

Gotham Early Music Scene (GEMS) presents



Thursday, September 3, 2020

1:15 pm

Recorded at John Cage House in Stony Point, NY and streamed to YouTube and Facebook

Peter Walker and Christa Patton

Peter Walker – musette de cour, voice

Christa Patton – baroque harp, flute

L'Isle enchantée

Les Idées françaises (Paris, c. 1750)
L'Isle enchantée

Nicolas Chédeville (1705–1782)

Pièces pour la Muzette (Paris, 1722)
Ouverture le Festin
Sarabande l'Himen
1^{ère} Marche pour la Nopce Champêtre

Jean Hotteterre (c. 1666–1720)

Airs sérieux et à boire (Paris, 1740)
Dans ces belles retraites

François Bouvard (1684–1760)

Pièces pour la Muzette (Paris, 1722)
Entrée

Hotteterre

Pièces de Clavecin, Livre Second (Paris, 1703)
Prélude

Louis Marchand (1669–1732)

Pièces de Clavecin, Bauyn Manuscript (c. 1658)
Allemande

Louis Couperin (1626–1661)

Amusements champêtres, Livre 2 (Paris, 1731)
Musette la rivière de Bagnolet
Musette les Jardins

Chédeville

**Premier Recueil de Vaudevilles, Menuets,
Contredanses et Autres Airs Choisis Pour la Musette (Paris, 1732)**
Première Suite (excerpts)

Esprit Phillipe Chédeville (1696–1762)

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Gene Murrow, Executive Director



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About the Artists

Described as a “commanding” singer by a recent *Boston Globe* review, **Peter Walker** performs with the GRAMMY-nominated Skylark Ensemble, Handel+Haydn Society, Three Notch’d Road, Chapter House, GRAMMY-nominated Clarion Society Choir, Kuhmo Kamarimusiiki, Staunton Music Festival, Early Music New York, Blue Heron, Pomerium, Apollo’s Fire, and Texas Early Music Project; he is also a member of the Schola Cantorum at the Oratory of Saints Cyril and Methodius. Peter won the Overseas Class in the Lowland and Border Pipers' Society Competition in 2016, is active as a researcher, transcriber, and arranger of early music ranging from the early Middle Ages to the eighteenth century, and has presented lectures on early music at Vassar College and the University of Virginia.

Christa Patton, baroque harp and early wind specialist, has performed throughout the Americas, Europe, and Japan with many of today’s premier early music ensembles. As a multi-instrumentalist she has appeared with the Boston Camerata, Apollo’s Fire, The King’s Noyse, Newberry Consort, Toronto Consort, La Nef, Blue Heron, Folger Consort, Parthenia, ARTEK, Pegasus, New York State Baroque Orchestra, Piffaro the Renaissance band and many others. As a baroque harpist, she has performed in early opera productions with the New York City Opera, Wolf Trap Opera, Opera Atelier, Opera Omnia and the Opera Theatre of Saint Louis to name a few. As an educator and scholar, she has served on the faculty of Rutgers University and the Graduate Center at CUNY. She is also Artistic Director of the Baroque Opera Workshop at Queens College, specializing in the works of early 17th-century composers. Christa can be heard on Navona, Lyrachord, Dorian, and ATMA recording labels.

About the Program

Artistic interest in the pastoral took many forms in baroque France, including the genre paintings typified by Jean-Antoine Watteau and Jean-Honoré Fragonard, the tapestries of Jean-Baptiste Oudry, and the gardens of André Le Nôtre. This enthusiasm for idealized country life and desire to emulate the carefree nymphs and shepherd swains who populated songs and poetry led to a burst of aristocratic interest in that most rural of instruments, the bagpipe. However, the bagpipe played by the actual rural folk was not capable of playing the fashionable music of the period, not to mention that it required the player to blow it by mouth, which was difficult to do while maintaining the genteel composure required of a courtier. This led to the development of a courtly bagpipe, the *musette de cour*, a refined instrument whose twelve keys and complex drone system allowed it to play the latest music, and which was operated by a bellows, lest the player distort his face by blowing.

Our program explores the pastoral repertoire published for the *musette de cour* during the century or so when it was fashionable, including solo suites with continuo, duets with another treble instrument (here a flute), and songs sung while playing the musette, as well as solo works for the baroque harp.

NEXT WEEK: Arnie Tanimoto and Friends
Suite d'un Goût Étranger

Translation for “Dans ces belles retraites”

Dans ces belles retraites,
Dans ce charmant séjour,
Cherchant des amourettes,
J’ay trouvé de l’amour:

*Doux objet de mes vœux,
Me rendrez vous heureux!*

Dans l’isle de Cythère,
La mère de L’Amour
Eût son regne pour plaire,
Vous avez votre tour!

*Doux objet de mes vœux,
Me rendrez vous heureux!*

Enfin je rends les armes,
Dieux! Quel est mon ardeur?
Aupres de tant de charmes,
Peut-on garder son cœur?

*Doux objet de mes vœux,
Me rendrez vous heureux!*

Mes tendres chansonnettes,
Expriment ma langueur,
Et sont les interprètes
Du Secret de mon cœur.

*Doux objet de mes vœux,
Me rendrez vous heureux!*

In these beautiful retreats,
In this charming shelter,
Searching for lovers,
I found love.

*Sweet object of my desires,
You will make me happy!*

On the Isle of Cythera,
The mother of Love
Had her pleasant kingdom,
You have your tower!

*Sweet object of my desires,
You will make me happy!*

At last I lay down my arms,
God! What is my ardor?
In the face of such charms,
Can one defend his heart?

*Sweet object of my desires,
You will make me happy!*

My tender little songs
Express my suffering,
And they are the interpreters
Of my heart’s secrets.

*Sweet object of my desires,
You will make me happy!*