

Jaap ter Linden & Mark Edwards

The Virtuoso Viol

November 2020

Jaap ter Linden, *viola da gamba*

Mark Edwards, *harpsichord*

Georg Philipp Telemann (1681–1767)

Sonata in E Minor from *Essercizii musici* (1739–40)

Cantabile – Allegro – Recitativo/Arioso – Vivace

François Couperin (1668–1733)

Suite in Bb from *Pièces de Clavecin, Second Livre, Ordre 6ème* (1717)

Septième Prelude (from *L'art de toucher le clavecin* (1716)), *Les moissonneurs*, *Les langueurs-tendres*,

Le gazouillement, *La Bersan*, *Les baricades mystérieuses*

Marin Marais (1656–1728)

Tombeau pour Mr. de Ste. Colombe from *Pièces de viole, Livre II* (1701)

Johann Sebastian Bach (1685–1750)

Sonata No. 2 in D Major (BWV 1028)

Adagio – Allegro – Andante – Allegro

Program Notes

Georg Philip Telemann (1681-1767) was one of the most prolific Baroque composers in history. Although his career prospered, his personal life was not a happy one, with his second wife being unfaithful to him and leaving him with a big gambling debt. He was a master on many different instruments, which is one of the reasons why his compositions are so idiomatic. Good examples are the gamba sonatas with basso continuo and the two sonatas for solo gamba.

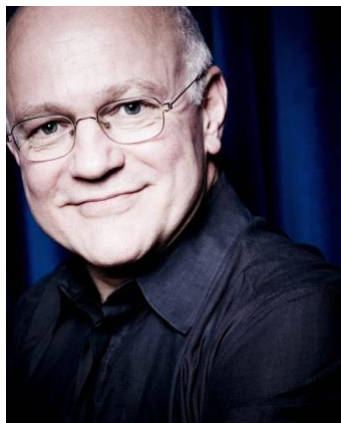
François Couperin (1668-1733) is considered one of the most significant composers for the harpsichord. His devotion to the instrument was such that he published an influential treatise on harpsichord playing, *L'art de toucher le clavecin*, in 1716. The treatise contains a wealth of detail on matters of touch, articulation, ornamentation, and other technical elements essential to harpsichord playing, along with suggestions regarding proper performance style and good taste. It also includes a number of brief yet exquisite preludes, designed to mimic the rhythmically free style of the unmeasured preludes of the seventeenth century.

Where Couperin's first book of harpsichord pieces often looks back to the style of the seventeenth-century *clavecinistes*, his second book, published in 1717, is firmly in the rococo, melodically-driven style of the eighteenth century. The first *Ordre* (or suite) from this collection, the *Sixième Ordre* in Bb, is a perfect example, each movement depicting a particular character, idea, or picture. *Les Moissonneurs* ("The Reapers") is cast in the mold of a simple gavotte. *Les Langeurs-Tendres* ("Tender Languors") highlights the harpsichord's capacity to sing, relying upon a variety of sighing, swooning gestures and the occasional poignant dissonance. *Le Gazouillement* ("The Warbling") relies upon the harpsichord's upper register for its bird-like effects. *La Bersan* is built upon pervasive imitation and motivic development, pointing to a somewhat serious, yet energetic character. Finally, *Les Baricades Mystérieuses* is in some ways the most elusive piece of the set. While no one really knows what these "mysterious barricades" might be—there have been some quite imaginative scholarly suggestions, though, including a lady's chastity belt!—it remains a perfect example of Couperin's ability to exploit the harpsichord's powerful capacity for resonance, particularly in its lower register.

Marin Marais (1656–1728) was perhaps the most famous gamba player in France. He gave us five volumes of exquisite and often technically very demanding pieces. One of his most famous pieces is the Tombeau pour Monsieur de Saint Colombe, a lament over the death of his teacher who was probably as famous as Marais himself.

J.S. Bach (1685-1750) wrote three sonatas for viola da gamba and harpsichord in which the two instruments are equally important. These three sonatas, which he wrote while living in Leipzig, Germany contrast very much in style and general atmosphere. The second sonata, in D major, is a lovely, lively conversation between the gamba and the harpsichord.

Biographies



Jaap ter Linden, viola da gamba, is a Dutch pioneer in the world of Early Music. Currently based in the United States, he is on the faculty of the Cleveland Institute of Music and Case Western Reserve University, where he directs ensembles and the baroque Orchestra. His extensive discography includes 2 recordings of the J.S. Bach suites for cello solo, the complete Mozart symphonies with the Mozart Akademie which he founded and conducted, as well as countless recordings with Musica Antiqua Cologne, the English Concert and the Amsterdam Baroque Orchestra. During his performance career he has collaborated with such well known musicians as Andrew Manze, Ton Koopman, Richard Egarr, Reinhard Goebel and Gustav Leonhardt to name a few. As a solo and chamber music player and conductor, Ter Linden has toured throughout Europe, the United States, Australia, China and Japan.



First prize winner in the 2012 Musica Antiqua Bruges International Harpsichord Competition, Canadian harpsichordist and organist **Mark Edwards** is recognized for his captivating performances, bringing the listener “to new and unpredictable regions, using all of the resources of his instrument, [...] of his virtuosity, and of his imagination” (*La Libre Belgique*). Since 2016, he is Assistant Professor of Harpsichord at Oberlin Conservatory.

He has given solo recitals at a number of prominent festival and concert series, including the Utrecht Early Music Festival, Bozar (Brussels), the Montreal Baroque Festival, and Clavecin en concert (Montreal). He has had concerto performances with a number of award-winning ensembles, including Il Gardellino (Belgium), Neobarock (Germany), Ensemble Caprice (Canada), and the Montreal Symphony Orchestra. Also an active chamber musician, he is the artistic director of Poiesis, collaborates regularly with Les Boréades de Montréal and Les Délices (Cleveland), and has performed with Tafelmusik, Il Pomo d’Oro, and Pallade Musica.

His début solo CD, *Orpheus Descending*, was released in 2017 on the *early-music.com* label and was reviewed warmly. *Passaggi* (ATMA 2013), his CD with the Canadian recorder player Vincent Lauzer, was nominated for an ADISQ award. His performances have been broadcast by American Public Media, the Canadian Broadcasting Corporation, Klara (Belgium), and Radio 4 (Netherlands).

In addition to his success in Bruges, Mark has distinguished himself as a prizewinner in a number of important competitions, including the 2012 Jurow International Harpsichord Competition, the 2011 Concours d’orgue de Québec, and the 2008 Rodland Organ Competition. He is the recipient of academic grants from the Social Sciences and Humanities Research Council of Canada and the German Academic Exchange Service (DAAD). He studied at the Eastman School of Music in Rochester, NY, where he earned his Bachelor of Music with highest distinction, and completed graduate degrees at McGill University and the Hochschule für Musik Freiburg. His former teachers include Robert Hill, William Porter, Hank Knox, and David Higgs. He is currently a doctoral candidate at Leiden University and the Orpheus Instituut, Ghent, where his research examines the intersection of memory, improvisation, and the musical work in seventeenth-century France.

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