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ANNUAL CONFERENCE
BERKELEY, CALIFORNIA
4-9 AUGUST 2002



KRONOS QUARTET

DAVID HARRINGTON, VIOLIN
JOHN SHERBA, VIOLIN
HANK DUTT, VIOLA
JENNIFER CULP, CELLO

LARRY NEFF, LIGHTING DESIGNER
MARK GREY, AUDIO ENGINEER

5 AUGUST 2002
HERTZ HALL 8:00 P.M.

PROGRAM

Severiano Briseño (1902–1988)

arr. Osvaldo Golijov

El Sinaloense

(The Man from Sinaloa) +

Agustín Lara (1900–1970)

arr. Osvaldo Golijov

Se Me Hizo Fácil

(It Was Easy for Me) +

Chalino Sánchez (1961–1992)

arr. Osvaldo Golijov

Nacho Verduzco +

Terry Riley (b. 1935)

Lacrymosa—Remembering Kevin *

Steve Reich (b. 1936)

Different Trains *

INTERMISSION

Peteris Vasks (b. 1946)

Quartet No. 4 *

I. Elegy

II. Toccata I

III. Chorale

IV. Toccata II

V. Meditation

* Written for Kronos

+ Arranged for Kronos

Severiano Briseño (1902–1988)

El Sinaloense (The Man from Sinaloa)

(1943/arr. 2001)

Arranged by Osvaldo Golijov (b. 1960)

This raucous, bawdy song about a drunken character from the western coastal state of Sinaloa was actually written by a man who lived on the opposite coast, in the city of Tampico. Severiano Briseño, who performed with a popular trio in the 1950s called the Trio Tamaulipeco, reportedly began writing *El Sinaloense* at a bar in Mazatlán, in southern Sinaloa. The song was later made famous by Banda El Recodo de Don Cruz Lizarraga, one of the most well-known of the *bandas sinaloenses*. Banda El Recodo was founded in the 1930s by Lizarraga in the town of El Recodo, outside of Mazatlán, as a 12-member instrumental ensemble. By the time he died in 1995, the *banda* had grown to 16, comprised mostly of brass players, with a complement of clarinetists, percussionists, and vocalists. (The band has survived the passing of its first generation of musicians, and continues to perform today.) It was a recording of this song by Banda El Recodo, with superstar singer/songwriter Juan Gabriel's vocals, that inspired Kronos and record producer Gustavo Santaolalla to try to capture the bright timbre and virtuosity of the *banda*'s brass section.

Agustín Lara (1896–1970)

Se Me Hizo Fácil (It Was Easy for Me)

(1959/arr. 2001)

Arranged by Osvaldo Golijov (b. 1960)

Agustín Lara's rise to fame began in 1930, with the installation of a new transmitter in Mexico City that allowed his songs to be broadcast throughout the country. Born in Mexico City, Lara became a tremendously prolific songwriter, penning hundreds of songs that have become standards for many Spanish-language performers. The lyrics to *Se Me Hizo Fácil*, which has been recorded by singers ranging from operatic superstar Plácido Domingo to the legendary Chavela Vargas, are about erasing from the singer's memory the love for a woman who has offended him. (Lara was married at least six times.) This version, written for Kronos by Osvaldo Golijov, is a fantasy on Lara's song.

Chalino Sánchez (1961–1992)

Nacho Verduzco (c. 1992/arr. 2001)

Arranged by Osvaldo Golijov (b. 1960)

In the early part of the twentieth century, legendary events and famous revolutionaries like Pancho Villa were chronicled in *corridos*, narrative ballads that had their roots in Spanish romances. After peaking in popularity around the Mexican Revolution, the *corrido* genre fell dormant, but has experienced a rebirth in recent years as the *narco-corrido*—still an anti-authoritarian narrative ballad, but now featuring heroes from the drug-smuggling trade in Sinaloa, the heart of Mexico's drug industry. They are often incongruously cheerful polkas or waltzes with an upbeat accordion, with lyrics that tell of the exploits (and demises) of successful traffickers. Despite getting almost no radio play—in fact, *narco-corridos* were banned from the Sinaloan airwaves in early 2001—they have exploded in popularity in northwest Mexico and southern California. Chalino Sánchez has become one of the most influential *narco-corrido* singers, especially his murder at age 31. After leaving a show in Culiacán, Sinaloa, he was pulled from the car he was in; several hours later his body was found, blindfolded and bound, with two shots in the back of the head. He has been mythologized as the paradigm of a *valiente*, a tough, independent man who lived under his own rules. His *corrido* about Nacho Verduzco tells the story of another *valiente*, who was killed in a confrontation with U.S.-supported law enforcement officials at his house, but not before taking out one of the policemen with a colt 45.

Terry Riley (b. 1935)

Lacrymosa—Remembering Kevin (1998)

Terry Riley, who studied composition at the University of California at Berkeley, first came to prominence in 1964 when he found a way to subvert the world of tightly organized atonal composition then in academic fashion. With the groundbreaking *In C*—a work built upon steady pulse throughout; short, simple repeated melodic motives; and static harmonies—Riley achieved an elegant and non-nostalgic return to tonality in art music. He demonstrated the hypnotic allure of making complex musical patterns out of basic means. And in so doing, he produced the seminal work of the so-called “minimal” school.

Born in the Sierra Nevada mountains of Northern California, where he still lives and composes amidst surroundings of striking natural beauty and spectacular night skies, Riley developed pattern music in response to his love for such natural design. But his facility for complex pattern making also proved the product of his virtuosity as a keyboard improviser. Riley quit formal composition altogether following *In C* in order to concentrate on improvisation, and in the late '60's and early 70's, he built a reputation for weaving dazzlingly intricate skeins of music during all-night improvisations on organ and synthesizer.

Also in the early 70's, Riley began to devote himself to the study of North Indian vocal techniques under the guidance of the legendary Pandit Pran Nath, and a new element gradually entered his music: long-limbed melody. From his work in Indian music, moreover, he also developed an interest in the subtle distinctions of tuning that would be hard to achieve with a traditional classical ensemble.

Riley decided to notate music again in 1979 when both he and the Kronos Quartet were on the faculty at Mills College in Oakland. By collaborating extensively with Kronos, with whom he soon developed a close relationship, Riley began to discover the degree to which his various musical passions could be integrated, not as pastiche, but as different sides of similar musical impulses that still maintained something of the oral performing traditions of India and jazz. Riley began to consider the string quartet in general, and the Kronos Quartet in particular, as the ideal medium for his evolving musical language. And that meant approaching the string quartet in an entirely new way.

Riley's first quartets were inspired by his keyboard improvisations, but his knowledge of string quartets became more sophisticated through his work with Kronos, and as Kronos became more comfortable with the breadth of Riley's musical world, he was able to combine rigorous compositional ideas with his more performance-oriented approach to music making. But Riley's quartets were also examples of his devotion to music as a spiritual endeavor. A gentle and wise man, Riley has an oracular presence. Storytelling is among his gifts, and like his music, Riley's stories are cross-cultural.

Three Requiem Quartets (*Lacrymosa—Remembering Kevin, Mario in Cielo, Requiem for Adam*) were commissioned for the Kronos Quartet by Sydney and Frances Lewis, Margaret Lyon, and Jim and Jeanne Newman.

Steve Reich (b. 1936)
***Different Trains* (1988)**

"When I was one year old," Steve Reich recalls, "my parents separated, with my mother going to Los Angeles and my father staying in New York. Since they arranged divided custody, I used to travel back and forth by train frequently between New York and Los Angeles, from 1939 to 1942, accompanied by my governess. While these trips were exciting and romantic at the time, I now look back and think that, as a Jew, if I had been in Europe during this period I would have had to ride very different trains."

Such is the historical subtext for Reich's *Different Trains*, a composition in three movements commissioned by Betty Freeman for the Kronos Quartet. But whatever the strength of its philosophical inquiry, the musical impact of this work will be greater, because it represents a turning point in Reich's art.

To construct *Different Trains*, Reich first made a series of tape recordings: of his governess, Virginia, now in her 70s, remembering the cross-country train trips; of Lawrence Davis, a retired Pullman porter who regularly made the NY-LA run, reminiscing about his life; of Rachella, Paul, and Rachel, three Holocaust survivors (and Reich contemporaries) who now live in America; and of American and European train sounds of the 30s and 40s. Reich then selected small speech samples and notated the musical pitches of these fragments, using the resultant melodies as the basis of the composition.

These melodies were performed and then overdubbed on tape by Kronos, so that as many as three "Kronos Quartets" are heard at one time. Reich next used sampling keyboards and a computer to mix in the original speech samples and train sounds. Kronos appears on stage to perform with the prepared tape.

In its combination of pre-taped and live performances by the same artists, *Different Trains* exemplifies Reich's

most recent compositional development: the series of "counterpoint" pieces he has written over the last six years (for soloists including Richard Stoltzman and Pat Metheny). But in its use of recorded speech as a musical score, *Different Trains* has its roots in *It's Gonna Rain* and *Come Out*, Reich's first recorded works. *Different Trains* thus connects the alpha and the omega of Reich's career, and serves as the debut of what he calls "a new way of composing . . . a direction that I expect will lead to a new kind of documentary music video theater."

The Kronos Quartet extends special thanks to performance tape producer Judith Sherman. *Different Trains* was recorded by the Kronos Quartet for the Elektra/Nonesuch label.

Program note by Neil Tesser.

STEVE REICH'S "Different Trains" Text

I *America - Before the War*

- "from Chicago to New York" (Virginia)
- "one of the fastest trains"
- "the crack train from New York" (Mr. Davis)
- "from New York to Los Angeles"
- "different trains every time" (Virginia)
- "from Chicago to New York"
- "in 1939"
- "1939" (Mr. Davis)
- "1940"
- "1941"
- "1941 I guess it must've been" (Virginia)

II *Europe - During the War*

- "1940" (Rachella)
- "for my birthday"
- "The Germans walked in"
- "walked into Holland"
- "Germans invaded Hungary" (Paul)
- "I was in second grade"
- "I had a teacher"
- "a very tall man, his hair was concretely plastered smooth"
- "He said, 'Black Crows invaded our country many years ago' "
- "and he pointed right at me"
- "No more school" (Rachel)
- "You must go away"
- "and she said, 'Quick go' " (Rachella)
- "and he said, ' Don't breathe' "
- "into those cattle wagons" (Rachella)
- "for 4 days and 4 nights"

"and then we went through those strange
 sounding names"
 "Polish names"
 "Lots of cattle wagons there"
 "They were loaded with people"
 "They shaved us"
 "They tattooed a number on our arm"
 "Flames going up to the Sky - it was smoking"

III *After the War*

"and the war was over" (Paul)
 "Are you sure?" (Rachella)
 "The war is over"
 "going to America"
 "to Los Angeles"
 "to New York"
 "from New York to Los Angeles" (Mr. Davis)
 "one of the fastest trains" (Virginia)
 "but today, they're all gone" (Mr. Davis)
 "There was one girl, who had a beautiful voice"
 (Rachella)
 "and they loved to listen to the singing, the
 Germans"
 "and when she stopped singing they said, 'More,
 more' and they applauded"

Peteris Vasks (b. 1946)

Quartet No. 4 (1999)

- I. **Elegy**
- II. **Toccata I**
- III. **Chorale**
- IV. **Toccata II**
- V. **Meditation**

Peteris Vasks was born in 1946 in Aizpute, Latvia, the son of a Baptist minister. When he was eight years old he composed his first piece and pursued his musical studies by attending the E. Darzins High School of Music in the Latvian capital of Riga. By Soviet standards his religious background was a liability that precluded the opportunity to study in Latvia. In 1964 he moved to Vilnius to study double-bass with V. Sereika at the Lithuanian Academy of Music where he became familiar with the music of the Polish avant-garde. After two years of military service in the Soviet Army in the early 1970s, he studied composition with Valentius Utkins at the Latvian Academy of Music. Vasks was a member of various symphonic and chamber orchestras from 1963-74. Since then he has concentrated on

composing and lives in Riga. In 1996 he received the Johann Herder Prize from the University of Vienna for contributions in the field of culture demonstrating integrity of conscience. Vasks' work has been widely performed, recorded and broadcast in Latvia and throughout the former Soviet Union, as well as Europe.

Vasks music combines both traditional styles and recent musical thoughts, often using motifs from Latvian folk music. The titles of his work frequently relate to events in nature, but this is not merely for the purpose of elevating nature to an aesthetic ideal: is the reciprocal relationship between nature and man, the beauty of life, and the threat of ecological and moral destruction of values that concern him. "When I think about contemporary life it's impossible not to realize that we are balanced on the edge of time's end. It's frighteningly close. But is there any point to composing a piece that only mirrors our being one step away from extinction? To my mind, every honest composer searches for a way out of his time's crises. Towards affirmation, towards faith. He shows how humanity can overcome this passion for self-annihilation that flares up in a column of black smoke from time to time. And if I can find this way out, a reason for hope, the outline of a perspective, then I offer it as my model."

About *Quartet No. 4*, Vasks writes:

"I composed my fourth string quartet in 1999. While working on the score, I often reflected upon the passing century. My reflections were somber ones. There has been so much bloodshed and destruction, and yet love's power and idealism have helped to keep the world in balance. I wanted to speak of these things in my new quartet; not from the sidelines, but with direct emotion and sensitivity. The quartet is composed of five movements. Movement I, *Elegy*: As many of my other compositions, this one originates in silence, through which a motive from the Latvian folk song 'Who were they who sang?' ('Kas tie tadi, kas dziedaja?') is gradually heard. The introductory passage was inspired by distant, half-forgotten memories, tinged occasionally by the painful realization of time's relentless passing. Stringent chords introduce the second movement, *Toccata I*. My musical portrayal of this movement is in spirit close to that of Shostakovich's style; it is aggressive and, at times, also ironic. The third movement, *Chorale*, follows without interruption. It is filled by

spiritually intense and concentrated passages of extended singing, with its expressive nature remaining constant throughout dynamic and textural changes. This movement's culmination provides only a momentary respite from the searching, restless quality characteristic of it, and that of the fourth movement, *Toccata II*, in which the musical material of the second movement returns. The 'fugato' episode of the fourth movement introduces not only this particular movement's, but the whole quartet's main culmination, as the violins, playing in octaves of the high register, intone motives from the Latvian folk song 'Return, dear Sun, to God' ('Ej saulite, driz pie Dieva'). (In moments of deepest feeling or doubt, I am able to find a certain consolation and strength in the roots of my native country.) The fifth movement, *Meditation*, is a subdued, endless song played by muted strings, created by two complementary musical renderings. The coda reiterates the folk song motive heard in the first movement, until the music vanishes into silence and infinity.

"I have dedicated *Quartet No. 4* to my mother—in love, gratitude and admiration."

[translated by Dace Aperane]

Quartet No. 4 was commissioned for the Kronos Quartet by Mrs. Ralph I. Dorfman.

*This concert is made possible with the support of the
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San Jose State University and the
College of Humanities and the Arts,
San Jose State University and
the Department of Music,
University of California, Berkeley*

KRONOS QUARTET

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Jennifer Culp, cello

Synonymous with musical innovation, the Kronos Quartet is known for its unique artistic vision and fearless dedication to experimentation. Since its inception in 1973, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process, has captured the attention of audiences worldwide.

Kronos has been commissioning new work since its earliest days, and more than 450 pieces have been written or arranged for the group. The Quartet's extensive repertoire ranges from Alban Berg, Alfred Schnittke, George Crumb, Sofia Gubaidulina and Morton Feldman to Hildegard von Bingen, Charles Mingus, Astor Piazzolla, Harry Partch and Carlos Paredes. In addition to ongoing creative relationships with composers such as Terry Riley, Franghiz Ali-Zadeh and Osvaldo Golijov, Kronos has collaborated with countless artists, including Dawn Upshaw, Foday Musa Suso, Wu Man, Café Tacuba, Zakir Hussain, Allen Ginsberg, Throat Singers of Tuva, Burhan Öçal, Eiko and Koma, Pandit Pran Nath, Don Walser, Hamza El Din and the Taraf de Haïdouks. Kronos has recently premiered, or will soon premiere, works written for the group by Ellen Fullman, Philip Glass, Michael Gordon, Guo Wenjing, Melissa Hui, Willem Jeths, John King, David Lang, Matmos, Helmut Oehring, Gabriela Ortiz, P.Q. Phan, Stephen Prutsman, Steve Reich, Peteris Vasks, Aleksandra Vrebalov and Julia Wolfe.

Kronos performs annually in many cities and tours extensively with more than 100 concerts each year in concert halls, clubs and at jazz festivals throughout the United States, Canada, Europe, Japan, Mexico, South America, Russia, Asia and Australia. Recent tours have included appearances at the Concertgebouw in Amsterdam, the Kennedy Center, University of Iowa's Hancher Auditorium, Brooklyn Academy of Music's Next Wave Festival, Moscow's Conservatory of Music, Prague Spring International Music Festival, Sydney Opera House, Southern California's Eclectic Orange Festival, London's Royal Festival Hall, Teatro Colón in Buenos Aires, La Scala, Théâtre de la Ville in Paris and Vancouver's Chan Centre.

Kronos has won numerous international awards, including three Edison Prizes (The Netherlands), Jahrespreis der Deutschen Schallplattenkritik (Germany), Rolf Schock Prize in Music (Sweden), eight ASCAP/Chamber Music America Awards for Adventurous Programming (United States), Australian Broadcasting Company Classic FM Best International Recording of the Year (Australia), Les Diapason d'Or de Mai (France), and others.

Kronos records exclusively for Nonesuch Records, and the group's recorded performances have been heard throughout the world on radio and television, in films, and in live dance and theater performances. The catalog includes *Nuevo* (2002); Steve Reich's *Triple Quartet* (2001); Terry Riley's *Requiem for Adam* (2001); *Requiem for a Dream: Soundtrack by Clint Mansell* (2000); *Kronos Caravan* (2000); *Dracula: Soundtrack by Philip Glass* (1999); *Kronos Quartet—25 Years* (1998); *Kronos Quartet Performs Alfred Schnittke: The Complete String Quartets* (1998), which received Grammy nominations for Best Classical Album and Best Chamber Music Performance; John Adams' *John's Book of Alleged Dances/Gnarly Buttons* (1998); *Early Music (Lachrymae Antiquae)* (1997), which received a Grammy nomination for Best Chamber Music Performance; Tan Dun's *Ghost Opera* (1997); Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind* (1997); *Howl, U.S.A.* (1996); *Released 1985–1995* (1995); *Kronos Quartet Performs Philip Glass* (1995); *Night Prayers* (1994); Bob Ostertag's *All the Rage* (1993); *At the Grave of Richard Wagner* (1993); Morton Feldman's *Piano and String Quartet* (1993); Henryk Górecki's *String Quartets Nos. 1 and 2* (1993); *Short Stories* (1993); *Pieces of Africa* (1992); Henryk Górecki's *Already It Is Dusk* (1991); Astor Piazzolla's *Five Tango Sensations* (1991); Kevin Volans' *Hunting: Gathering* (1991); Witold Lutoslawski's *String Quartet* (1991); *Black Angels* (1990), which received a Grammy nomination for Best Chamber Music Performance; *Salome Dances for Peace* (1989), which received a Grammy nomination for Best Contemporary Composition; *Different Trains* (1989), which received a Grammy award for Best Contemporary Composition; *Winter Was Hard* (1988); *White Man Sleeps* (1987), which received a Grammy nomination for Best Chamber Music Performance; and *Kronos Quartet* (1986).

Kronos Quartet

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Jennifer Culp, cello

For the Kronos Quartet:

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The Kronos Quartet records exclusively for Nonesuch Records.

KRONOS QUARTET

Discography

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Works of Briseño, Lara, Esquivel, Domínguez,
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* NONESUCH 79649

Triple Quartet : by Steve Reich

* NONESUCH 79546

Requiem for Adam : by Terry Riley

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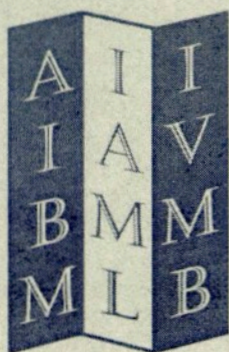
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Works of Daugherty, Partch, Johnston, Johnson, Hyla
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ANNUAL CONFERENCE
BERKELEY, CALIFORNIA
4-9 AUGUST 2002



A Recital of
French Seventeenth-Century Music
from sources in the
Music Library of the
University of California, Berkeley

Davitt Moroney
harpsichord by John Phillips
(Berkeley, 1995)

6 AUGUST 2002
HERTZ HALL 8:00 P.M.

PROGRAM

Seven Pieces in A minor from the
"Parville Manuscript" (MS 778, copied c.1695)

Prelude de Mr. Couprin à l'imitation de Mr. Froberger
[Louis] Couperin (c.1626-1661)

Allemande de Mr de la Barre
[?]Joseph Chabanceau] de La Barre (1633-c.1678)

Courante Richard — [?]Etienne] Richard (1629-1669)

Sarabande Couprin — [Louis] Couperin

Gigue de Mr de la Barre
[?]Joseph Chabanceau] de La Barre (1633-c.1678)

Gavotte le Dieu qui nous engage — Anonymous

Passacaille du Seigneur de Louigy
Luigi [Rossi] (1598-1653)

*

Five Arrangements from *Armide* (1686) by
Jean-Baptiste Lully (1632-1687)
from the "Menetou Manuscript"
(MS 777, copied c.1690)
and by Jean Henry d'Anglebert (1629-1691)

Ouverture — Lully/Anonymous (Menetou)
Gavotte en rondeau — Lully/Anonymous (Menetou)
Menuet — Lully/Anonymous (Menetou)
Les Sourdines d'Armide — Lully/d'Anglebert
Passacaille d'Armide — Lully/d'Anglebert

*

Tombeau de Monsieur de Chambonnières (c.1672)
Jean Henry d'Anglebert

*

Pieces in E minor from the "Parville Manuscript"
Louis Couperin

Prélude
Allemande de le Paix
Courante
Sarabande
[*Allemande en Gigue*]

Tonight's recital presents works selected from the rich collection of French keyboard manuscripts held in the UC Berkeley Music Library. The most significant of these comprise a remarkable ensemble of thirteen apparently related sources that have been together since at least about 1710. They were bought in Paris in about 1950 by Everett Helm, from whom they were acquired in 1968 by Vincent Duckles, the then Berkeley Music Librarian. The two most important of these volumes are now known as the "Parville" and "Menetou" manuscripts. They contain over 260 pieces, of which over 80 are unknown elsewhere.

The Parville manuscript is so called because the name "M. de Parville" is stamped on the front of the binding. He was presumably an eighteenth-century owner of the volume but no information has yet been traced concerning his identity. Ever since Alan Curtis first announced its existence to the scholarly world over thirty years ago, the Parville manuscript has been generally acknowledged to be one of the two most important known sources of seventeenth-century French harpsichord music. Although it contains less works than its illustrious counterpart, the Bauyn manuscript in the Bibliothèque Nationale de France, its contents are highly significant for many reasons: Parville contains several important works not known to have been preserved in any other manuscripts; like Bauyn, it is a major source for the harpsichord works of Louis Couperin (c.1626-1661) and for several musicians of his generation; its texts often complement those of Bauyn, in revealing ways; the copyist of Bauyn and the main copyist of Parville appear to have often derived their texts from a common (now lost) manuscript, yet the Parville versions usually have more ornaments and sometimes give a better text; the titles and subtitles in Parville are often more extensive; its grouping of movements, regularly mixing pieces by different composers in a sequence of works in one key, casts revealing light on what comprised a group of *pièces de clavecin* in the years 1660-80, before the idea of *suite* (or, later, *ordre*) had become more strictly codified.

The repertoire found in the Menetou manuscript is largely made up of pieces from Lully's operas, presented in harpsichord arrangements that are excellently idiomatic. Almost all French keyboard manuscripts of the period contain some such transcriptions and the importance of Lully's music as a central and integral part of the

harpsichord repertoire is usually underestimated. The source derives its modern name from the fact that it contains six *Airs sérieux* by Mademoiselle de Menetou. (Although the main copyist of the manuscript cannot be identified, it is unlikely that the Lully arrangements are by her.) Françoise-Charlotte de Senneterre de Menetou was born in about 1680. According to the *Journal* of the Marquis de Dangeau, in 1689, when Mademoiselle de Menetou was nine years old, she sang some of her own songs before Louis XIV and accompanied herself on the harpsichord. The Berkeley manuscript appears to preserve these compositions, unknown elsewhere: the first two are clearly dedicated to Louis XIV, being marked *pour le Roy*, and the third is *pour Monseigneur* (for the Dauphin). An engraving survives of Mademoiselle de Menetou, by Antoine Trouvain, showing her seated at her instrument. François Couperin later dedicated to her one of his most elegant pieces, *La Ménetou* (published in 1717 but probably written earlier).

These two fine manuscripts remind us that the art of stylish harpsichord playing was essentially French. Although it was practiced at Court for a highly knowledgeable aristocratic audience, it need not be remote, three centuries later, from our own intellectual concerns and musical delights. Harpsichord playing, like singing, was a discipline in which women were recognized as being equal to men. François Couperin refers in *L'Art de toucher le Clavecin* (1716) to women's hands being better adapted to the instrument. (In the eighteenth century, men were at a disadvantage owing to physical exercises such as fencing; many modern sports can have a similar deleterious effect for musicians today.) François Couperin was never able to acquire the coveted Court position of *Claveciniste du roi*, yet his daughter Marguerite-Antoinette Couperin (1705-1778) did, and the fact that she was the first woman ever to hold the post was noted at the time. Some years earlier, Mademoiselle de Menetou, like her great contemporary Elisabeth Jacquet de La Guerre (1659-1727), had a firm place among the most eminent Parisian musicians. The Parville and Menetou manuscripts thus throw light on the cultural context in which the works they contain were played and heard, revealing social implications for seventeenth-century French musical life while continuing to enrich our own.

—Davitt Moroney

Davitt Moroney was born in England in 1950. He studied organ, clavichord, and harpsichord with Susi Jeans, Kenneth Gilbert, and Gustav Leonhardt. After studies in musicology with Thurston Dart and Howard M. Brown at King's College (University of London), he entered the doctoral program at Berkeley in 1975. Five years later, he completed his Ph.D. with a thesis on the music of Thomas Tallis and William Byrd for the Anglican Reformation.

For twenty-one years he was based in Paris, working primarily as a freelance recitalist in many countries. He has made nearly fifty CDs, especially of music by Bach, Byrd, and various members of the Couperin dynasty. Many of these recordings feature historic seventeenth- and eighteenth-century organs and harpsichords. They include the complete harpsichord and organ music of Louis Couperin (seven CDs), Byrd's complete keyboard works (seven CDs), Bach's The Well tempered Clavier (four CDs), French Suites, Musical Offering, complete sonatas for flute and harpsichord, and for violin and harpsichord, as well as The Art of Fugue (a work he has recorded twice). His recordings have been awarded the French Grand Prix du Disque (1996), the German Preis der Deutschen Schallplattenkritik (2000), and three British Gramophone Awards (1986, 1991, 2000). In 1987 he was named Chevalier dans l'Ordre du mérite culturel by Prince Rainier of Monaco and, in 2000, Officier des arts et des lettres by the French government.

In 2000 his monograph Bach, An Extraordinary Life was published by the Associated Board of the Royal Schools of Music, London (Theodore Presser).

Last year he returned to Berkeley as a faculty member. He is Acting Professor of Music and University Organist.



Mademoiselle de Menetou
Antoine Trouvain (1656–1708)
Paris, BNF, département des Estampes