

Guts Baroque Duo presents:
Dance Party!
Dance Suites from the Reign of Louis XIV

Sunday, January 23, 2022, 4:00 P.M. PDT/7:00 P.M. EDT
YouTube Live



featuring:

Sylvia Schwartz, baroque violin and viola da gamba
John Ott, viola da gamba

Program

Première Suite in A Minor.....Jacques Morel (fl. 1700-1749)
Prelude
Allemande
Courante
Sarabande "l'Agreable"
Gigue
Le Breton
Menuet & Autre Menuet

- Intermission -

Troisième Suite in D La Re B Quare.....Jean-Féry Rebel (1689-1755)
Prelude
Allemande
Courante
Sarabande
Gigue
Gavotte
Menuet
Rondeau
Les Cloches

Fin

Program Notes

Jacques Morel (fl. 1700-1749) was a Parisian viol player, about whom little is known. He is believed to have been a pupil of the great Marin Marais, to whom he dedicated his first (and only surviving) volume of *Pièces de Violle* in 1710. He also published a setting of *Te Deum* and a collection of cantatas, but his other works are now lost. His *Pièces de Violle*, however, were popular enough to be republished in the 1730's.

His *Pièces de Violle* are similar in style to Marais's earlier works, and use all the same ornament markings. The book is divided into suites of dances, arranged by key, as was common in works for viol from this era. His *Première Suite* is written in the key of A minor. The *Prelude* is written in the style of a French Overture, with a slow *Lentement* section characterized by dotted rhythms, and a fast *Vite* section. A graceful *Allemande* follows, with a slow beat filled in by fast sixteenth notes. Next comes a *Courante*, with its quirky rhythms. The *Sarabande*, called *l'Agreable*, is slow and full of decorations. A *Gigue* comes next, fast but stark in character. Next up is an *air*, called *Le Breton* (the man from Breton, could also be a surname). This is written in the *Rondeau* form, with the main theme being repeated after each new section. The suite finishes with a lively set of *Menuets*, paired minor and major.

Jean-Féry Rebel (1666-1747) was the son of a singer, employed in the French court. He studied violin and composition with Jean-Baptiste Lully, who soon granted him a position in the Opera and in the 24 *Violons du Roy*. He soon became the concertmaster of both groups. He dedicated many of his sonatas to his powerful patrons, including a *Tombeau* for his teacher Lully, who died tragically of gangrene in 1687. Upon the death of Louis XIV, Rebel gained the title of court composer for Louis XV, and soon after directed the *Concert Spirituel*, a concert series of sacred music for performance during Lent, when the Opera was closed. As Rebel grew older, he gave his positions as a court musician to his son François, also a talented violinist. He edited and published his compositions in collections later in life.

Rebel's first publication in 1705 was titled *Pièces pour le violon avec la basse continue, divisées par suites de tons, qui peuvent aussi se jouer sur le clavecin et sur la viole* (Pieces for violin with bass continuo, grouped into suites by key, that one can play with the harpsichord and with the viol). This is one of very few collections of dance suites for violin. Most pieces written for solo violin from the 18th century, including Rebel's other collection, were sonatas, after the style of Corelli. These, however, feature most of the common dance types from the French court. The *Troisième Suite* opens with a short motific *Prelude*, trading voices between the violin and bass. A pleasant, meandering *Allemande* follows, after which comes another quirky *Courante*. The *Sarabande* is stately and features a strong second beat. The next three dances are a lively *Gigue*, a nimble *Gavotte* and a graceful *Menuet*. Next is a *Rondeau*, similar in rhythm to a *Gavotte* but with the repeated main melody following each section. The suite

closes with a character piece, called *Les Cloches* (the Bells), which imitate the patterns of church bells calling the parishioners to service.

—*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 has been 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 viol built by Lu Mi based on a model by Nicolas Bertrand, with a baroque bow also made by Louis Bégin. Both instruments are strung with pure-gut strings, the way they would have been in the 17th or 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.

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