



**Raleigh Camerata**  
The Triangle's Premier Baroque Ensemble  
Dr. Kelly Nivison, Artistic Director

## **La musique de la chamber du Roi**

**PREMIER March 13, 2021 @ 7:30 pm EST**

**Available On Demand March 14 – 31, 2021**

**Recorded 2/19/2021 at St Paul's Lutheran Church in Durham**

**Co-presented by Mallarmé and Raleigh Camerata**

**Leah Peroutka, Suzanne Rouso, Allison Willet – violin**

**Kelly Nivison – traverso/ Stephanie Vial – cello / Jennifer Streeter – harpsichord**

**Mark Manring – audio/visual technician**

### **A note on the performance:**

We vowed to be safe - masked and distanced from one another (6 feet), taking frequent breaks and using a high-powered HEPA air cleaner. When recording, we played through the program twice to give us options in the editing process, inviting a few folks to sit in (with restrictions) to be our audience. We have found that playing for an empty room does not elicit the same response from the players; having even a small number of people in the audience enhances the experience for all, which we believe is reflected in the virtual performance. NB: This is not a recording project where we spend days getting every detail perfect; but more a representation of a true concert experience. **ENJOY**

**A note on the program layout:** instead of the typical listing of works and then separate listing of notes later in the program, we have incorporated the notes, so they are found immediately after each work. We thank Wordpros, Joseph and Elizabeth Kahn, for their notes for this program.

### **The Tumultuous Scene of Baroque Music in France**

Louis XIV (1643-1715) was one of the last of Europe's absolute monarchs. Famous now for having constructed the over-the-top Palace of Versailles, he reigned over a court every bit as splendiferous as the palace itself. Life at Court was a constant succession of lavish entertainments, balls, ballets, operas, and banquets for which attendance by the nobility was mandatory. In other words, everybody had not only to live at Court but also to travel with the King on his official travels. It was a way for Louis to keep an eye on everybody who might even think about crossing him. Not surprisingly, he was not unique among monarchs, just more ostentatious because he could afford it – with taxation on the backs of the peasants.

Louis also assumed control of all the entertainment, dictating elements of both content and style. He was a consummate dancer, liked to perform himself, and encouraged everyone else at Court to do the same.

Louis outlived his son during his 62-year reign and was succeeded by his grandson Louis XV, aged five. France was ruled by regents until Louis was thirteen, but part of his earliest training included dancing. Two paintings of the two kings, intentionally or not picture them with legs positioned in dance-like poses in addition to full regalia.

Louis XV (1711-1764) reigned nearly as long as his predecessor (59 years) but had a significantly less autocratic personality, leaving much of the actual governing through peace and war to his various ministers. He was, however, a major patron of all the arts, and his daughters were fine musicians. He supported the Couperin

family of composers and, in particular, Jean Philippe Rameau, who supplied him with over 30 operas. He was also the lead gawker at the young Mozart, who dedicated two violin sonatas to one of his daughters.

The Revolution of 1789 wasn't the only uproar of the eighteenth century. The internal and external political drama did not overshadow the passionate, public wars over musical style. Essentially, these were battles between musically conservative, chauvinistic proponents of pure French style and those who welcomed both musical innovation and the influence of Italian music.

The music on this program covers nearly a century; in listening to it, one should keep in mind that Louis XIV was essentially a creature of the seventeenth century while Louis XV belonged to the eighteenth century and the Enlightenment. It also offers example of composers who found themselves in the middle of the culture wars.

**Sonata en quatuor in B Minor**

Gravement - Vite

Moderato - inegal

Gravement

Allegro moderato

**Louis-Antoine Dornel**

**1680-1757**

The most obscure composer on today's program would certainly be Louis-Antoine Dornel. He was not directly associated with the Court but was appointed as the music master of the *Académie française*. What exactly was required for this post is not entirely clear since the French Academy was charged with giving "exact rules to our language, to render it capable of treating the arts and sciences." It is possible that Dornel provided music for special meetings or occasions.

The Sonata in B minor is in four movements, the first of which offers a series of musical mood swings. Its particularly somber opening is interrupted by an agitated Allegro of only a few measures. These two moods alternate continually throughout the movement.

The Sonata is also unusual in that its two fast movements are a conventional fugue and a double fugue, respectively.

**Trio Sonata in F major, Op. 4, No. 4**

Largo

Allegro ma non troppo

Aria – Allegro ma non troppo

Presto

**Jean-Marie Leclair**

**1697-1764**

Composer and violinist Jean-Marie Leclair is credited with founding the French violin school. He was involved in the *Concert Spirituel* series of public concerts and for a time was connected to the court of Louis XV. Leclair's death remains among the backlog of unsolved crimes; he was poisoned, possibly by his nephew, who shares a last name with today's cellist, Stephanie Vial.

This Trio Sonata is the weightiest and most technically challenging work on today's program, composed in high Baroque style with heavy Italian influence. The second-movement fugue would have been appreciated by Leclair's older contemporary J. S. Bach.

**Pièces de Clavecin (1724/1731)**

La Follette (Rondeau)

L'entretien des Muses

Les Tourbillons (Rondeau)

**J.P. Rameau**

**1683-1764**

Jean-Philippe Rameau was the leading French composer of keyboard music and opera during the late Baroque period, and a renowned innovator in harmonic theory. In 1702, he began a two-decade career as organist in numerous churches around France. That phase in his career ended at Clermont Cathedral where he secured his

release from a 29-year contract by deliberately playing all the most unpleasing registrations and adding unresolved dissonances on a feast day. It was a spectacular example of the bad humor for which he became famous for the rest of his long life.

Rameau moved to Paris in 1722 where he published the first of his many books on music theory. His theory of harmony, which still forms the basis of the modern study of tonal harmony, embroiled him in disputes with the Encyclopedists, Denis Diderot and Jean le Rond d'Alembert, and especially with Jean-Jacques Rousseau.

His work eventually brought him to the attention of La Riche de la Pouplinière, a wealthy tax collector who devoted much of his fortune to supporting musicians and made Rameau head of his household orchestra. Rameau was known at the time primarily as a composer of keyboard music and cantatas, but when la Pouplinière learned of his protégé's ambition to compose for the stage, he put him in touch with the librettist Simon-Joseph Pellegrin. Together they produced *Hippolyte et Aricie* in 1733, followed by a string of over 30 grand operas and spectacles for the Paris stage.

Much of Rameau's keyboard music belongs to a genre of "character pieces," works meant to evoke a visual image or even portray a particular person. His older contemporary, François Couperin was the foremost proponent of this style.

The other important aspect of all the keyboard music of this period is the fact that the score of any given piece was only a skeleton of what was actually to be played. There was, of course, a wealth of ornaments, both suggested and improvised. Performance practice also included a kind of rubato called *notes inégales* (unequal notes) in which adjacent notes appearing in the score as equal in length were adjusted to be unequal in order to add beauty or emotional intensity to a passage. From entire treatises on *notes inégales* one learns of the rather strict set of rules and regulations that controlled what sounded in performance as the artistry and fancy of the player. The most famous treatise is François Couperin's *L'art de toucher le clavacin* (The Art of Keyboard Playing).

**Sonates à quatre parties in G Minor, Op. 34, No. 1**

**Joseph Bodin de Boismortier  
1689-1755**

Adagio  
Presto  
Adagio  
Allegro

Boismortier is not one of the names that immediately comes to mind when thinking about the French Baroque. Although a contemporary of Louis XV, he never seems to have been integrated into the circle of court musicians; instead, he successfully relied on the sales of his prodigious musical output, much of which he never published. Little is known about his early life or musical training, except that he was employed along with his family in the French tobacco control. Even after his death, his music was praised by those musicians who had gotten their hands on it.

Boismortier was a violinist and flutist and composed primarily chamber music – including a set of six concertos for five flutes. He was also an unheralded innovator, having composed the first *French* concerto for a solo instrument (cello), all based on the Italian (horrors!) model.

His Sonata for Four Parts plus basso continuo is also in the Italian style consisting of four movements (slow-fast-slow-fast). All four movements are in the same key, and the third movement serves as an introduction leading directly into the fourth.

**Trios pour le coucher du Roi, LWV 35**

**Jean-Baptiste Lully**

Symphonie  
Sarabande  
Minuet  
*Dans nos bois Silvandre s'escrie*  
Chaconne

**1632-1687**

Jean Baptiste Lully was the inventor of French opera and the most important composer at the court of Louis XIV, a monarch who was steeped in the arts, especially ballet and opera, which always contained a significant opportunity for dance and in which he often participated. Lully was born Giovanni Battista Lulli in Florence, the son of a miller, and was virtually self-taught in music. He acquired French citizenship when he came to work as a scullery boy and Italian teacher after having been “discovered” by Roger de Lorraine, member of one of France's grandest families, and taken to France.

Lully, who “francocised” his name for obvious reasons, entered the service of Louis XIV in 1652 as a dancer. After presenting ballet music to the King, Lully quickly ascended the “corporate ladder,” composing ballets, operas and incidental music for several of the plays of Molière. He was extremely successful and important in the development of French opera, which took a very different stylistic course from that of the Italians.

Lully had one of music history’s more interesting deaths. Music directors of the period used a long staff instead of the modern, delicate baton. Lully died after having accidentally mashed his foot while conducting. The wound turned gangrenous, but Lully refused to have his leg amputated presumably because it would end his dancing career.

Although Lully may have invented a new style for French opera, he certainly brought much of his Italian musical heritage into his instrumental music. The *Symphonie*, a slow introduction followed by an *Allegro*, is like the Italian *sinfonia* in structure. The musical style, especially of the *Allegro*, sounds right out of Claudio Monteverdi – whose career intersected Lully’s by eleven years.

#### Excerpts from Concerts de Simphonies in F Major, Op.3, No. 2

Allegro 1 & 2

Vivace 1 & 2

Chaconne

Antoine Dauvergne

1713-1797

Antoine Dauvergne was one of the influential composers of the decades immediately preceding the French Revolution. At various times in his career, he served as master of the *Chambre du roi*, director of the *Concert Spirituel* (the first public concert series in Paris), and director of the *Opéra*. His contribution to French comic opera led particularly to the development of the *opéra comique* of the nineteenth century. Among his instrumental works is a multi-movement new genre that he called *Concerts de Simphonies*.

Somehow, he managed to survive the stylistic and political ravages of his time with his head intact.

The style of this piece illustrates perfectly the blur between the Baroque and pre-Classical styles. Of the three movements. The Allegro and Vivace movements belong to the Baroque dance suite.

The Chaconne is one of the oldest and still most easily recognized genres of the Baroque, characteristically either flamboyant (Bach) or mordant (Monteverdi, Purcell), and virtually always in a minor key. So, in encountering Dauvergne’s take on the form, listeners might feel understandably disoriented. This is a hybrid chaconne, a collection of short bassline patterns that recur irregularly in the five-minute movement. Its major key also diverges from convention.

A recent biography presents Dauvergne in 450 pages as an innovator, balancing between the stylistic quarrels of the century.



## ARTISTS



**KELLY NIVISON** Baroque flute, Artistic Director of Raleigh Camerata, is the Co-Director of Bands at Ravenscroft School, and performs regularly with the Durham Symphony, Carolina Philharmonic, Mallarme, and North Carolina Baroque Orchestra. She has previously performed with the Atlanta Baroque Orchestra, Indy Baroque Orchestra's Ensemble Voltaire, and the Bourbon Baroque Orchestra as well as several modern orchestras and ensembles. Kelly is a frequent guest artist at local universities and has performed and given master classes at Methodist University, UNC-Greensboro, East Carolina University, and for the Raleigh Area Flute Association. She has won the National Flute Associations Graduate Research Competition (2018), been a semifinalist in the NFA's Baroque Flute Artist competition and won second place in the Indy Baroque Orchestra's concerto competition (2014). She received her doctorate in historical flute performance at the Early Music Institute at Indiana University in 2017, and additionally holds degrees from Florida State University (MMus) and Appalachian State University (BMus). Dr. Nivison also teaches flute, saxophone, and piano privately in the Raleigh, NC



**LEAH PEROUTKA**, Baroque violin, holds degrees from UNC-Chapel Hill (BM 2007) and the Cleveland Institute of Music (MM 2009). She has performed throughout the eastern United States and in Europe on both modern and Baroque violin, playing a wide range of styles from early Baroque to Classical to contemporary repertoire. She is a founding member of the NC Baroque Orchestra, and can also be heard in concert with Ensemble Collina, Mallarmé Chamber Players, Baroque Arts Project, the Vivaldi Project with John Hsu, Raleigh Camerata, and the UNC Faculty Baroque Ensemble, as well as with faculty members from UNC, Duke University, ECU, and UNC-Greensboro. On modern violin, she performs regularly with the North Carolina Symphony, NC Opera, and New Music Raleigh, and she is the coordinator of the Chapel Hill Chamber Music Workshop. Ms. Peroutka has been on faculty at UNC-Chapel Hill as a Lecturer in Violin and Chamber Music since 2010, and she has an active private

studio at her home in Chapel Hill. Her instruments include a violin by Jan Hus Bursik and bows by Ole Kanestrom, H. F. Grabenstein, and Stephen Marvin



Violist and sometime violinist **SUZANNE ROUSSO** was trained at the Curtis Institute of Music, The Eastman School and the New England Conservatory, earning Bachelor and Master of Music degrees in viola performance. In her early career she held orchestral positions around the country, including with the Chattanooga Symphony and Opera, The Amarillo (TX) Symphony, The New Mexico Symphony and the Santa Fe Opera. From 1989-2001 Suzanne was principal violist of the Greensboro Symphony and performed regularly with the North Carolina Symphony. Additionally, from 1999-2006 she was a faculty member and performer at the Eastern Music Festival, where she also served as personnel manager.

Ms. Rouso was appointed Director of Education for the North Carolina Symphony in May 1999 where she oversaw all aspects of the Symphony's education program and in late 2006, she was appointed Director of Operations and Education of the Portland (Maine) Symphony.

Suzanne became the Artistic Director of the Mallarmé Chamber Players in 2008 and also performs as a violist. In 2009, she received a Regional Artist grant from The United Arts Council of Raleigh and Wake County that assisted her in purchasing a baroque viola and an Emerging Artist Grant from The Durham Arts Council in 2013 for additional Baroque technique studies. She attended the Amherst Early Music Festival in July 2012, where she appeared as a guest artist with the Amherst faculty, as well as Oberlin's Baroque Performance Institute, Tafelmusik's Baroque Winter Institute and is a member of the North Carolina Baroque Orchestra. She serves as the founder and coordinator of the NC HIP (historically - informed performance) Music Festival that is presented every other year in the month of February throughout the Triangle.



**JENNIFER STREETER**, harpsichord, has performed throughout the United States and Europe with ensembles such as the North Carolina, Indianapolis and Seattle Baroque Orchestras, Piedmont Baroque, Ensemble 415, and the Monte Carlo Philharmonic Orchestra. She has been featured at the Bloomington, Magnolia Baroque and Amherst Early Music Festivals. She holds masters' degrees in recorder and harpsichord from the Early Music Institute at Indiana University, studying with Eva Legêne and Elisabeth Wright. Originally from Europe, she now calls Cary, North Carolina home where she is a freelance musician and body therapist.

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**STEPHANIE VIAL** is a widely respected cellist, praised for her technical flair and expressive sense of phrasing. Stephanie performs regularly in early music ensembles throughout the US and has given solo and chamber music concerts, lectures, and master classes at numerous universities and institutions: including The Shrine to Music Museum in Vermillion, South Dakota, The University of Virginia, Duke University, Boston Conservatory, and The Curtis Institute of Music.

Together with Elizabeth Field, she is the co-director of The Vivaldi Project, as well as its educational arm, the Institute for Early Music

on Modern Instruments, which offers professional string players the opportunity to study historical performance practices using their own modern instruments. Her book, *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period,"* published by the University of Rochester Press Eastman Studies in Music series in 2008, is praised by Malcolm Bilson as "inspired scholarship" and "essential reading." She has recorded for the Dorian Label, Naxos, Hungaroton, MSR classics, and Centaur Records.

Stephanie received her Bachelor's Degree from Northwestern University, followed by a Master's Degree at Indiana University and a D.M.A. in 18th-century performance practice from Cornell University. She has made Durham, NC her home since 1997, where she performs regularly and is a lecturer at the University of North Carolina at Chapel Hill.

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Free-lance musician **ALLISON WILLET** followed in the footsteps of her grandmother, who was also a violinist. Allison graduated *summa cum laude* from Appalachian State University in 2006 with a degree in violin performance. She completed a master's degree in 2008 in violin performance at the graduate school of the University of North Carolina at Greensboro. In addition to modern and baroque violin, treble, tenor, and bass viola da gamba, Allison performs on viola d'amore, a rare 14-stringed instrument. Allison is a founding member of the North Carolina Baroque Orchestra and Raleigh Camerata. She performs frequently with numerous ensembles, including the Atlanta Baroque Orchestra, Magnolia Baroque, the Bach Society of Charleston, and SC Bach. Allison has appeared as a soloist with the North Carolina Baroque Orchestra, the Winston-Salem Symphony, the Salisbury Symphony, and NC Theatre. She maintains a private studio from her home in Wake Forest, NC, and occasionally serves as guest lecturer at universities and colleges. Allison is also a yoga instructor; she finds that yoga supports the lifestyle of an active musician.

**Normally we would list Mallarmé donors here but made the decision that your privacy is too important.**

**Please email [Suzanne@mallarmemusic.org](mailto:Suzanne@mallarmemusic.org) with any questions about this policy.**

### **Mission Statement**

The mission of Mallarmé Chamber Players is to perform *music among friends* that serves to honor the artists and the art of chamber music, to expand cultural awareness, and to build bridges in the community through education and performance.

### **About Mallarmé**

The Mallarmé Chamber Players, founded in 1984, are a flexible ensemble of professional musicians based in Durham, North Carolina, whose mission is to enrich the lives of the community through outstanding chamber music performance. The ensemble distinguishes itself in the community by its innovative educational programs, its commitment to creative collaboration with other organizations, its creation of significant new work and its dedication to serve a diverse population.

Mallarmé plans to continue giving concerts for the 2020-21 season, recorded live and presented virtually until it is safe to go back to live, in-person performances.

**For more information go to our website [mallarmemusic.org](http://mallarmemusic.org)**

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Mallarmé Chamber Players – 120 Morris Street, Durham, NC 27701  
[Mallarmemusic.org](http://Mallarmemusic.org) office@mallarmemusic.org 919-560-2788 (message only)

The **Raleigh Camerata** is a group of period musicians located in the central North Carolina area dedicated to the performance of small to midsize chamber music of the Renaissance through early Classical periods on copies of instruments used in the 16th, 17th, and 18th centuries.

Led by artistic director Dr. Kelly Nivison, the Raleigh Camerata strives to bring the seldom heard literature and composers to audiences through creative concert programming, bringing early music to life in the Raleigh-Durham area.

### **RALEIGH CAMERATA UPCOMING:**

**Lamentations and Exaltations: Secular arias from operas by Handel and Vivaldi**

Sunday, May 2nd, 2021 Location: Rotary Shelter at Ritter Park in Cary

A live, outdoor concert, featuring soloists Molly Quinn, soprano and Nathaniel Olsen, baritone

**For more info, go to the Raleigh Camerata website**

<https://www.raleighcamerata.com/>

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