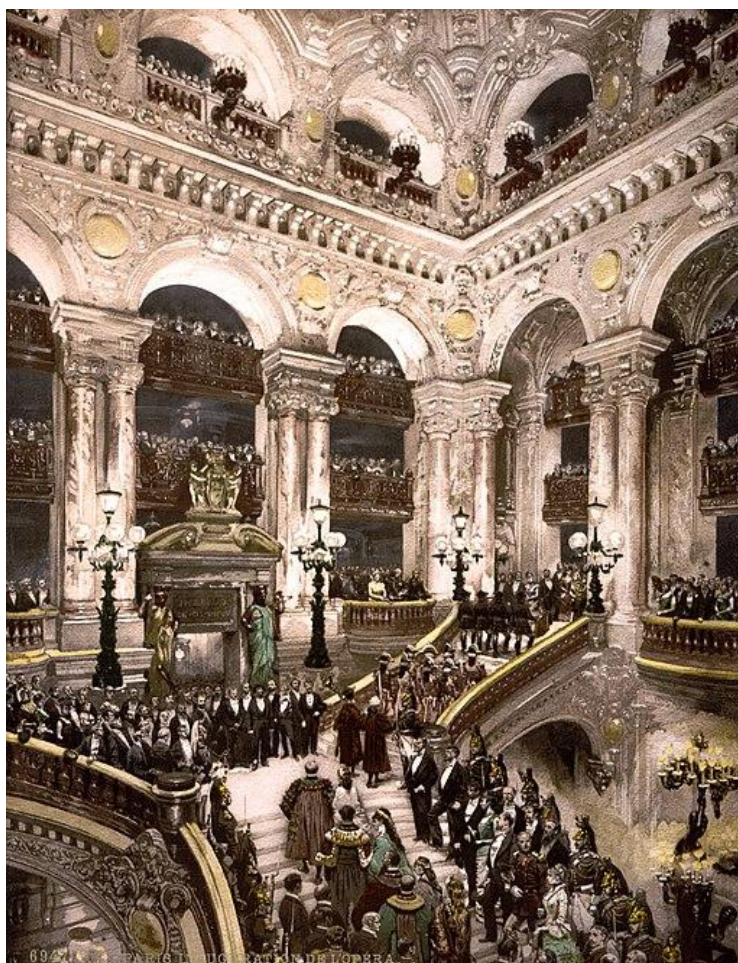


Guts Baroque Duo presents: **Friends and Rivals** In the Paris Opéra

Sunday, February 27, 2022, 4:00 P.M. PDT/7:00 P.M. EDT
YouTube Live



The Inauguration of the Opera, 1875 Edouard Detaille

featuring:

Sylvia Schwartz, baroque violin
John Ott, viola da gamba

Program

Sonate 2 from op. 3 *Sonates a Violon Seul*.....Jean-Jacques-Baptiste Anet (1676–1755)

Largo
Allemande
Gavotte
Gigue

Sonata 2 from op. 1 *Sonates a Violon Seul*.....Jean-Baptiste Quentin (c.1690-1742)

Adagio
Corrente Allegro
Aria
Presto

Sonata 1 from op. 4 *Sonates a Violon Seul*.....Jean-Baptiste Senaillé (1687-1730)

Vivace
Allemanda
Largo
Allegro

Brief Pause

Sonata 1 from op. 1 *XII Sonate a Violino Solo e Basso*.....Jean-Pierre Guignon 1702-1774)

Allegro mapoco
Sarabande
Giga Allegro

Sonata I from op. 1 *Sonates a Violon Seul*.....Louis Aubert (1720-1783)

Preludio Grave-Allegro Moderato-Adagio
Corrente
Aria I-II
Tempo Gavotta Allegro

Fin

Program Notes

Jean-Jacques-Baptiste Anet (1676-1755) was born in Paris, but traveled to Rome as a teenager to study violin with Arcangelo Corelli. Corelli was so pleased with him as a pupil that he allegedly treated him as an adopted son, and gifted him with Corelli's own bow. After a sojourn to Germany and Poland, Anet returned to Paris in 1701. He quickly gained a reputation as a player, so much so that was thereafter known to the Paris crowd only as Baptiste, having surpassed in fame the need for a surname. He quickly gained a post in the 24 *Violons du Roi*. At the yearly *Concert Spirituel* he was frequently put in competition with Jean-Pierre Guignon, who would be his rival for decades. Anet preferred clean, articulate and expressive playing to the Italianate virtuosity of Guignon, and suffered in reputation for it. Finally he left the court in 1735, due to his rivalry with Guignon, and spent the rest of his days playing in Poland.

In 1724 Anet was granted the Royal Privilege to publish music, and over the next decade published 6 volumes of sonatas for violin and continuo. These works show the influence of Corelli, and are among the first Italianate sonatas to be published in France. Tonight's Sonata 2 in G Minor comes from his op. 3 set, published in 1729.

Jean-Baptiste Quentin (c1690-1742) was born in Paris. He and his brother Bertin were both trained as violinists, and started playing in the Paris Opéra in 1718. Though he made a reputation as a fine violinist, and published several collections of solo and trio sonatas for the violin, he eventually switched to the viola, playing the larger viola in the "grand choeur" (large choir) of the Opéra. His brother Bertin, once one of the first violinists, became a cellist. This was less unusual than it sounds, because at the time viola and cello were mostly played by trained violinists, rather than having their own schools of pedagogy.

His violin sonatas are interesting because they feature a lot of dance movements, and arias with ternary form (similar to the da capo aria form that was standard for opera arias). Tonight's Sonata 2 in G Minor is from Quentin's first book of Sonates, published in 1724.

Jean-Baptiste Senaillé (c1688-1730) was born in Paris, where his father Jean was a violinist in the famed 24 *Violons du Roi*. The young Jean-Baptiste studied with his father and with the Italian Giovanni Antonio Piani, and by 1713 he had inherited his father's position and was publishing violin sonatas. As a player, he was considered second greatest in France, only after the great Baptiste, and his sonatas were equally well-loved. He died at an early age in 1730, and his post in the 24 *Violons* was taken up by François Francoeur.

Senaillé's violin sonatas are based on Corelli's forms, but feature more French-sounding dances. He also continued to push the boundaries of what the violin could play, including passages in higher positions and more demanding bow articulations. Tonight's Sonata 1 in F

Major is from Senaillé's op. 4 collection, published in 1721.

Jean-Pierre Guignon (1702-1774) was born in Turin, the son of a merchant. He was trained in the violin by Giovanni Battista Somis, a famed student of Corelli, and traveled to Paris in 1725. After a successful debut at the *Concert Spirituel*, Guignon built a career for himself. Frequently appearing in contests between French and Italian violinists, opposite greats such as Baptiste, Guignon displayed the Italian virtuosity with enough skill that he won over King Louis XV, and in 1733 was appointed *ordinaire de la musique du roi*, leading the King's ensemble. He used this position to displace rivals such as Baptiste, Jean-Marie Leclair and Jean-Joseph Mondonville, and by 1741 had convinced the King to revive a medieval title of "*roi et maître de ménétriers et joueurs d'instruments*," king and master of the instrumentalists. By 1773, however, his abuse of his perceived privileges forced him to resign, and the position was abolished.

Guignon's violin sonatas are composed in the Italian style he so frequently represented, being similar in style to those of his teacher Somis. Notably he only includes three movements, a pattern that would become more prominent in Italy in the coming generation. Tonight's Sonata Prima in A Major is the first in Guignon's first publication, published in 1737.

Louis Aubert (1720-1783) was a child prodigy violinist born in Paris. The son of Jacques Aubert, the concertmaster of the Opéra, young Louis began playing in the Opéra by the age of 11, and may have appeared even at the age of 8. He appeared with the *24 violons du roi* as a teenager, though his appointment was not confirmed until 1746. By 1757 he was the concertmaster of the Opéra himself. He also made a reputation as a painter, and some of his paintings appear in museums in Amiens, Amsterdam and Vienna.

For his time, Aubert was considered old-fashioned as a composer. His sonatas were composed in the styles that were popular when he was a teenager. Tonight's Sonata 1 in E Minor, is the first sonata in his op. 1 collection, published in 1750.

—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, and an early 20th-century cello by an unknown French maker, with yet another bow made by Louis Bégin. All three 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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