



# THE CHAMBER MUSIC SOCIETY OF UTICA

presents

## THE AULOS ENSEMBLE

Christopher Krueger, flauto traverso

Mark Schachman, baroque oboe

Linda Quan, baroque violin

Myron Lutzke, baroque violoncello

Arthur Haas, harpsichord

29 November 2009  
2:30 P.M.

Museum of Art Auditorium  
Munson-Williams-Proctor Arts Institute

### MUSIC AT VERSAILLES: A ROYAL ENTERTAINMENT

#### Concerto in E minor, Op. 37, No. 6

**Joseph Bodin de Boismortier**

Allegro

(1698-1755)

Adagio

Allegro

#### Premier Concert from “*Pièces de Clavecin en concert*”

**Jean-Philippe Rameau**

“La Coulicam”

(1683-1764)

“La Livri”

“Le Vezinet”

#### 8me Concert “*Dans le Goût Théâtral*” from “*Les Goût Reunis*”

**François Couperin**

Ouverture

Air animé et léger

(1668-1733)

Grand Retourné

Sarabande, grave et tender

Air

Air léger

Air tender

Air tender

Air léger

Air de Baccantes

Loure

### Intermission

#### Suite from “*Les Indes Galantes*”

**Jean-Philippe Rameau**

Ouverture

Adoration du Soleil

Minuets

Air grave pour les Incas du Perou

Musette

Air pour les Esclaves africains

Air vif pour Zéphire et la Rose

Les Sauvages

Air pour les Guerriers

Chaconne

Air tender pour la Rose

Tambourins

Air pour Borée et la Rose



This concert is made possible with public funds from the New York State  
Council on the Arts and by the generous contributions of  
supporters listed on the back page.

Harpsichord: Robert Hicks, Lincoln, Vermont

The Aulos Ensemble is presented by arrangement with Melvin Kaplan, Inc., [www.melkap.com](http://www.melkap.com)

## THE ARTISTS

Formed in 1973 by five Julliard graduates, **The Aulos Ensemble's** exhilarating programs of Baroque music performed with scholarly insight have greatly expanded the audience for this repertoire. The 1980s saw the beginning of what quickly became one of New York City's best-loved holiday traditions, the Aulos Christmas concert in front of the Neapolitan Christmas tree in the Metropolitan Museum's Mediaeval Court. Since the 1990s the Aulos has given numerous master classes in seventeenth and eighteenth-century performance practice in colleges and universities throughout the country. Centaur Records recently released the Aulos' unique version of two of Rameau's opera suites, *Les Indes Galantes* and *Les Fêtes d'Hébé*, based on suggestions of the composer in "short-score" manuscripts.

Flutist **Christopher Krueger** is a graduate of the New England Conservatory of Music where he currently serves on the faculty and serves as well on the faculties of the University of Massachusetts at Amherst and the Longy School of Music. He is principal flutist with the Handel and Haydn Society, Boston Early Music Festival Orchestra, the Bach Ensemble, Smithsonian Chamber Players and Boston Baroque. He has recorded for DG, Sony, L'Oiseau-Lyre, RCA, Centaur, Nonesuch and Telarc. Oboist **Marc Schachman** was educated at Stanford University and the Julliard School. He is on the faculty of Boston University where he teaches in the Historical Performance division. A founding member of the Amadeus Winds and a frequent performer with such groups as Aston Magna, Helicon, Orchestra of St. Luke's and the New York Chamber Soloists, he has recorded for MHS/

MusicMasters, Harmonia Mundi, Sony, L'Oiseau-Lyre, Centaur and Telarc. Violinist **Linda Quan** is a graduate of the Julliard School and is on the faculty of Vassar College. She appears frequently as a soloist and has served as concertmistress with various American "original instruments" orchestras. Ms. Quan is a member of the Bach Ensemble the New York New Music Ensemble and the Atlantic Quartet, and has recorded for Sony, L'Oiseau-Lyre, MHS/MusicMasters, CRI, Nonesuch, Centaur and Opus One. Cellist **Myron Lutzke** teaches at the Mannes School of Music and is an artist in residence at the Caramoor Festival. He serves as principal cellist for many of this country's period instrument ensembles including the Handel and Haydn Society, the Boston Early Music Festival Orchestra, the Mostly Mozart Original Instrument Orchestra and the Orchestra of St. Luke's. His recordings can be heard on the Harmonia Mundi, MHS/MusicMasters, Sony, L'Oiseau-Lyre, Nonesuch, Centaur and Arabesque labels. Harpsichordist **Arthur Haas** attended Julliard and UCLA where he received a master's degree in historical musicology. In 1975 he received the highest prize from the 2<sup>nd</sup> International Paris Harpsichord Competition. He is currently on the faculty of SUNY Stony Brook and the Mannes College of Music. A frequent performer with many New York ensembles, including Orpheus and the Orchestra of St. Luke's, he has appeared as soloist with the Mostly Mozart and Caramoor Festivals. He has given harpsichord recitals and master classes throughout America and Europe. Mr. Haas has recorded for EMI, Harmonia Mundi, Centaur and MHS/MusicMasters

## PROGRAM NOTES

Born in the Pyrenees, **Joseph Bodin de Boismortier** settled in Paris in 1724 where, until his interest turned to vocal music in the late 1730s, he became a one-man chamber music industry, supplying bourgeois amateur and court professional alike with more than one hundred books of witty pieces for the instruments fashionable in the Paris of his day. Published in 1738, the concerto that

opens today's concert dispenses with the usual *ripieno*, or supporting ensemble. Instead, the four soloists comprise the *tutti*, while each is given in the outer movements a brief passage of sparkling solo display.

One of the musical giants of the 18<sup>th</sup> century, **Jean-Philipp Rameau** made his reputation in the field of opera. He is known today chiefly for his music for harpsichord. His "formal" chamber music

is melded to the 1741 collection of pieces for flute, violin, or viola da gamba and harpsichord, which is a staple of the Baroque chamber music literature. The *Pièces de Clavecin* are an experiment in a novel texture: detailed harpsichord compositions “accompanied” but two obbligato instruments. Like other French composers of the period, Rameau gave the movements titles which are in some cases descriptive, in others honorific. A handful of Rameau’s operas have received performances by adventurous opera companies, though one is more likely to encounter orchestral performances of the dazzling instrumental dances they contain. Recent investigation has brought to light a variety of eighteenth-century sources, including the “short scores” (reduction on two staves as if written for keyboard) of the opera suite on today’s program. A source found in the library of the University of California, Berkeley, provided the inspiration for the Aulos’ performing version of *Fêtes d’Hébé*. As the subtitle, *Les Talents Lyriques* suggests, the story concerns the triumph of poetry, music and dance. In choosing some of the most evocative airs and dances from the opera, the Aulos Ensemble has striven for maximum variety of instrumental colour.

The greatest master of this period was **François Couperin (*le grand*)** who supervised the *musique de la Chambre* for Louis XIV during the later years of the king’s reign, presiding over concerts in which the softly persuasive tones of the harpsichord and

flute—chamber instruments *par excellence*—were mixed with survivors of the *Grande Bande* (violin) and *Grande Ecurie* (oboe) to produce the characteristically refined and elegant style of the eighteenth century music on this program. Couperin stated, “I would rather be moved than astonished.” His was the voice of the *rococo*, an ultra refined, aristocratic style in which the heroic scale of the earlier Baroque was cut down to size, and a premium placed on a kind of sweet intimacy of expression best savoured in the salons and private chambers of the nobility. Couperin organized Sunday afternoon chamber music recitals for Louis, at which only the most accomplished virtuosi in the king’s very large musical establishment were allowed to appear. In 1722, the composer gathered several of the pieces that had found special favour at these *Concerts Royaux* into four suites, the third of which is offered today. In the preface he explained that, although he had laid the music out on a two-staff score so that the harpsichord could perform it unassisted, it would nevertheless sound best if rendered the way it was originally intended: by flute, oboe, violin and others taking turns selecting those pieces that suited them the best and carefully adjusting their style of performance to the kind of soft flattery with which one entertains a king and his company.

Program notes provided by The Aulos Ensemble  
and edited by Rand Carter

Please visit our website: [www.uticachambermusic.org](http://www.uticachambermusic.org)



Our next concert, will be on Sunday, 10 January 2010 at 2:30 PM  
presenting the **Ames Piano Quartet**, performing Stanford, Lee Hoiby and Brahms, in this hall.



**PLAYERS OF UTICA** will present “**THE ROCKY HORROR SHOW**” by Richard O’Brien, directed by Peter Loftus, in  
January 2010, at Utica College. Dates TBA. Ph: 724-7624 [www.playersofutica.org](http://www.playersofutica.org)



**THE UTICA SYMPHONY ORCHESTRA** will present its **ANNUAL HOLIDAY CONCERT** on Sunday,  
December 13th at 3:00 PM at the Stanley Center for the Arts. Six local high school choruses will perform and  
the Maestro Madness contest will be held. PH: 724-4000 [www.uticasymphony.net](http://www.uticasymphony.net)



**THE B# MUSICAL CLUB** will present a morning performance on Wednesday, December 9 at 11:30 AM at the  
New Hartford Presbyterian Church, 45 Genesee St., New Hartford. Performing will be Anita Firman, James Hanosh,  
Fiona Peters, Elizabeth Evans and Jeanne Jones. Ph: 866-4604 [www.bsharpnycny.org](http://www.bsharpnycny.org)