

Baroque Bonanza III

Paula Maust, harpsichord

Sunday, June 17 — 8:00 p.m.

St. Mark's Episcopal Church, Capitol Hill

Praeludium in G, BuxWV 162

-Dietrich Buxtehude (c. 1637-1707)

Partita No. 2 in C Minor, BWV 826

-Johann Sebastian Bach (1685-1750)

Sinfonia

Allemande

Courante

Sarabande

Rondeaux

Capriccio

Quatorzième Ordre

-François Couperin (1668-1733)

Le Rossignol—en—amour (avec double)

La Linote—éfarouchée

Les Fauvètes Plaintives

Le Rossignol—Vainqueur

Le Carillon de Cithère

Le Petit—Rien

Sonata in D, K. 53

-Domenico Scarlatti (1685-1757)

About the Artist

Praised as “a refined and elegant performer” (Boston Musical Intelligencer), harpsichordist and organist Paula Maust performs extensively across the United States as a soloist and chamber musician. Her diverse musical career focuses on historical performance practice and combines her distinct interests in performance, pedagogy, and scholarship. Paula is a co-director of Burning River Baroque and a founding member and co-director of Musica Spira. She is dedicated to edgy concert programming that connects baroque music to current social issues. Recent programs include “The Women Who Took the Stage,” “Suppressed Voices: Music of the Banished,” and “Shattering the Glass Ceiling: Women Who Defied the Odds.” An active chamber musician and collaborator, she has also recently performed with the Washington Bach Consort, Modern Musick, the Virginia Symphony, the Baltimore Baroque Band, and the B’More Bach Ensemble. Paula will attend the American Bach Soloists Academy this summer, and she has previously worked as an accompanist at both the Amherst Early Music Festival and the Oberlin Baroque Performance Institute. Recent solo engagements have been on the Baltimore Bach Marathon, the Baroque Bonanza, the Lycoming College concert series, playing in masterclasses at the Flint Collection, and concerti with the Baltimore Baroque Band.

As an educator, Paula is committed to showing students the ways that the theoretical concepts learned in the classroom are directly applicable to performance and vice versa. She has been a faculty member at the University of Maryland, Baltimore County since 2016 where she teaches harpsichord, organ, music theory, keyboard skills, and music history courses. This fall, she will also be the interim director of UMBC’s Collegium Musicum and will collaborate with the Opera Workshop to produce a program of baroque opera scenes. In the past, Paula taught music theory courses at Towson University and was a music theory and ear training graduate assistant at the Peabody Institute of the Johns Hopkins University.

Paula is the recipient of the Dean’s DMA fellowship at Peabody, where she is currently completing doctoral studies in harpsichord. She earned Master of Music degrees in harpsichord and organ from Peabody and the Cleveland Institute of Music, respectively. She completed her Bachelor of Music degree in church music at Valparaiso University, where she graduated summa cum laude and was an associate scholar in the interdisciplinary honors college. Her teachers have included Adam Pearl, Webb Wiggins, Todd Wilson, and Loraine Brugh. More info can be found: www.paulamaust.com

Program Notes

In German-speaking regions during the 17th century, a style of instrumental music that seamlessly connected passages of free fantasies with sections of more strict, imitative counterpoint flourished. This fantastic style, or *stylus phantasticus*, likely began in the keyboard works of Johann Jakob Froberger. Significant influences from both the Italian toccata tradition and the French unmeasured preludes can be found in *stylus phantasticus* pieces. In his 1650 *Musurgia Universalis*, the baroque polymath Athanasius Kircher wrote “The *stylus phantasticus* is... the most free and unfettered method of composition, bound to nothing, neither to words, nor to a harmonious subject. It is organized with regard to manifest invention, the hidden reason of harmony, and an ingenious, skilled connection of harmonic phrases and fugues.” The genre was significantly connected to the renewed interest in rhetoric that occurred throughout Europe

during the 17th century. Many pieces in the style, including the *Praeludium in G* by **Dietrich Buxtehude** (c.1637-1707), can be interpreted as following the pattern of a Classical persuasive speech. Each of the seven sections of the musical work corresponds to one of the seven components of the speech where a problem is laid out, ideas and counter-ideas are presented, and a conclusion is reached. Most noteworthy is the *Confutatio*, a section of musical ambiguity located between the two strict contrapuntal sections in *stylus phantasticus* works. In a speech, this is the point when the orator presents counter-arguments in order to strengthen the argument. In the *Praeludium in G*, this section is harmonically distant from the home key and consists of large open chords that leave the performer free to improvise figuration. Buxtehude is considered by many scholars to be the most significant composer of *stylus phantasticus* works, and his pieces in this style had a profound impact on the early keyboard compositions of J.S. Bach.

Johann Sebastian Bach's (1685-1750) first foray into the world of publishing his keyboard music was with the six partitas, which he published individually beginning in 1726 and together as the first volume of the *Clavier Übung* in 1731. Other prominent keyboardists of the time, including François Couperin and Jean-Philippe Rameau, were publishing volumes of their harpsichord works in the 1720's, which was likely part of what inspired Bach to do the same. Music publication in the 18th century was time-consuming, expensive, and a risk, particularly without the funding of a patron. Bach chose to be his own publisher for the partitas, possibly to ensure that his artistic output would not be controlled by the whims of anyone else. His endeavors were successful: the partitas were popular and widely circulated, and Bach went on to publish two more volumes of the *Clavier Übung*. While remarks on the title pages of his earlier collections, like the Inventions and Sinfonias, indicate that those works had pedagogical purposes, the title page for the partitas says that the pieces were to “refresh the spirits of music-lovers.” The partitas are more technically difficult, complex, and stylistically experimental than his earlier suites. The publication of BWV 826 was announced on September 19, 1727. Although the work contains several traditional dance forms (allemande, courante, sarabande, and rondeau), the writing pushes beyond the boundaries of Bach's previous keyboard suites through the use of unusual chromaticism, expanded phrase lengths, prolific invertible counterpoint, and the use of fugal imitative counterpoint within the dance movements. The most significant movements in the partita are the outer movements. The work opens with a grand and serious sinfonia in three large sections: French Overture- Andante-Fugue and closes with a capriccio. Very few movements in the baroque era are given the title capriccio. This complex movement is a three-voice fugue in binary form with all voices entering at the beginning. The subject features rapid leaps of a 10th, and it is melodically inverted in the B section.

Throughout **François Couperin's** (1668-1733) career, French musicians and critics engaged in heated debates about the merits and shortcomings of music written in the French and Italian styles. Couperin famously wrote that his idea of the “perfection of music” was the union of the two musical styles. Like J.S. Bach, Couperin was born into a family of prominent professional musicians, and most of the surviving information we have about him pertains to his professional life. He wrote 234 harpsichord pieces which are grouped into 27 *ordres*. While a few pieces are given the names of traditional dance movements, almost all of his harpsichord works are character pieces with unique names that refer to people, places, animals, objects, or sounds. In a way, the titles of the pieces can be thought of as a type of musical autobiography

that allow us to imagine who Couperin must have known and what he experienced. Judging by the titles of his pieces, he appears to have led a rich life full of encounters with writers, painters, and actors of varying levels of repute. Many pieces are coded satires of famous figures of the day, affectionate portraits of friends, and references to literary and theatrical events. When describing his personal musical tastes, Couperin said “I love much better the things which touch me than those which surprise me.” This sentiment is indeed characteristic of the *14th Ordre* which contains countless poignant moments in each movement and very little that one might consider to be startling. Much of this *ordre* is onomatopoeic, and all the movements referencing birds pertain to various amorous states. These include the sounds of a nightingale in love, a frightened gray finch, plaintive warblers, a victorious nightingale, and the Carillon of Cythera (the island of love). The final movement “small trifle” or “small nothing” ends a very serious suite with simple, cheerful melodies and balanced phrases.

With the desire to create a professional life for himself away from that of his famous father, **Domenico Scarlatti** (1685-1757) moved to Lisbon as the *mestre* of the royal chapel under the patronage of João V in 1719. One of his most important responsibilities there was the tutelage of João’s daughter Maria Barbara, who was a talented harpsichordist. When the princess married into the Spanish royal family ten years later, Scarlatti followed her to Spain. Maria Barbara and her husband Ferdinand VI became the king and queen of Spain in 1746, and as avid music-lovers they provided a venue for Scarlatti to perform and compose for the remainder of his life. Scarlatti is most remembered for his extraordinary output of more than 555 virtuosic solo keyboard sonatas, almost all of which are single movements in binary form. Scarlatti’s compositional style places great technical demands on the performer including hand crossing, large leaps across the keyboard, and rapid passagework.

~Paula Maust, 2018