

Guts Baroque Duo presents:
Les Maîtres du violon:
The Rise of the French Violin Sonata

Sunday, August 30, 2020, 4:00 P.M. PDT/7:00 P.M. EDT
YouTube Live



featuring:

Sylvia Schwartz, baroque violin
John Ott, viola da gamba

Program

Sonate 2 in e from *Sonates à violon seul, Livre I*.....François Francoeur (1698–1787)

Adagio
Allemande
Sarabande
Rondeau
Presto

Sonate 3 in Bb Major from *Premier Livre de Sonates*.....Jean-Marie Leclair (1666-1747)

Adagio
Allegro
Largo
Tempo Gavotta

Sonate 2 in D from *Sonates pour le violon*.....Élisabeth Jacquet de la Guerre (1665-1729)

Presto
Adagio
Presto
Presto

Fin

Program Notes

François Francoeur (1698-1787) was born into a musical family, as his father Joseph played bass violin (cello) in the *24 violons du roi*. He and his older brother Louis both excelled at the violin, and quickly gained spots in the Opera, in the *Musique de la Chambre du Roi* and in the *24 violons*. There he met and started working with François Rebel, the son of Jean-Féry. The two violinists became close friends and worked together for their entire careers until Rebel's death in 1775. By 1739 Francoeur was the master of the Opera, and he and Rebel joint-composed several operas. Though his career at the Opera was full of major successes and major failures, his work was recognized to the point where Louis XV raised him to the rank of nobility in 1764. He continued composing for the Opera until his retirement following the death of his friend Rebel.

Francoeur published two books of violin sonatas in 1720, right when he received the royal privilege to publish music. His sonatas are more in keeping with the French style, featuring five dance movements rather than the typical four of an Italian *sonata da chiesa*. Today's program features the second sonata of op. 1. It contains a dark Adagio, an Allemande, a Sarabande, a Rondeau and a Presto last movement.

Jean-Marie Leclair (1697-1764) was born in Lyons, and trained as a child in violin, dancing and lacemaking. As a young man, he traveled to Turin, where he took lessons with the great Italian violinist Giovanni Battista Somis. He traveled to Paris at least twice to publish collections of violin sonatas. Finally in 1733 he was appointed *ordinaire de la musique du roi* to Louis XV. By 1737, though, he quarreled with another violinist, Pierre Guignon, and left the court rather than having to work under him. He was quickly hired by the court at Orange in the Netherlands, where he spent five years before returning to Paris. He then spent the next few years in the service of the Duc de Gramont, a former pupil. In 1764 he was murdered, apparently by his nephew, violinist Guillaume-François Vial. His legacy remains as one of the first great violinists and composers for the violin in France.

His violin sonatas are influenced heavily by those of Arcangelo Corelli and his Italian contemporaries, but with a distinctive French sound, mixing the two styles into what would become the standard for French violin writing in the early 18th century. Today's program features the third sonata from Leclair's op. 1 collection, published in 1723.

Elisabeth Jacquet de la Guerre (1665-1729) was born to the Jacquet family, a family of musicians. By the age of 5 she was adopted into the household of Madame de Montespan, Louis XIV's most famous mistress, and sang and played harpsichord for the court until 1684, when she left the court to marry the organist Marin de la Guerre. She was given the Royal Privilege to compose and publish music, a rare honor in France, and was the first French woman to compose operas. She also published two volumes of cantatas, two volumes of

keyboard music and one book each of solo and trio sonatas for the violin. Her works are revolutionary and forward-thinking, combining the Italian styles of her teachers with the tastes of the French high Baroque.

Her six violin sonatas were published inside her second volume of keyboard pieces, in 1707. They are some of the earliest and most celebrated French violin solo pieces. They are composed in the Italian style, with different movements with contrasting tempos, rather than in the French suite of dances that was popular at the time. Sonata 2 is in D major, though it freely changes from major to minor between movements. One of the shortest sonatas of this set, it has four movements, Presto, Largo, Presto, and Presto.

—*John Ott*

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 built by Lu Mi Workshop in 2013 in the pattern of Nicolas Bertrand, with a bow also made by Louis Bégin. 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.

On the Contact page is a red button to sign up for our email list,
which we warmly welcome you to do!

You can also become a monthly patron for as little as \$1/month on our Patreon, contributing to an unprecedented stability in our income. In thanks for the practicing and planning your patronage enables, there you will find formal and informal videos, blog posts, access to livestream concert virtual receptions, and more! Look for us at patreon.com/gutsbaroque

Patrons

Our deep gratitude extends to the following Patrons already making monthly sustaining donations to support our music-making:

Andrea Verena Araiza
John W. Ballantyne
Hanneke Bennett
Lee Dietterich
Philip & Katie Friedel
Eva Goodwin-Noriega
Andrea Itkin
Mark Kagan
Sarah Vay Kerns

Keith Kreycik
Kim Meric
Heena Mutha
John & Kristi Ott
Kira Ott
Emily Outhier
Linda Palmer
Heriberto Ramos
James Regulinski

Diana Salazar
Eric Schultz
Denise & Samuel Schwartz
Paula Sirola
Chien Sun
Sheila Tripathy
Jeremy Vance
Beth Weissman

Acknowledgements

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:

Benefactor (\$1,000+)

Philip & Katie Friedel
Janice & Paul Massatt
Kristi and John Ott

Patron (\$500-999)

J. Wendell Ballantyne
Patricia Brill
Peter & Harriette Griffin
Martha & Richard Menees
Denise and Samuel Schwartz

Champion (\$100-499)

J. Winthrop Aldrich
Larry Allen
Andrea & Roberto Araiza
Sean & Angela Bahri
Jane Begert
Laura Bossert
Elizabeth Bouve
Celeste Branham
Katie Button
Winnie & Jim Chan
Shira Eliaser
Mary & Jeff Fuhrer
Cynthia Howland
Ed & Marti Itkin
Gerald Itkin

Richard & Hildy Itkin

Steve Itkin

Judith S Karp

Sarah Vay Kerns

Matthew Laroche

Adam Lee

Jane Levy

Lynne Ludeke

Kathleen O'Donnell

Heriberto Ramos

John L. Robinson

James & Barbara Rotondo

Kevin Sihlanick

Deirdre Strachan

Noralee Walker

Susan Williams & Dave Colt

Supporter (\$25-99)

Anonymous

Barbara Apigian

Alexandra Armantrading

Ron Barnett

Dorothy S. Boesch

Marian Bremer

Reed and Phyllis Dickinson

David Dorff

Carolie (Cal) Hancock

Toby Horn

Andrea Itkin

Diane Laroche

Elysha Massatt

Linda Palmer

Dr. Margaret Parkins

Mary Pat Reeve

Jon Roberts

Carole Schachter

Emma Shubin

Nola Sheffer

Barbara Snapp

Jim Snyder-Grant

Burton & Carol Taylor

Sheila Tripathy

Beth W

E Pluribus Unum (\$10-24)

Anonymous

Linsey Hurley & Sal Alonzo

Shira Koffman

Jennifer Savage

Mr. & Mrs. Bob Taylor

Joel & Donna Tomkins

Cynthia Woods

Piccolo Patron (\$5-9)

Jared W

If you would like to help us raise the last \$1,500 by November,
please visit our fundraising page at:

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

or contact us at info@gutsbaroque.com

