

FRANÇOIS
COUPERIN
CONCERTS
ROYAUX

STEPHEN SCHULTZ
BAROQUE FLUTE

JORY VINIKOUR
HARPSICHORD

ALEXA HAYNES-PILON
VIOLA DA GAMBA

MINDY ROSENFELD
BAROQUE FLUTE



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Second Concert in D Major

1. Prélude – Gracieusement 2:18
2. Allemande Fuguée – Gayement 2:07
3. Air Tendre 2:57
4. Air Contre Fugué – Vivement 2:52
5. Échos – Tendrement 3:33

Troisième Concert in A Major

6. Prélude – Lentement 3:40
7. Allemande – Légèrement 2:10
8. Courante 2:14
9. Sarabande – Grave 3:08
10. Gavotte 1:42
11. Muzette – Naïvement 3:02
12. Chaconne – Légère 3:25

Premier Concert in G Major

13. Prélude – Gravement 2:25
14. Allemande – Légèrement 1:59
15. Sarabande – Mesuré 2:58
16. Gavotte – Notes Égales et Coulées 0:57
17. Gigue – Légèrement 2:13
18. Menuet En Trio 1:21

Quatrième Concert in E Minor

19. Prélude – Gravement 1:42
20. Allemande – Légèrement 1:39
21. Courante Françoisise – Galament 1:56
22. Courante a L'italienne – Gayement 3:01
23. Sarabande – Très Tendrement 2:53
24. Rigaudon – Légèrement et Marqué 1:24
25. Forlane Rondeau – Gayement 3:00

Total time: 60:39

FRANÇOIS COUPERIN: CONCERTS ROYAUX

The four *Concerts Royaux* by François Couperin “le Grand” (November 10, 1668-September 11, 1733) stand as one of the pinnacle works of the veritable Golden Age that was French music during the reign of Louis XIV. They can also be seen as a musical reflection of the powerful aging monarch, who himself had such enormous influence over the musical culture at his court. Published in 1714, months before the king’s death, they were likely composed years earlier. If the composer’s preface can be believed, they are a small selection of many such works he performed in Louis’ chambers with a small, select group of musicians, implying possible performances with any combination of harpsichord, flute, oboe, violin, and viola da gamba. It is likely that these works were considered royal property until the king’s life was near its end. Couperin had worked at the court for over twenty years before receiving permission to publish any of his works.

Each of these Concerts is composed of a Prelude followed by a suite made up of the classic dances that had been a central part of both staged entertainments and popular social dancing for decades. Louis himself often performed as a ballet dancer and acted as an enforcer of both taste and performance standards that all at the court had to adhere to and live up to. By keeping the nobles occupied with dancing fashions, he effectively turned social functions into a political tool. As the king grew older and stopped performing, the entertainments at court became far more serious. Frilly variety shows, with brief vocal selections that simply linked together

the all-important dance sequences, gave way to long operas on mythological themes that somehow still made room for plenty of dancing. Later yet, under the stern religious influence of his second wife, the king banned opera and ballet altogether. In a sense, this spelled the end of a long period of staged entertainment that consisted of the same type of dancing (albeit in a professional version) that audience members themselves regularly and eagerly engaged in. Seen in this context, Couperin's private concerts must have called to Louis and his courtiers like ghosts from the past.

François Couperin was himself part of a certain musical aristocracy, the moniker "le Grand" used to distinguish him from the other prominent musicians bearing that surname. His uncle and father had both served as organists at St. Gervais, in the Marais district of Paris, and from a young age he was groomed to succeed them in that post. When he was appointed in 1692 to succeed D'Anglebert as harpsichordist at the new court in Versailles, he became one of the musicians closest to the king, much as Lully had been until his untimely death five years earlier.

As the printed orchestration of the Concerts is deliberately vague, different renditions of these suites often inhabit quite different sound worlds, depending on choices made by the performers. While most of the time the music presents the normal pattern of a treble line and a bass line with basso continuo figures, in several movements there are additional lines, either spelled out as such, or added into what are ostensibly the melody or the continuo parts. It gives the appearance that putting what were once fluid, malleable pieces, involving variable groups of expert performers able to improvise and intimate with each other's playing into a fixed printed form, was not an easy task for Couperin. One of the great ironies of this collection is that while it boasts one of the most detailed, exacting and accurate printing jobs of the era, truly a masterpiece of musical graphics, it is also littered with ambiguities for musicians to confront.

A second treble line can appear in the middle of a movement as in the Forlane of Quatrième Concert; an optional "contre-partie" in the Prelude of the Troisième Concert specifies viola da gamba yet is written in treble range; a bona fide trio sonata Menuet suddenly introduces a second treble line to end the

Premier Concert. All these carry implications for instrumentation and orchestration, yet Couperin suggests no obvious solutions, forcing more artistic decisions on performers than is the norm in works for treble and continuo.

The *Concerts Royaux* are also known for both the precision and profusion of musical ornaments on every page. This has led many musicians to the mistaken impression that this represents some kind of musical development or innovation, but in fact these are just the type and concentration of embellishments found in the harpsichord music of D'Anglebert decades earlier, and likely used by most instrumentalists in all manner of music that did not specify them on paper. In that sense, Couperin's striking use of printed ornaments may also be a call from the past: small gestures that could once be taken for granted, now needing to be spelled out. While his later *Concerts Nouveaux* specifically embraced the Italian styles that were then becoming very popular in France, this first instrumental



“Experience has taught me that (being) vigorous, (and being) able to execute the quickest and lightest things, are not always most successful in tender and sensitive pieces, and I will candidly confess that I like that which stirs my feelings much better than which astonishes me.”

—François Couperin, Preface to the *Premier livre de Pièces de Clavecin* (Paris, 1713.)

collection is by comparison a veritable love poem to the classic French style of the late 17th century. With very few exceptions (such as the surreptitious homage to Corelli in the bass line of the very first movement of the collection, the self-consciously Italian Courante in the Quatrième Concert, and the almost obligatory fugal movement in the Second Concert) these works seem to gain their everlasting freshness from their determined resistance to early 18th-century modernity. No instrumental collection, not even further masterpieces by the same composer, can fairly be said to build on the peaks of beauty and elegance that Couperin achieved in the *Concerts Royaux*, which surely adds to their poignancy.

The present recording utilizes a streamlined instrumental lineup of flute, (occasionally adding a second flute for those aforementioned mystery lines that appear in three out of the four works) harpsichord, and viola da gamba, yet the texture is kept in constant flux. One of its distinctions is that the harpsichord is used as much as a solo instrument as it is in its usual role as accompanist. Each Concert presents sections or entire movements taken by the harpsichord alone. It gives the impression of an early

performance, with the composer himself taking the lead as needed. In several movements the instruments come in after a harpsichord introduction, a common mode in impromptu performance: musicians listen for a bit to how it goes, then join in. The performers also seem to relish pushing the normal technical constraints of their instruments: a gavotte is taken by the viola da gamba, but in violin range; in a fit of exuberance, the two flutes jump up an octave for a section of the Forlane.

These are works that continue to challenge the imagination of musicians after decades of continuous performance since their revival at the onset of the period instrument movement. They are a perpetual wellspring of inspiration. We have heard versions featuring anywhere from two to over a dozen performers on a variety of instruments and yet there always seems to be more to say when playing them. This is perhaps owing to the combination of their intrinsic qualities and the transgressive satisfaction that, while we cannot partake of the great king's



banquets, and probably would not want to wear his clothes, we can all share some of his prized possessions. His most private music now belongs to anyone with ears to hear and a heart to feel.

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Harpsichord by John Phillips, Berkeley, 1995, after A. Ruckers, 1646/ P. Taskin, 1780.



STEPHEN SCHULTZ

Stephen Schultz, called “among the most flawless artists on the Baroque flute” by the San Jose Mercury News and “flute extraordinaire” by the *New Jersey Star-Ledger*, plays solo and Principal flute with the Philharmonia Baroque Orchestra and Music Angelica and performs with other leading Early music groups such as Tafelmusik Baroque Orchestra, Apollo’s Fire, Portland Baroque Orchestra, Wiener Akademie, House of Time, Chatham Baroque, Con Gioia,

and at the Oregon and Carmel Bach Festivals. Concert tours have taken him throughout Europe and North and South America with featured appearances at the Musikverein in Vienna, Walt Disney Concert Hall in Los Angeles, Royal Albert Hall in London, Concertgebouw in Amsterdam, Teatro Colón in Buenos Aires, Carnegie Hall, and the Library of Congress.

A graduate of the Royal Conservatory of Music in Holland, Schultz also holds several degrees from California Institute of the Arts and San Francisco State University. Currently he is Teaching Professor in Music History and Flute at Carnegie Mellon University and director of the Carnegie Mellon Baroque Orchestra. Mr. Schultz has also been a featured faculty member of the Jeanne Baxtresser International Flute Master Class at Carnegie Mellon University and has taught at the Juilliard School, Berwick Academy, and the International Baroque Institute at Longy School of Music.

In 1986, Mr. Schultz founded the original instrument ensemble American Baroque. This unique group brings together some of America's most accomplished and exciting baroque instrumentalists, with the purpose of defining a new, modern genre for historical instruments. The group's adventurous programs combine 18th-century music with new works, composed for the group through collaborations and commissions from American composers.

As a solo, chamber, and orchestral player, Schultz appears on sixty recordings for such labels as Dorian, Naxos, Harmonia Mundi USA, Centaur, NCA, and New Albion. Schultz has produced and edited forty CDs for his colleagues and has also performed and recorded with world music groups such as D'CuCKOO and Haunted By Waters, using his electronically processed Baroque flute to develop alternative sounds that are unique to his instrument. He has been very active in commissioning new music written for his instrument and in 1998, Carolyn Yarnell wrote *10/18* for solo, processed Baroque Flute and dedicated it to Mr. Schultz. The Pittsburgh composer Nancy Galbraith wrote *Traverso Mistico*, which is scored for electric Baroque flute, solo cello, and chamber orchestra. It was given its world premiere at Carnegie Mellon University in April 2006 and this highly successful collaboration was followed in 2008 with Galbraith's *Night Train*, *Other Sun* in 2009, *Effervescent Air* in 2012, *Dancing Through Time* in 2016, *Rustic Breezes* in 2018, and *Transcendental Shifts* in 2020.

stephenschultz.net



Baroque Flute by Martin Wenner, Singen, Germany, 2012, after Carlo Palanca, Turin, Italy



JORY VINIKOUR

In repertoire ranging from Bach and before, to Poulenc and beyond, Jory Vinikour has performed as soloist with the Cleveland Orchestra, Rotterdam Philharmonic, Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, Philharmonic of Radio France, among many others, under the direction of renowned conductors such as Stéphane Denève, Martin Haselböck, Armin Jordan, Marc Minkowski, et al, and as recital soloist in series and festivals throughout much of the world.

Mr. Vinikour's debut recording for Sono Luminus, *The Complete Harpsichord works of Rameau*, was nominated for a Grammy® award, in the category of Best Classical Solo Instrumental Recording in 2013, an honor also accorded to his *Toccatas: Modern American Music for Harpsichord* in 2015. Jory's recording of J.S. Bach's Partitas for harpsichord was released in late 2016. His recording of Bach's Six Sonatas for violin and Obbligato Harpsichord with Rachel Barton Pine marks Jory's debut on Cedille Records. Also for Cedille – *20th-Century Harpsichord Concertos* (Leigh, Rorem, Kalabis, Nyman) with the Chicago Philharmonic, and harpsichord works of François Couperin.

In recent seasons, Mr. Vinikour has made appearances as conductor/soloist at the Aspen Festival, and with the St. Paul Chamber Orchestra, St. Louis Symphony, Bergen Philharmonic, Hong Kong Philharmonic, Los Angeles Chamber Orchestra, Musica Angelica, Korea Chamber Orchestra, musicAeterna, Juillard415, Alabama Symphony, West Edge Opera, Chicago Opera Theater, and two productions with the Florentine Opera.

Premier Concert



Jory Vinikour made his recital debut at the Ravinia Festival in 2019, performing J.S. Bach's Goldberg Variations. Other prominent appearances in recent seasons include performances of Poulenc's *Concert Champêtre* with the Cleveland Orchestra (Stéphane Denève), the Saarbrücken Symphony Orchestra (Sébastien Rouland), and the Wiener Akademie (Martin Haselböck).

With the Wiener Akademie, Jory conducted Mozart's *Bastien et Bastienne* and *Der Schauspieldirektor* for the 2019 Salzburger Mozartwoche, and appears as fortepiano soloist at the 2021 festival. He conducted the gala concert for the Handel Festival in Karlsruhe, and will conduct and play concerts for the Seattle Symphony and the Orchestre de Bretagne at the end of 2021.

joryvinikour.com

ALEXA HAYNES-PILON

Described by *Early Music America* as “a special artist with a brilliant future,” Alexa Haynes-Pilon has quickly established herself in the early music scene, performing on Baroque cello, viola da gamba, Baroque bassoon and dulcian. She is the principal cellist of Musica Angelica Baroque Orchestra, a co-director and cellist/gambist of Musica Pacifica, and a co-founder of Ensemble Bizarria. She has performed with numerous American ensembles, including the American Bach Soloists, Pacific Chorale, Opera NEO, Burning River Baroque, Los Angeles Baroque Players, Con Gioia, and more. In Toronto, she was a founding member of the early music ensemble, Rezonance, and performed with Accenti Vocali and played in Handel’s Hercules with Tafelmusik Baroque Orchestra. Recent concerts and tours have taken her all over the United States and Canada, as well as Bogotá, Columbia, and Mexico City, Mexico. Recent recordings include American Bach Soloists, Aryeh Nussbaum Cohen Sings Gluck, Handel, & Vivaldi, as well as Agostino Steffani duets under the Musica Omnia label titled *Agostino Steffani: A son très-humble service*, Duets for Sophie Charlotte of Hanover under the direction of harpsichordist, Jory Vinikour.



She has recorded for the TV show, *Hannibal*, and was the featured solo cellist on the soundtrack to the highly acclaimed 2017 documentary *That Never Happened: Canada’s First National Internment Operations*.

After completing her BMus and MMus in cello performance at Brandon University, Alexa Haynes-Pilon earned a performance certificate from the University of Toronto in connection with the Tafelmusik Baroque Orchestra, studying cello with Christina Mahler and viola da gamba with Joëlle Morton. Alexa recently completed her doctoral studies at the University of

Southern California, where she studied Baroque cello and viola da gamba with William Skeen, and Baroque bassoon and dulcian with Charlie Koster.

Alexa's passion is to create music and connect with members of the community, and because of this, she co-founded and is co-Artistic Director of Los Angeles Baroque (LAB), a community Baroque orchestra. In addition, she has worked with the Crumhorn Collective, in collaboration with Ars Lyrica Houston's outreach program in Houston. Alexa has appeared as a guest conductor for numerous gamba and recorder society chapter meetings. She has been a faculty member at the San Francisco Early Music Society (SFEMS) Recorder and Baroque workshops (cello and gamba), as well as a faculty member (viola da gamba and dulcian) at the Road Scholar Hidden Valley Workshop in Carmel Valley, CA. She has also been on faculty (viola da gamba) at the Port Townsend Early Music Workshop near Seattle.

alexahaynespilon.com



MINDY ROSENFELD

Mindy Rosenfeld plays historic and modern flutes, recorders, whistles, crumhorns, bagpipes and early harp. Fluent in the music of several eras, she is a founding member of the critically-acclaimed Baltimore Consort, with whom she tours extensively. In 1989 she joined San Francisco's Philharmonia Baroque Orchestra, "the nation's premier early music ensemble" (*New York Times*), where she has performed under director Nicholas McGegan and guest conductors William Christie, Jordi Savall, Gustav Leonhardt, Andrew Parrott, Andrew Manze, Bernard Labadie

and Trevor Pinnock; recorded extensively; and appeared in Lincoln Center's Mostly Mozart Festival, the Berkeley Early Music Festival, BBC Proms (Royal Albert Hall), Concertgebouw (Amsterdam) and both Carnegie and Disney Halls. Principal Flutist with the Mendocino Music Festival Orchestra, as a guest artist Ms. Rosenfeld has performed with American Bach Soloists, Musica Angelica, San Diego Bach Collegium, Catacoustic Consort, Apollo's Fire, Portland Baroque Orchestra, Oregon and Carmel Bach Festivals and Opera Lafayette, among others. With a Master of Music from the San Francisco Conservatory and a Bachelor of Music from the Peabody Conservatory, Ms. Rosenfeld divides her time between performing, teaching, and a crazy amount of driving to and from her coastal Northern California home.

mindyrosenfeld.com



CREDITS & SPECIAL THANKS

Stephen Schultz: Baroque Flute by Martin Wenner, Singen, Germany, 2012; after Carlo Palanca, Turin, Italy. In grenadilla wood, based on an original in a private collection in Frankfurt.

Jory Vinikour: Harpsichord by John Phillips, Berkeley, 1995, after A. Ruckers, 1646/ P. Taskin, 1780, courtesy of Katherine Heater

Alexa Haynes-Pilon: Viola da Gamba by Justin Haynes-Pilon, Omaha, NE, 2002
Treble Viol by Justin Haynes-Pilon, London, 2004. On track 10

Mindy Rosenfeld: Baroque Flute by Martin Wenner, Singen, Germany, 2010; after Carlo Palanca. On tracks 6, 11, 18, 23, 25

Recorded at Skywalker Sound, a Lucasfilm Ltd. company, Marin County, California, January 2–3 and March 3–4, 2020

Producer and Engineer: Jack Vad

Assistant Engineer: Dann Thompson

Editing: Kit Higginson

Mixing: Jack Vad and Stephen Schultz

Mastering: Mark Willsher

Harpsichord Tuning: John Phillips Pitch: A = 415 Hz, tempèrements ordinaires

Executive Producer: Kit Higginson

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*This album is dedicated to the memory of my parents,
Estelle and Henry Schultz*

Special thanks to all who helped make this project a reality. Without your generosity, this recording would not have been possible: Jane and Terry Hipolito, Robert Danziger, Janet Koike, William Langston, Leon Yankwich and Elaine Fong, Mort Johnson, Bill Stewart and David Stein, Mary Barlow, John McHugh, Roberta and David Benor, David and Ellen Hyman, Steve Blaine, Birdie Blaine, Pat Mahoney and Kim Knollenberg, Karla Boos, Dianne Jacob, Richard Hausman, Sarah and Mark Benor, and Tina Blaine.

Photograph of Stephen Schultz by Tatiana Daubek

Photograph of Jory Vinikour by Lisa Mazzucco

Photograph of Alexa Haynes-Pilon by David West

Photograph of Mindy Rosenfeld by James Carr

Of Related Interest on Music and Arts

CD-1295 J.S. BACH: SONATAS FOR FLUTE AND HARPSICHORD. Stephen Schultz (Baroque flute), Jory Vinikour, (harpsichord). Sonata in B minor, BWV 1030, Sonata in A major, BWV 1032, Sonata in E-flat major, BWV 1031, Sonata in G minor, BWV 1020. Produced and engineered by Jack Vad. Total time: 55:18. UPC #017685-129520.

CD-1121 AMERICAN BAROQUE PLAYS MOZART QUARTETS FOR STRINGS AND WINDS: with Stephen Schultz, flute; Gonzalo X. Ruiz, oboe; Elizabeth Blumenstock, violin; Katherine Kyme, viola; Tanya Tomkins, cello. Oboe Quartet in F K370, Quartet in G K285a, Flute Quartet in C K285b, Oboe Quartet in F after K496. Total time 66:49. UPC #017685112126.

CD-1066 GEORGE PHILIPP TELEMANN: FOURTH BOOK OF QUARTETS (1752): No. 1 in D; No. 2 in F; No. 3 in A; No. 4 in C; No. 5 in G; No. 6 in d. AMERICAN BAROQUE (Stephen Schultz, flute; Elizabeth Blumenstock, violin; Roland Kato, viola; Roy Whelden, viola da gamba; Cheryl Ann Fulton, triple harp; Charles Sherman, harpsichord). Produced and engineered by Jack Vad. Total time 55:00. UPC #017685106620.

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