

EVENSONG CONCERT SERIES

Tina Chancey
5 and 6-string pardessus de viole, treble viol

Adam Pearl
harpsichord

February 27, 2016
4 o'clock

Spencerville Adventist Church
16325 New Hampshire Avenue
Silver Spring, MD 20905

PROGRAM

Concert Royal VIII <i>Ouverture/Reprise</i> <i>Air-Noblement</i> <i>Air Léger</i> <i>Loure</i> <i>Sarabande</i> <i>Air de Baccantes</i>	François Couperin (1668-1733)
Preludes I & II (L'Art de Toucher le Claveçin)	François Couperin
Sonata III in D major, Book IV <i>Un poco Andante</i> <i>Allegro</i> <i>Sarabanda</i> <i>Tambourin</i>	Jean-Marie Leclair (1697-1764)
Prelude V (L'Art de Toucher)	François Couperin
Seconde Suite <i>Prelude</i> <i>Courante et Double</i> <i>Sarabande</i> <i>Gigue</i> <i>Rigaudons</i> <i>Sonate en Chaconne</i>	Louis Heudelinne (fl. 1700-1710)
Preludes VII & III (L'Art de Toucher)	François Couperin
Suite in D major <i>Prelude</i> <i>Courante</i> <i>Sarabande</i> <i>La Folette-La Sauterelle</i> <i>Plainte</i> <i>La Brilliante</i>	Marin Marais (1656-1728)

ABOUT THE PROGRAM

Reading a program like this gives you a variety of clues about what's happening in the music. A "Prelude" is an introductory piece designed to set a mood, something like the Arabic taqsim. Two of the four viol pieces have preludes that set very different moods; the first is something of a 'Hey, look at this!' while the second is more of a gracious welcome. And what of the five Preludes from Couperin's *L'Art de Toucher*? They're more like miniatures; short mood pieces that don't necessarily introduce anything.

In general, suites begin with Preludes that are followed by dance movements like the Courante, Sarabande, Gigue, Loure and Rigaudon, while sonatas have tempo/mood indications like Andante and Allegro. But here both genres break out of the mold. The pieces in our program include movements named after, or inspired by, the composer's friends or patrons; witness *La Brilliante*, the brilliant one, or *La Follette*, "the scatterbrained one." There are also character pieces such as the *Air de Baccantes* and the *Tambourin*. There are non-vocal *Airs* characterized as noble or light. And, in the *Heudelinne*, quixotically, there's a Sonata at the end of this suite, probably given that name because it's an extended movement over a repeating bass pattern called a *Chaconne*. *Tina Chancey*

THE PERFORMERS

TINA CHANCEY is director of HESPERUS. She plays medieval fiddles, viola da gamba and renaissance, Old Time and Irish fiddle on roots music from Sephardic and Irish to medieval and jazz standards. Her particular specialty is the *pardessus de viole*, an instrument created for 18th c. French aristocratic women amateurs who were prohibited by custom from playing the violin--she was awarded two grants by the National Endowment for the Arts to present debut concerts on the *pardessus* at Carnegie Recital Hall and Kennedy Center, and her fourth and most recent recording *pardessus* recording, of François Couperin's *Concerts Royaux*, was just released this month. A member of Ensemble Toss the Feathers and Trio Sefardi, she is a former member of the Folger Consort, the Ensemble for Early Music, the New York Renaissance Band, Blackmore's Night and QUOG. Recent artist residencies took her to Berlin, Germany; the Oberlin Conservatory, the Morgan County (WV) Arts Council, and the Hong Kong Academy of Performing Arts; as well as giving her a chance to work with World on a String, the Indy Convergence and the Smithsonian Resident Associates Program.

Tina teaches, performs, improvises, produces recordings, composes and arranges (the National Gallery of Art Vocal Ensemble, the Washington Revels, Rondo Publishing's Celtic Gold series), writes popular and scholarly articles (*Early Music America* magazine, the *Stiftung Kloster Michaelstein*) and directs both SoundCatcher workshops on playing

by ear and improvisation, and What's That Note:Tune-Up workshops for amateur choruses. She can be heard on a few dozen recordings as a soloist, group member and guest artist. Tina has been given a Special Education Achievement Award by Early Music America and three Wammies for best classical instrumentalist by the Washington Area Music Association. www.tinachancey.com

Award-winning early keyboard specialist and director **ADAM PEARL** is in demand as a performer of both solo and ensemble music. He has performed throughout the United States as well as in Europe, South America and Asia. He has been principal harpsichordist for Philadelphia's baroque orchestra, Tempesta di Mare since 2005 and also performs with ensembles such as Chatham Baroque, the Folger Consort, the Catacoustic Consort, the American Bach Soloists, the Bach Sinfonia, Modern Musick and various modern symphony orchestras. He has recorded on the Chandos, Dorian and Pletra labels.

A lover of Baroque opera, Pearl has directed numerous productions from the keyboard. He has led performances of Blow's Venus and Adonis, Purcell's Dido and Aeneas, Cavalli's La Calisto and La Didone, Monteverdi's L'Incoronazione di Poppea, Charpentier's David et Jonathas and La descente d'Orphée aux enfers, and Handel's Acis and Galatea, Giulio Cesare and fully staged productions of Messiah and Jephtha. Pearl is a member of the Early Music faculty at the Peabody Conservatory and has taught at various early music workshops, including the Amherst Early Music Festival, the Madison Early Music Festival and the Rocky Ridge Music Festival. He is a laureate of the 2001 Jurow and 2004 Bruges international harpsichord competitions.

NEXT CONCERT

On Saturday, March 19 the Columbia Collegiate Chorale and Pro Musica of Washington Adventist University, under the direction of Dr. James Bingham, will present two great sacred choral works, Mass in D Major by Antonin Dvorak and Requiem by Bob Chilcott. The soloists, all alumni of the University are Karla Rivera Bucklew, soprano; Audrey Moise, soprano; Prethi John, mezzo soprano; Javier Gonzalez, tenor; Aaron Tucker, tenor; and Trevor Scheunemann, bass.

The concert series has a new website. The address is the same: www.evensongconcerts.com but the content and navigation are completely new. Visit for more information about future concerts and archives from past programs including video, audio and printed programs.