

Jean Barrière was already renowned as a virtuoso cellist when he left his post with the Royal Music Academy in Paris to study in Rome with the famous Italian cellist Francesco Alborea. After three years in Italy (1736–1739), he returned to Paris and lived primarily as a composer, publishing works for the cello, the harpsichord, and the *pardessus de viole* that reflected the influence of Italian music. Although his output was limited, he was able to live on the income it provided, because publishing and selling music at that time in Europe was a privilege reserved for only a few musicians, who did so by permission of the ruling monarch.

Michel Blavet was one of the eighteenth-century masters of his instrument, the *flauto traverso* (transverse flute). In the famous *Concerts spirituels* in Paris, he appeared more frequently than any other performer in his generation. He was invited to join the court orchestras of some of Europe's most powerful monarchs, among them Frederick II of Prussia, himself a connoisseur of the flute, but he remained loyal to his Paris patron, the Count of Clermont. His extraordinary ability is chronicled in the writings of Georg Philip Telemann, Joachim Quantz, and Voltaire, among others.

One of the colleagues of Michel Blavet who performed with and wrote pieces for him was the violinist Jean-Marie Leclair. Like Jean Barrière, Leclair was drawn to Italian music and studied with several Italian virtuosos, including Pietro Locatelli. The Dutch organist Jacob Wilhelm Lustig (1706–1796), who heard both violinists, described Leclair's playing as "angelic" and Locatelli's as "devilish," noting that the former's style was marked by extreme rhythmic freedom and purity of tone. Leclair published more than one hundred works in his lifetime and left behind several dozen more, of which approximately half were published posthumously and half were lost.

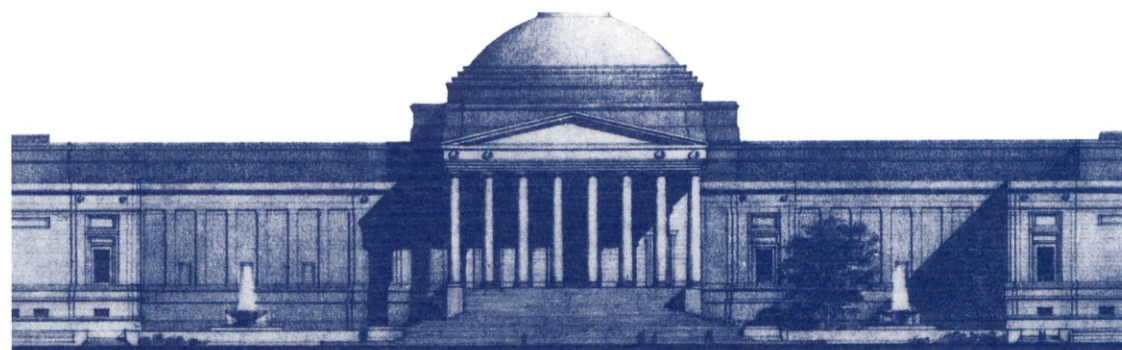
*For the convenience of concertgoers,
the Garden Café remains open until 6:30 p.m.*

*The use of cameras or recording equipment during
the performance is not allowed. Please be sure that cell
phones, pagers, and other electronic devices are turned off.*

The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2429th Concert

MUSICA AD RHENUM

**Jed Wentz, *traverso* Maria Moonen, *traverso*
Job ter Haar, *violoncello* Michael Borgstede, *harpsichord***

Sunday Evening, 13 October 2002
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

François Couperin
(1668–1733)

Allemande
Courante I
Courante II
Sarabande
Gigue
Passacaille

Suite: La Française
from *Les nations*

Jean Baptiste-Antoine Forqueray
(1671–1745)

La guignon –La Léon: Sarabande –Jupiter

La Rameau

Jean Barriére
(1705–1747)

Sonata in C Minor
for Violoncello and Basso Continuo

Largo –Allegro –Affettuoso –Giga

INTERMISSION

Michel Blavet
(1700–1768)

Prélude de M. Blavet
Air pour les fleurs de M. Rameau
Le rossignol-en-amour de M. Couperin
Les bergeries de M. Couperin

Suite in D Major for Two Traversi

Jean Marie Leclair
(1697–1764)

Deuxième récréation de musique

Ouverture –Forlane –Sarabande –Chaconne

The early music ensemble **Musica ad Rhenum** was founded in The Netherlands in 1992 by musicians inspired by the expressive power and virtuosity inherent in baroque music. The performance style of the group, based on extensive research into the sources of the period, reflects its conviction that the music of the past must be interpreted in a lively and creative way in order to represent the intentions of the composer. Musica ad Rhenum has released fifteen CDs on the Vanguard and NM Classics labels. The CD *Alla rustica* was awarded the Cini Prize for the best Vivaldi recording of 1994. In 1995 the ensemble's recording of Locatelli's *Flute Sonatas, Opus 2*, was awarded the Cini Prize for the best recording of instrumental music. Musica ad Rhenum has appeared at important festivals in Holland, Germany, Spain, France, Austria, Iceland, and England, has toured South America, and has performed repeatedly at the Concertgebouw, the Utrecht Early Music Festival, and the Handel Festspiele in Halle, Germany.

François Couperin was the most important member of a prolific French musical family and is often identified with the title *le grand* (the Great), to distinguish him from an uncle of the same name who was a fine composer in his own right. An organist at several important churches in Paris, his career culminated in the post of court musician to the king of France during the last twenty-one years of the reign of Louis XIV and the first eight of the reign of Louis XV (1693–1733).

The relationship between Jean Baptiste-Antoine Forqueray (known as *le fils*—the son) and his composer father, Antoine Forqueray (*le père*) was not cordial, as it was in the case of uncle and nephew François Couperin. Jealous of his son's early success as a violist and composer, Forqueray *le père* had Forqueray *le fils* put in jail on spurious charges in 1720. The younger musician was quickly released, but the father was able to frustrate the son's ambitions as a court musician. He remained in his post as *musicien ordinaire de la chambre du roy* until 1742, when he was seventy years old, effectively preventing his son from inheriting the position until the latter was forty-two. That age was already past the average life expectancy of men in the eighteenth century, but Forqueray *le fils* inherited his father's longevity and was able to remain in the post until 1776, thus exceeding the family record by six years.