

## Performers

**Kevin Bushee** (baroque violin) appears regularly as soloist and section leader with the Berkshire Bach Society and has played extensively with many other ensembles, including Arcadia Players and the Handel & Haydn Society. His playing has been called “exciting, and his tone lively” (*The San Antonio Times*), and “never without stylish aplomb” (*The Los Angeles Sun Times*). As soloist and director of *The Governor’s Musick*, resident ensemble for the Colonial Williamsburg Foundation (1985-1995), he has been heard on APR in the award-winning documentary, *Thomas Jefferson; A Life with Music* (1993). He has recorded for Colonial Williamsburg, PDI, Ars Eloquens, and Gasparo labels.

As both performer and scholar, **Mathieu Langlois** (baroque flute) holds degrees from the University of Western Ontario (Canada) and the Royal Conservatory of The Hague (The Netherlands), where he studied historical flutes with Wilbert Hazelzet and Kate Clark. He is a member of the Attaignant Consort, a renaissance flute and lute consort whose recent appearances include performances at the Itinéraire Baroque Festival in Périgord, France, and the Amici della Musica series in Padua, Italy. Fascinated by eighteenth-century performance practices and musical aesthetics, Mathieu is currently completing a Ph.D. in musicology at Cornell University, where he directs Les Petits Violons, Cornell's period instrument ensemble.

**16<sup>e</sup> Ordre,** François Couperin  
*Pièces de clavecin, 3<sup>e</sup> livre* (1722) (1668–1733)  
Les Graces incomparables, ou La Conti  
*majestueusement*  
L'Himen –Amour  
1. *majestueusement*  
2. *galament*  
L'Aimable Thérèse, *gracieusement*  
La Distraite, *tendrement et très lié*  
La Létiville

**4<sup>e</sup> Concert** Michel Pignolet de Montéclair  
*Concerts à deux flutes* (1667–1737)  
*traversières, sans basses* (ca. 1720)  
Dialogue, *lentement*  
La Rieuse, *légèrement*  
La Terpiscore, *gay*  
L'Allemande, *gay*  
L'Angloise  
L'Italienne, *légèrement*  
La Française, *très lent, et très tendre,*  
"Air dans le goût Ancien"  
La Picarde, *légèrement*

**La Sonnerie** de Ste.-Geneviève Marin Marais  
du Mont de Paris (1656–1728)  
*La Gamme et autres morceaux de symphonies*  
(1723)

*Intermission*

**Music by Georg Philipp Telemann** (1681–1767)

**2 Fantasias** for solo flute TWV 40  
*12 Fantaisies à travers. sans basse* (1732)

No. 7 in D Major  
Alla francese  
Presto  
No. 8 in E minor  
Largo  
Spirituoso  
Allegro

**Sonata** in G for viola da gamba and continuo  
from, *Der getreue Music-Meister* (1728–29)  
TWV 41:G6

Siciliana  
Vivace  
Dolce  
Scherzando

**6<sup>e</sup> Suite** TWV 43:e4  
*Nouveaux quatuors en six suites* (1738)  
Prélude, *à discrétion--très vite – à discrétion*  
Gay  
Vite  
Gracieusement  
Distrait  
Modéré

## Performers

**Sandra Mangsen** (harpsichord) retired from the University of Western Ontario and moved to North Bennington in 2011. She was inspired to found Bennington Baroque when she met Kevin Bushee, who lives nearby in Shaftsbury. Coincidentally, both are graduates of Oberlin College. Sandra later studied harpsichord at McGill and musicology at Cornell University (Ph.D., 1989). Her book, entitled *Songs without Words: Keyboard Arrangements of Vocal Music in England, 1560–1760*, is under review at the University of Rochester Press. She's hoping to play more often and maybe write historical novels once the book is off her plate!

**André Laurent O'Neil** (viola da gamba) lives in Saratoga Springs, NY, where he enjoys volunteering as a Master Gardener. He performs regularly on cello, fortepiano and viola da gamba with Capitol Chamber Artists, which also premieres his compositions. As Atlanta-based New Trinity Baroque's cellist, he is featured as a soloist on their new Vivaldi Concertos CD. André graduated from Yale with honors and from the Early Music and Historical Performance Program at the Royal Conservatory in The Hague, Netherlands. Recently, he was one of twelve players chosen from across the country to work for a week with Belgian gambist Wieland Kuijken. He is a newly appointed member of the cello section of Boston's Handel and Haydn Society.

## Notes on the Music

In 1713, the *Mercure galant* complained that Paris was "flooded with sonatas and cantatas," truly an invasion of the Italian style. While the merits of each style would be hotly debated at least through mid century, during the Regency (1715–23) French composers proclaimed both their devotion to French tradition and their awareness of the various national styles, alongside a determination to forge a new *goût réunis*, or mixed style. Montéclair asserts that his *Concerts* include pieces in both French and Italian style, and work equally well on violins or viols. Couperin, certainly steeped in French harpsichord tradition, also partakes of both worlds and praises the *goût réunis*. His four books of harpsichord suites are filled not so much with the "standard" four dances favored by German composers, but increasingly with musical portraits of people, places and events, although some titles remain mysterious. Marais, who published five books of music for viola da gamba and continuo by 1725, constructed his Italianate and virtuosic *Sonnerie* over a three-note ground bass, which can hardly fail to evoke the bells of the Abbey.

Telemann absorbed it all and produced some of the most interesting and innovative music of the age. Between 1725 and 1739, he published forty-two collections of his own music in Hamburg and Paris (the latter on a visit of 8 months in 1737–38). He was the most successful German music publisher of the time, assembling his own subscriber network and even engraving much of the music himself. His fusing of the French overture (slow-fast) model with Italianate violin figuration and French dance (*Passepied*) in the overture to the Quartet offers striking evidence of his ability not simply to borrow, but to integrate the disparate national styles into the *goût réuni*. In the *Fantasias* for unaccompanied flute, he explores both the contrapuntal and improvisatory sides of the *stylus phantasticus*, wherein the imagination was free to roam. His sonata for viola da gamba and continuo, perhaps the most firmly Italian piece on the program, appeared in the final two issues of *Der getreue Music-Meister*, a bi-weekly publication aimed at amateurs anxious to acquire the latest music. The initial volume promised "all types of musical pieces for singers and instrumentalists ... therefore everything that may occur in music according to the Italian, French, English, Polish, serious, lively and amusing styles..." It's exactly what we propose to offer you in this concert.

SM

We are grate to the Park-McCullough Association for the use of the Carriage Barn.

## HISTORIC PARK-McCULLOUGH



## Bennington Baroque Music from Hamburg and Paris

At the Carriage Barn  
Saturday, 7:30 PM  
August 23, 2014