

About the Artists



LE CONSORT

Théotime Langlois de Swarte, violin

Sophie de Bardonnèche, violin

Hanna Salzenstein, cello

Justin Taylor, harpsichord

Le Consort, a leading baroque chamber ensemble, comprises four young musicians who interpret the trio sonata repertoire with enthusiasm, sincerity,

and modernity. The group's mission is to bring together compelling musical personalities in the service of chamber music from the repertoire of the 17th and 18th centuries. From Corelli to Vivaldi, from Purcell to Couperin, the dialogue between the two violins and the basso continuo displays a wealth of contrasts between vocalicity, sensuality, and virtuosity. Le Consort takes this genre, the quintessence of baroque chamber music, and interprets it with a personal, dynamic, and colorful language.

With a core which has remained constant since their founding in 2016, Le Consort performances approach a level of musical integration typically found in long-standing string quartets. In 2017 they claimed First Prize and the Audience Prize at the Loire Valley International Early Music Competition, chaired by William Christie. Their most recent recording, *Philharmonica* was praised by Gramophone for "Historically informed performance worn so naturally, and works known so intimately, that these musical stories could have come from Le Consort's own pens and souls." Their previous recordings, including *OPUS 1* (featuring the unpublished sonatas of Jean-François Dandrieu), and *Specchio Veneziano* (trio sonatas of Vivaldi alongside music of his less familiar contemporary, Giovanni Realì), have earned numerous awards and extensive critical acclaim.

In October 2024, Le Consort returns to North America for concerts across the country and in Canada. The ensemble has also performed extensively throughout Europe, including at Radio France Auditorium and Louvre Auditorium (Paris); the Dijon Opera; the Deauville Easter Festival; the Arsenal in Metz; the MA Festival Brugge and in Antwerp de

Singel (Belgium); the Pau Casals Foundation (Spain); and at the Misteria Paschalia Festival in Krakow (Poland). They have also been featured on numerous broadcasts on France 3, France Musique, France Inter and Radio Classique.

Le Consort is in residence at the Banque de France, the Singer-Polignac Foundation, and the Abbaye de Royaumont.



Théotime Langlois de Swarte



Sophie de Bardonnèche



Hanna Salzenstein



Justin Taylor

***"Ravishing, exhilarating and uniquely beautiful."
- BBC Music Magazine***

Program

From Naples to London

Fantasia con discrezione

Nicola Matteis Junior

ca. 1670 – 1737

Improvised harpsichord prelude

The Mad Lover

John Eccles

1668-1735

Suite in C minor

Nicola Matteis

1650-1714

Preludio in C solfaut

Andamento

Bore

Diverse bizzarie sopra la vecchia sarabanda o pur ciaccona

Sonata op. 1 n°1 in G minor

Antonio Vivaldi

1678 – 1741

Preludio, Allemanda, Adagio, Capriccio, Gavotta

Violin Sonata op 5 n°12, La folia

Arcangelo Corelli

1653-1713

Violin Sonata in A major op 1 n°7 (final)

Francesco Maria Veracini

1690-1768

INTERMISSION

Ground for harpsichord “Here the Deities”

Henry Purcell

1659-1695

Sonata of Four Parts in G minor Z 807

Sonata Sesta in G major

Mrs. Philharmonica

fl 1715

Largo e Staccato, Con Spirito ma non presto, Lento, Vivace

Larghetto BWV 972 (after Vivaldi) (harpsichord solo)

Johann Sebastian Bach

1685-1750

Follia op.1 n°12

Antonio Vivaldi

1678-1741

Le Consort appears by arrangement with David Rowe Artists
www.davidroweartists.com | www.leconsort.com

About the Music



The **Fantasia con discretione** is a very meditative poetic and introspective piece that may be one of the finest for solo violin from the Baroque period.

The **Mad Lover** began life around 1616 as a comedy by the prolific and versatile English dramatist John Fletcher. **Eccles** provided the score, in which he included an abundance of instrumental pieces, such as this ground.

Nicola Matteis was a Neapolitan violinist of genius, who brought to England an Italian lyricism and virtuosity. The **Sarabanda Amorosa**, **Preludio in C**, **Solfaut**, **Andamento**, and **Bore** are very little movements full of characters, creating a bewildering variety of moods.

Antonio Vivaldi has achieved lasting fame as one of the most inventive, prolific, and virtuosic composers of the baroque period. The **Sonata in G Minor** is the very first work that Vivaldi published, when he was 23 years old. In the five sections of this “church sonata” (*Sonata da chiesa*), Vivaldi first plunges us into the intensely contemplative atmosphere of a Venetian church, then surprises us with dance movements in which the violins vie with each other in virtuosity.

Archangelo Corelli became a model for his contemporaries, with a strong influence on the composers of his own time and on succeeding generations as well. This **Violin Sonata** comprises virtuosic variations on the popular ground bass in triple time known by its Spanish name **La Folía** – alluding to the ‘frenzy’ of the dance.

This **Finale** from the **Violin Sonata in A Major** of the Florentine **Francesco Maria Veracini**, is written in the high register of the baroque violin and is very challenging.

The greatest genius of the late seventeenth century in London was undoubtedly **Henry Purcell**. This is a performance for harpsichord, written by Purcell himself, of the famous song “**Here the Deities.**” At a time when both the form and the instrument already belonged to a fast-disappearing world, Purcell wrote the last fantasias for viols in the great English tradition. At the same time, he did not conceal his interest in the violin and the Italian sonata. Purcell had his *Sonnata's of III Parts* printed at his own expense in 1683. It was a significant risk for the youthful composer, still only twenty-four years old. Alas, Purcell, so beloved for his operas, had bad luck with his sonatas. The 1683 collection and the one of 1697 published by his widow after his death sold so badly that Frances Purcell was forced to remainder them, without being able to sell off



[ABOUT THE MUSIC CONTINUED]

her stock. However, **Sonata VI**, built on a ground that repeats itself tirelessly, is a compendium of Purcell's genius, which questions the human soul in its most intimate aspects. By its emotional intensity, this extraordinary work reminds us of the death of Dido by the same composer.

Mrs. Philharmonica was a mysterious woman composer who pseudonymously published sonatas in a highly personal style tinged with Italian coloring and English mournfulness. Her **Sonata Sesta in G Major** brings this long-forgotten composer to life.

The **Andante BWV 974** was originally written by the venetian composer Marcello for oboe and orchestra. **Johann Sebastian Bach** discovered the score and decided to transcribe it for his own instrument, the harpsichord.

The Sonata No. 12, La Follia, by **Vivaldi** is a masterpiece of the trio sonata repertoire, irresistible in its sheer momentum. The variations are built up impressively: by turns slow and fast, introspective and passionately fiery, they unfold organically with stylistic mastery, taking performers and listeners alike on a journey from intimacy to virtuosity.

Notes by Sophie de Bardonnèche

Edited for length by Marc Loudon



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