



Recital III

Louise Hung, Harpsichord

Wednesday, June 28th, 2023 at 8:00pm
Redeemer Lutheran Church

PROGRAMME

Suite in G minor, HWV 432, from *Suites de pièces pour le clavecin* (1720)

Ouverture

Andante

Allegro

Sarabande

Gigue

Passacaille

George Frideric Handel
(1685–1759)

Harpsichord Concerto in F Minor, BWV 1056

[no tempo marking]

Largo

Presto

Johann Sebastian Bach
(1685–1750)

Cristina Prats-Costa, violin

Arlan Vriens, violin

Matthew Antal, viola

Joel Tangjerd, cello

INTERMISSION

Suite in D, from 1^{er} *Livre de Pièces de clavecin*

Allemande

Courante

La Vanlo

Rondeau

La Tribolet

Rondeau

La Damanzu

La Cazamajor

Jaques Duphly
(1715–1789)

3^e Concert in A Major, from *Pièces de clavecin en concerts*

La Lapoplinière

La Timide

Tambourins

Jean-Philippe Rameau
(1683–1764)

Cristina Prats-Costa, violin

Matthew Antal, viola

This recital is in partial fulfilment of the Doctor of Musical Arts in Performance.

Louise Hung is a student of Charlotte Nediger.

Louise Hung's first introduction to Western classical music was hearing a rendition of Beethoven's *Für Elise* played through the speakers of garbage trucks in Taiwan as a baby. She completed her undergraduate degree in Piano Performance at the University of Victoria and her MMus in Piano Performance and Pedagogy program at the University of Toronto. She has an ACP in Harpsichord Performance from UofT and is currently completing her DMA degree at UofT under the tutelage of Charlotte Nediger. Past early music engagements include Tafelmusik Winter Institute, Cor Unum ensemble, Opera Q, The Gallery Players of Niagara, Theatre of Early Music, and Musicians in Ordinary.

Programme notes

The first book of **George Frideric Handel's** *Suites de pièces pour le clavecin* was published by Christopher Smith in London in 1720. It was in response, as Handel revealed in the forward, to a pirated version that was put together by another London publisher, John Walsh, despite bearing the mark of Roger of Amsterdam. Handel writes in the foreword:

“I found myself in the obligation to publish the lessons hereafter because of the incorrect copies which were made of it abroad, and that without my knowledge. I will publish others in the future considering that it is my duty to serve by my modest talent a Nation from which I received so generously protection.”

The publication dates of the first and second books of his keyboard collections do not give a clear picture of when these works were originally written. Looking at the stylistic traits, musicologists have suggested that over half of the suites were written even before his time in Italy, pre-1707, when he was in Hamburg. However, the nature of the overture of the Suite no. 7 in G Minor places it, or at least parts of it, sometime after Italy. The overture is a transcription of the orchestral overture to *Clori, Tirsi e Fileno*, the final cantata Handel wrote in 1707 for the Marquess Francesco Maria Ruspoli, his powerful secular patron while in Rome. Busy with opera and travelling, it seems that he did not have time to revise and compose keyboard music until after 1711 when he was settled in London. He was particularly careful with the 1720 publication of the first volume of the *Suites de pièces pour le clavecin*; it was the only time he ever personally supervised the publishing of his music.

Johann Sebastian Bach took on the position of Director of the Leipzig Collegium Musicum in 1729. Founded by Telemann in 1702, the Collegium was a society of university students, professional musicians, and possibly skilled amateurs who gave concerts once a week. The concerts took place every week on Friday evenings in Zimmermann's coffee house during the winter, and on Wednesday afternoons in the coffee-gardens by the Grimmische Tor during the summer. During fair season, there were two weekly concerts. The popularity of coffee houses as meeting places for business, finance, politics, philosophy and art extended to the musical sphere, and Bach's colleagues passing through Leipzig would also have participated in the performances. Bach's harpsichord concertos are part of the orchestral and chamber output Bach produced for these weekly concerts. A new harpsichord, “the like of which no-one here has ever yet heard,” as described in an advertisement for the Collegium concerts, had been acquired in 1733, which perhaps spurred on the composition of harpsichord concertos, which would have been performed by Bach or by his sons and pupils. Most include reworkings of Bach's past compositions. The middle movement of the Concerto in F Minor, BWV 1056, is an ornamented arrangement of the sinfonia of Cantata 156, “*Ich steh mit einem Fuß im Grabe*,” originally scored for oboe and strings.

Jacques Duphy began his professional career as an organist in Rouen, France, but switched his loyalty utterly and singularly to the harpsichord when he moved to Paris. A surprisingly small amount of documentation exists about his activities in Paris; from what there is, he seemed to have made a living from teaching and selling his four volumes of harpsichord music (which was his sole output.) His third volume does not include a dedication to a patron, which perhaps suggests how well his works were selling. Hailed as one of the best harpsichordists and harpsichord teachers in Paris and known personally as a “sweet and amiable” man, he seemed to hold a glowing reputation among his musical colleagues.

His music serves as the successor to the harpsichord music of Rameau, Couperin, and Scarlatti during a time in which we now often associate solely with the rise of the fortepiano. The set of pieces in D from the first volume contains a mix of genre titles, such as the allemande, courante, and two rondeaus. The other titles are references to patrons, friends, and colleagues. La Vanlo offers two possibilities as some sources spell the title as La Vanloo: either it was dedicated to a singer, Dame Vanlo, who sang in the same concerts and salons Duphly performed in, or Charles-André van Loo, who was a court painter. La Damanzky is most likely dedicated to the Marquise of Loménie de Brienne, Marie-Louise-Anne-Constance Poupardin d'Amanzy.

The first movement of the *Troisième Concert* of **Jean-Philippe Rameau's** 1741 *Pièces de clavecin en concerts* is dedicated to his longest lasting patron, tax-farmer Alexandre Jean Joseph Le Riche de La Pouplinière. As one of the wealthiest men in France, La Pouplinière was able to afford his own orchestra and rented a sprawling country home in Passy, on the outskirts of Paris, in which he installed a theatre and held musical salons to entertain his guests. His home was reportedly a place where artists, actors, businessmen, musicians, writers, and nobles intermingled. Most likely, it was Thérèse des Hayes, Rameau's student and La Pouplinière's mistress and eventual wife, who introduced Rameau to La Pouplinière sometime in the 1730s. Rameau took the post as La Pouplinière's music director, and Rameau and his wife, who was also a harpsichordist and singer, eventually moved to Passy with their patrons. They all maintained a close relationship, with Thérèse and La Pouplinière named as the godparents of Rameau's third child a year before the publication of his *Pièces de clavecin en concerts*. The second movement of the third *concert* is named *the shy one*, and the third is a pair of tambourins. Eventually, La Pouplinière and Thérèse divorced, and Rameau left in a rage when La Pouplinière and his new mistress installed a newer, younger, more fashionable composer in his place. However, at that point, Rameau was very wealthy and no longer needed a patron.