

Concerts at The University

Friday 1 February 2013

1.10pm

St Cecilia's Hall

The Herschel Trio

Graham O'Sullivan · baroque flute

Susanna Pell · viol

Mie Hayashi-O'Sullivan · harpsichord

Programme of works by LECLAIR, MARAIS,
FORQUERAY, MOREL, HOTTETERRE and RAMEAU.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Sonata in C major for flute and basso continuo (Book 2 No.3)

Jean Marie Leclair (1697-1764)

Adagio

Allegro

Largo

Allegro ma poco (Giga)

'Pièces de Viol' from Suite in G major, Book 5

Marin Marais (1656-1728)

Prelude

L'Allemande Poizat

Le Jeu du Volant

'Jupiter' from Fifth Suite in C minor for solo harpsichord

Antoine Forqueray (1671-1745)

Chaconne in E minor for flute, viol and bass continuo

Jacques Morel (c1700-1749)

L'autre jour ma Cloris' from *Airs et Brunettes*

Jacques-Martin Hotteterre (1674-1763)

Fifth Concert from *Pièces de Clavecin en concerts*

Jean-Philippe Rameau (1683-1764)

La Forqueray (Fugue)

La Cupis (Rondement)

La Marais (Rondement)

The flute (sometimes referred to as German flute or *flute traversiere* to distinguish it from the recorder also referred to as a flute, *flauto dolce* or *flute a bec*) during the eighteenth century) rose to prominence in France in the last quarter of the seventeenth century. The Hotteterre family of wind-playing musicians is credited with modifying the design of the *transverse* flute from the earlier form of cylindrical keyless flute used before into a conical flute in 3 or 4 pieces, with the significant addition of a single-key which made the flute fully chromatic for the first time.

The work of one member of the Hotteterre dynasty, Jacques-Martin Hotteterre ("le Romain") is included in our programme. He was the first player of the instrument to

write a tutor on playing of the *new* flute. In addition to his tutor, he also transcribed vocal *Airs de cours* and *Brunettes* from the early part of the seventeenth century, for which he provided florid ornamentations or 'doubles'. 'L'autre jour ma Cloris' is an excellent example of this lavish style.

Jacques-Martin Hotteterre was not, however, the first flautist of his generation to publish solo flute music for the new-style flute. That honour belongs to his contemporary, the flautist Michel de la Barre (c.1674-1743/44). In his first book of works for the flute La Barre, who is immortalised in a contemporary painting by André Bouys held in the National Portrait Gallery, wrote that he hoped to achieve for the flute what had been achieved for the glory of the viol by the pre-eminent player of his day, Marin Marais.

Marais published five volumes of pieces grouped into large suites with multiple movements of varying degrees of difficulty to maximise the appeal of his work amongst a largely amateur clientele, some of whom would have been highly accomplished. The pieces in today's programme are selected from his G major suite from book 5 published in 1725, the year he relinquished his position at court as 'Ordinaire du Roi' and just three years before he died. In this volume he responds to the fashion for character pieces, many of the movements being attributed to people, places or events. It includes the famous '*Le Tableau de l'Operation de la Taille*', a dramatic and detailed account of a surgical procedure for the removal of gallstones! '*Le Jeu de Volant*' is a highly descriptive musical representation of an early badminton game, 'jeu de volant' being the French version of 'battledore and shuttlecock'.

One of the pupils of Marais was the gambist and composer Jacques Morel and it was to his esteemed teacher that Morel dedicated his first book of pieces for the viol, written in Paris in 1709. Alongside solo works for viol and continuo, the book includes his *Chaconne en trio in e minor for flute, bass viol and continuo*.

Jean-Marie Leclair was amongst the most distinguished violinists of the period, and his significant contribution to eighteenth-century flute repertoire are the nine of his violin sonatas which he indicated could also be played on the flute. He was a colleague of the most celebrated flautist to follow Hotteterre and La Barre's generation, Michel Blavet (1700-1768) performing alongside him at the *Concerts spirituels* and it is possible that these sonatas were composed with Blavet in mind.

Jean-Philippe Rameau published his collection of *Pièces de Clavecin en concerts* in 1741 for flute or violin, bass viol and harpsichord. There are five *Concerts* contained within the volume, each containing three or four movements. Generally the movements are given non-musical titles. Some of these describe character traits (for example, '*La Timide*', '*L'Indiscrete*'), others pieces are named after people, as is the case with each of the movements of the fifth concert with which today's programme concludes. Rameau indicated in his foreword to the publication that he had consulted "several people with taste and knowledge... most of whom have consented in honouring me with naming some of them". It follows that the titles for the movements might either be dedicated and composed with the person named in the title in mind, or, alternatively, that those "people with taste and knowledge" consulted by Rameau

were invited to choose a movement that they particularly favoured. Forqueray was the name of several eminent musicians of the period whom Rameau would have known, but it appears clear that 'La Forqueray' is dedicated to Jean-Baptiste Forqueray. The 'Cupis' family included three violinists whom played in the Opéra and a famous sister 'Mademoiselle Marie Anne de Cupis de Camargo', who was the star Opéra dancer (and subject of a portrait by Nicholas Lancret in the Wallace Collection). 'La Marais' is believed to refer not to Marin Marais, but to one of his sons, probably Roland Marais who was the best known. G.O'S.

Graham O'Sullivan read English Literature at Cambridge University, and as a postgraduate at the Royal Academy of Music in London, where he was taught by Lisa Beznosiuk and Rachel Brown, and graduated with distinction. As a recitalist he has performed across the UK as part of the Countess of Munster Trust Recital Scheme. As an orchestral musician, he has performed and recorded with the English Baroque Soloists, the Dunedin Consort and Players, the Drottningholm Baroque Ensemble, the Hanover Band, the Academy of Ancient Music, the Sixteen, the English Concert, the Gabrieli Consort and Players and the European Union Baroque Orchestra.

Susanna Pell studied music at the University of York and then went on to study viola da gamba with Jordi Savall at the Schola Cantorum Basiliensis in Basel. In 1987 she joined the innovative medieval ensemble The Dufay Collective and a year later gave her first performance with the world renowned viol consort Fretwork, becoming a full-time member soon afterwards. With these groups she toured the USA, Japan, South America, Australia, the Middle East and India, in addition to performances closer to home, and made many recordings for radio and disc. She performed on the soundtrack of several films, among them Zeffirelli's *Hamlet*, *Harry Potter and the Prisoner of Azkaban*, and *The Da Vinci Code* and appears on Kate Bush's 2005 release *Aerial*. In 2006 she qualified as a teacher of the Alexander Technique and in 2007 relocated from London to Richmond with her husband, lutenist Jacob Heringman and daughter, Edie.

Mie Hayashi-O'Sullivan was born in Kyoto, Japan, and studied at Kobe College, graduating summa cum laude. In London she studied at the Royal College of Music and Royal Academy of Music, graduating with distinction on both conservatoires' postgraduate performance courses. She was awarded the Century Fund scholarship supporting her studies at the Royal College and Lincoln Scholarship supporting her studies at the Royal Academy of Music. During her studies she won the Croft Sherry Ensemble Prize with the chamber ensemble, Abendmusik, as well as the Ruth Dyson Keyboard Prize and Amadeus Fortepiano Prize. With the ensemble, La Sfera Musicale, she won top prize at the Japan Early Music Festival 2005 and honourable mention at the Bruges International Early Music Competition 2006. With Abendmusik, and her husband, the flautist/recorder player Graham O'Sullivan, she has performed throughout the UK, including concerts for the Countess of Munster Recital scheme, and recitals for the Cheltenham International Music Festival, the Barcelona Early Music Festival, the National Trust recital series at Fenton House and the Lake District Summer Festival.