



LIVE
FROM
HOME
SERIES

**A note from La Grande Bande's
Music & Artistic Director and Board of Directors**

When the COVID-19 pandemic began, we had no idea exactly how, or how much, La Grande Bande would be affected. Obviously, we were profoundly disappointed that we were forced to postpone the two remaining performances of our 2019 – 2020 Concert Season. Thankfully, we were able to complete all of our educational programming before all large gatherings were not allowed.

Nothing can replace or make-up for not being able to perform for all of you in person. As musicians, we thrive on the direct connections we are able make with each of you before, during, and after each of our performances, masterclasses, outreach concerts, open rehearsals, and every single interaction in between. The new **Live From Home** series is designed to continue our programming, albeit in a radically different format: with videos recorded in our homes across the country made with the same passion and excitement we present in our concerts. We hope that the performances we'll be sharing over the next few months will provide you with joy in these historic times.

If you enjoy the program notes, the preview videos, or both, we encourage you to become a Sustaining Contributor. As a Sustainer, you will be able to access (1) all of the **Live From Home** series videos, (2) our Music & Artistic Director's Sustainer-level Director's Blog, and (3) other great perks like special invitations to private rehearsals. You can rest easy knowing that your monthly contribution will ensure La Grande Bande will be able to continue into the future. Want to find out more about becoming a Sustainer? We have the full list of benefits listed on our website at sustainers.lagrandebande.org.

Until we see each other in person again, we send each of you our best wishes.

Sincerely,

La Grande Bande

Live From Home Series

Garrett Eucker, tenor
Maryne Mossey, violoncello & viola da gamba
Michael Thomas Asmus, harpsichord

Friday 7 August 2020

Program

Ma bergère est tendre et fidèle (c. 1660)

Michel Lambert (1610–1696)

Sans frayeur dans ce bois (c. 1680)

Marc-Antoine Charpentier (1643–1704)

Program Notes

The two pieces on today's (slightly delayed) program come from two of France's most important Baroque composers. Both men were trained singers and were also accomplished composers. The compositional output of both composers reflects their two different patrons. For Lambert, it was the French court; for Charpentier, it was the pious Madame de Guise.

Both men did cross over into sacred and secular genres respectively. Charpentier wrote several sets of incidental music for the theatre and also opera. Lambert's sacred music focused largely on works for use at court.

Michel Lambert

Lambert was, almost from birth, a part of the French court's musical establishment. Educated as a choir boy at the chapel of Louis XIII's brother, Gaston, he became a well-regarded singer in Paris in the 1640s. Important patrons

like Cardinal Richelieu and Nicolas Fouquet, both men who helped rule France, were among his supporters.

In the 1660s Lambert contributed some music to Jean-Baptiste Lully's ballets. Lully also happened to be Lambert's son-in-law, having married his daughter Madeleine in 1662.

Ma bergère

Today's selection by Lambert was first published in a 1681 collection by Christoph Ballard. The collection also included works by a good deal of anonymous composers. *Ma bergère* was also published in 1689, again by Christoph Ballard, in a collection of Lambert's *Airs de cour*. You will hear selections from this collection in our Fall 2020 Season@Home series.

The air is set to a chaconne bass line, a repeating series of notes which creates an almost hypnotic feeling. As a dance, the chaconne used the most

complex choreography in theatrical productions.

The text of Lambert's air is anonymous and it's a pretty typical example of an idyllic love song with themes of country living perfect for city dwellers.

Charpentier

One of La Grande Bande's favorite composers is Marc-Antoine Charpentier, arguably the best composer from the French Baroque. Charpentier composed in almost every genre common for the time, including secular genres like opera and airs de cour.

Very few of Charpentier's compositions were published in his lifetime. His work as the court composer of Madame de Guise was the property of the Madame. Thus, much of his music has come to us in the 21st century in autograph manuscripts.

Sans frayeur

Several of Charpentier's compositions were published in the *Mercure galant*. The *Mercure*

provides incredible insights into the daily life of those around the French court. And, often, provides important information about when, where, and who performed compositions.

The *Mercure* was largely a daily gazette and literary magazine which was published in monthly installments. Each monthly installment was thought to have been published a few months after the volume. Thus, January's installment was published by March or April, etc.

The anonymous text for Charpentier's air has typical themes of Greek mythology and pastoral themes. This includes the famous Greek shepherd Tircis, who is a classic representation of love and nature.

Garrett, Maryne, and I had a lot of fun putting this selection of beautiful chaconnes together for you. We so hope you enjoy the second to last installment of La Grande Bande's new **Live From Home** series.

Program notes by MTA.

Translations

Ma bergère est tendre et fidelle,
Mais hélas ! son amour n'égale pas le mien ;
Elle aime son troupeau sa houlette et son chien,
Et je ne sçaurois aimer qu'elle.

*My shepherdess is tender and faithful,
But alas! Her love does not equal mine.
She loves her flock, her crook and her dog,
And I can love nothing but her.*

Sans frayeur dans ce bois
Seule je suis venue
J'y vois Tircis sans être émue.
Ah! Ah! N'ai-je rien à ménager?
Qu'un jeune coeur insensible est à plaindre!
Je ne cherche point le danger,
Mais du moins je voudrais le craindre.

*Fearlessly, into this wood
I have come all alone
I see Tircis here, yet I am unmoved.
Ah! Ah! Is there nothing I can do?
How much a young and sensitive heart is to be pitied!
I look not for danger,
But at least I should like to fear it!*

Chaconne *Basse obligée*

Sans frayeur dans ce bois vaillè je n'ai venü e j'y voi Tirer sans autre amüs ah ah nay j'en a
 manager sans frayeur dans ce bois vaillè je n'ai venü e j'y voi Tirer sans autre amüs ah ah
 nay j'en a mes nage qm je ne caer je n'ible et aplandre je ne cherché point de longer mais du
 mais je voutrai le craindre mais du moi je voutrai le craindre qm je ne caer je n'ible et aplandre
 je ne cherché point de longer mais du moi je voutrai le craindre mais du moi je voutrai le craindre

num. Philidor

Mercuré Galant, mars 1680, entre les p. 288 et 289

Charpentier's *Sans frayeur* as it appeared in the March 1680 edition of the *Mercuré Galant*.

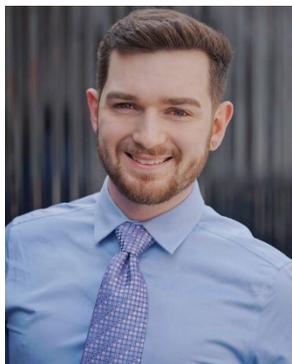
About La Grande Bande

With performances called “warm and sensitive” by the Minneapolis Star Tribune, La Grande Bande strives to present innovative, unique, and inspiring musical programs played on the instruments that premiere audiences might have heard. LGB is composed of musicians from across the United States and from around the world who are specialists in the field of Early Music—music written between c. 1600-1800—and who play on historical instruments and sing in an historical manner.

We aim to present “masterworks” alongside lesser-known compositions, illustrating the extensive musical production during the sixteenth, seventeenth, and eighteenth centuries. Education is crucial to our mission, be it through program notes, through directed-educational events, open rehearsal sessions, or another method. We see incredible value in resurrecting the music written by the great masters of our past; it’s a historical, cultural, and musical lesson rolled into one.

To learn more about our musicians, or about our programming, visit www.lagrandebande.org/about.

About the Musicians



Tenor **Garrett Eucker** is a sought after performer of early and new chamber music. Since the fall of 2016, he has toured the U.S. and Europe in 13 programs and over 300 performances of diverse historical music with The Rose Ensemble. Having had the pleasure of collaborating with Mr. Asmus on The Rose Ensemble’s concerts this past spring, Garrett is delighted to be back in Minnesota for his debut with La Grande Bande!

Garrett has appeared as a guest artist with early music ensembles ARTEK, Chatham Baroque, and Piffaro: The Renaissance Band, and he is looking forward to singing the Evangelist in Bach’s St. John Passion this March in Dortmund, Germany.

A graduate of Carnegie Mellon University, Garrett is now based in New York City where he regularly sings at St. James’ Episcopal Church and with The Salvatones. More info at garretteucker.com.

Hailed by the Minneapolis Star Tribune as “nimble expressive” and possessing “warmth and sensitivity”, Baroque cellist and violist da gamba, **Maryne Mossey**, is an active performer and teacher based in the Twin Cities. She has performed regularly at venues ranging from Carnegie Hall and Merkin Concert Hall in New York, to the Baroque Room and Sundin Music Hall in Minnesota, with such ensembles as Ensemble 212, the New York Youth Symphony, and the South Dakota Symphony Orchestra. On Baroque cello and viola da gamba, she currently plays with La Grande Bande, and Lyra Baroque Orchestra, as well as other collaborative early music projects around the upper midwest.



Maryne was selected as violist da gamba for the 2019 American Bach Soloists Academy. She has also performed at workshops for the Amherst Early Music Festival and International Baroque Institute at Longy. Maryne’s teachers have included cellists Jerome Carrington (Juilliard Pre-College), Clive Greensmith (Tokyo String Quartet), and Marcy Rosen (Queens College). Her studies in early music have been with Julie Elhard, Sarah Cunningham (Juilliard), and Phoebe Carrai (Juilliard). She holds a Bachelor of Music degree from Queens College and a Masters from the University of Minnesota. Maryne plays on an 1806 Thomas Dodd cello and a 1991 François Bodart viola da gamba. Maryne resides in St. Paul with her two Italian greyhounds.

Harpichordist & Conductor, **Michael Thomas Asmus**, is currently studying at Stony Brook University for a Doctor of Musical Arts degree in Harpsichord Performance with Arthur Haas. As a



conductor, he has been praised as a “conscientious [conductor]” with “a natural talent” and “a bright future” by audiences and ensembles alike. He has been lauded as a “versatile” continuo player (CNVC.org) with “judicious, rhythmically supple harpsichord playing” (Star Tribune). He is consistently lauded by his colleagues as a great musical collaborator.

In 2019 he made his Opera NEO (San Diego) debut as the Assistant Conductor and Vocal Coach for their production of Francesco Cavalli’s *La Calisto*. He was scheduled to return in 2020 as the Assistant Conductor and Vocal Coach for Opera NEO’s production of Jean-Philippe Rameau’s *Platée*. Opera NEO will resume their 2020 production calendar in 2021.

Since June 2011, Michael has acted as the Music and Artistic Director of La Grande Bande, a non-profit, period instrument orchestra and chorus he founded in the same year. La Grande Bande will produce its first full concert series for the 2019–2020 season.