylvia Schwartz, baroque violin
John Ott, viola da gamba

Program

- Suite d'un Goût Etranger, Livre IV.....Marin Marais (1656–1728)
 Marche Tartare
 Allemande
 Sarabande
 La Tartarine & Double
 Gavotte
- Deuxime Suite.....Charles Dollé (fl 1735-1755)
 Tombeau de Marais le Pere
- Sonata I in G Major from *12 Sonatas*, op. 2.....Antoine Dauvergne (1713-1797)
 Largo
 Allegro
 Adagio
 Allegro

- Intermission -

- Premiere Suite, Livre II.....Roland Marais (1685–1750)
 Prelude "Le Bruneau"
 Allemande "La Baralle"
 Rondeau "Le Monclot"
 Allemande "La Singuliere / La Vandercruisse"
 Gavotte "La S'Jacques"
 Rondeau "Le Barrengue"
 Menuet I & II

Fin

Program Notes

Marin Marais (1656-1728) was a gifted virtuoso on the viola da gamba, and one of the most important composers of the French Baroque era. He studied viola da gamba with Jean de Sainte-Colombe, and by age 19 he was playing with the Opera orchestra in Paris under Jean-Baptiste Lully. He soon started composing, under the tutelage of Lully, and was appointed as a royal chamber musician to Louis XIV. By 1690 he also conducted and composed for the Opera, a post he inherited after the premature death of Lully. In 1709, he retired, passing along his court positions to his son Roland. Marais had a great reputation as a teacher, and many of the next generation of viol players, such as Charles Dollé, Louis de Caix-d'Hervelois, Jacques Morel, and of course Roland Marais are believed to have studied with him.

Marais composed five volumes of *Pièces de Viole*, collections of dance suites and character pieces written for solo viol and continuo. Livre IV, published in 1717, after his retirement, contains the giant *Suite d'un Goût Etranger* (Suite in a foreign taste), a collection of more experimental and distinctive character pieces in different keys. Tonight's concert contains the first five movements, all in the key of Eb Major. The movements are Marche Tartare (Turkish March), an Allemande and a Sarabande, La Tartarine (the Turkish woman), and a Gavotte. Like most of Marais' viol music, these pieces are meticulously filled with ornaments, inflections and performance directions (including two types of vibrato), giving the performer clear instructions on how to perform the pieces.

Charles Dollé (fl. 1735-1755) was a Parisian viol player about whom little is known. He published at least six collections of music, one of trio sonatas, one of *Pièces de Viole* and the other four of music for 1-2 *pardessus de viole*, the smallest size of viola da gamba. Dollé used Marais' ornaments and symbols in his music, suggesting he was a student of Marais, and movement titles in his collections indicate he was acquainted with Roland Marais and Jacques Morel, another of Marais' students, and he composed a moving Tombeau after Marais' death. Dollé's writing is technical and showy, indicating a high level of proficiency and knowledge of the fingerboard of the instrument, and he frequently employs *le petit manche* (the small hand), the practice of playing across the strings of the viol above the frets. The dedication of his op. 2 *Pièces de Viole* indicates he had, or at least sought, patronage. However, for the best that history has recorded, he was not able to secure a court position.

His second suite is composed in the dark, mournful key of C minor. Though the *Tombeau de Marais le Pere* is the highlight, the suite also contains other dances and character pieces, including *L'amoureux* (the lover) and *Les amusements* (amusements). Most movements, including the *Tombeau*, are in a Rondeau form, with the first theme repeated after each

section.

Antoine Dauvergne (1713-1797) was the son of a violinist, Jacques Dauvergne, and studied violin with his father and composition with Jean-Philippe Rameau. In 1739 he gained a position in *le chambre du roi*, the King's personal musicians, and played for the Opera. By 1755 he was the court composer and superintendent of *le chambre*, and had composed two successful operas. He became a director of the Concert Spirituel in 1762 and the director of the Opera in 1769. He would continue directing the Opera off and on until 1790, though as an old man he was criticized both for his poor management and old-fashioned taste.

His op. 2 collection of violin sonatas was composed in 1740, shortly after his arrival in Paris. Stylistically they show the Italian influence that was becoming popular in France at the time, particularly the sonatas of Pietro Locatelli, and especially the influence of Jean-Marie Leclair, who successfully merged the Italian Sonata da Chiesa with the grace and delicacy that were the hallmarks of the French style of composition.

Roland Marais (c1685-c1750), the son of the great Marin Marais, learned the viol from an early age, and, alongside his two brothers, performed for Louis XIV as a child. His career started well, with him inheriting his father's court positions in 1709, and his 1711 publication of a viol method (now lost). He worked extensively with the viol virtuoso Antoine Forqueray, and was praised for his playing by many. In 1728, in separate tragedies, Roland's father, wife and son all perished, and nothing is heard from Roland until 1735, when he published his first book of *Pièces de Virole*, with the second volume following in 1738. Though Marais clearly recalls his father in style, ornamentation and markings, the forms of his pieces reflect the more modern style, trending towards Rondeaux, and each movement is dedicated to a person or idea.

Marais' *Premiere Suite* is in the warm, friendly key of C major, and features seven movements. Although the movements are dances, they most likely were not intended for actual dancing, but instead as solo show pieces, to ornate and irregular for dancing. Each movement has a dedication, usually a name or a place. Bruneau and Barrenque are surnames. Barelle is a small farming village in Pas-de-Calais. Monclot is the surname of a prominent noble family. La Vandercuisse likely refers to the newly constructed Hôtel Van Der Cuisse de Waziers in Lille, built by Thomas-Joseph Gombert, an architectural marvel for the time. La St Jacques can refer to a surname, a street in Paris, or perhaps a particularly notable pinot noir grape.

About Us

Cellist and gambist **John Ott**, a native of Los Angeles, received his Bachelor of Music degree in cello performance from UC Irvine in 2004, studying with Dr. Margaret Parkins, and in 2016 completed his Master of Music degree in Early Music, viola da gamba at the Longy School of Music in Cambridge, Massachusetts, where he studied with Jane Hershey. In between, he performed with Symphony Irvine, Dana Point Symphony, Montage Civic Orchestra, and South Orange County Chamber Orchestra, played in the string quartet Elegie Quartet, and played chamber music all over Los Angeles and Orange County. During his two years in Massachusetts, aside from his Longy ensembles, he performed with Boston Camerata and Boston Opera Collaborative. He has played with the Orange County-based early music group L'Esprit Baroque since 2014. He maintains a large teaching studio, primarily at Vienna Music Institute in Irvine, CA, and is the cello coach for three high schools in Irvine Unified School District.

Fascinated and deeply inspired by the relationship between music, movement, and dance, violinist and Dalcrozian-in-training **Sylvia Schwartz** is a passionate chamber musician in both modern and historical performance practices. A native of Boston, Sylvia has performed with Guts, L'Esprit Baroque, Musica Angelica Baroque Orchestra, LA Chamber Chorale, The Meistersingers, Eudaimonia—A Purposeful Period Band, Harvard Baroque Chamber Orchestra, Harvard Early Music Society, New Bedford Symphony, New England Classical Singers, and Lizzie and the Flakjackets throughout the United States and Canada, in Estonia, Latvia, and at Shostakovich Hall in St. Petersburg, Russia. Sylvia earned a M.M. in Violin Performance from the Longy School of Music, where she studied violin with Laura Bossert and early music with Dana Maiben, Na'ama Lion, Vivian Montgomery, and Ryan Turner. She also holds a B.S. in Engineering from Olin College. Sylvia teaches privately in person and online, for the Irvine Unified School District, and at Vienna Music Institute in Irvine, California, and concertizes frequently with Guts and L'Esprit Baroque.

About Historically-Informed Performance Practice

The mission of Guts is to bring the music of the Baroque era to vivid life, recreating the distinct sound of the time in which it was composed. In tonight's program, Sylvia will be playing a baroque violin, constructed in 2016 by Douglas Cox to replicate a Guarneri violin of the early 1700's, with a long baroque bow made by Louis Bégin. John will play a viola da

gamba constructed by Marco Ternovec to the size of early 18th century instruments, with a baroque bow made by Chris English. Both instruments are strung with pure-gut strings, the way they would have been in the 18th century. Gut strings sound warmer, though quieter, than their modern metal equivalents, and baroque instruments are under less tension, so they sound more open, though not as projecting. Like most Baroque music, all of the music on tonight's program has a basso continuo line forming the foundation of the ensemble, typically shared by the cello or gamba and the keyboard, usually a harpsichord or organ. We are presenting these works without a keyboard instrument for this concert.

As performers, we will be adding ornaments such as trills and turns to the music as we play. The practice of decorating music was unique to the performer and to the circumstances of performance, and helped each musician put their own stamp on a piece of music. Decorating this way both adds to the expressiveness of the music and allows us to share our personalities as performers with our audience. Also, since the music of this time is generally imitating sung text, even though the music we are playing has no specific text we will be shaping our phrases and melodies as if they were sung with words.

For more information about upcoming concerts, recordings, and special projects, please visit us at gutsbaroque.com.
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Sylvia is currently raising funds to purchase the instrument you hear on our recorded concert, and is deeply grateful to the following people who have contributed more than \$12,000 since November 2017, matching her own payments of more than \$8,000, and totaling 92% of funding needed by November of this year:

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please visit our fundraising page at:

<https://www.gofundme.com/finding-a-voicea-violin-for-sylvia>

or contact us at info@gutsbaroque.com

