

WESTERN EARLY KEYBOARD ASSOCIATION

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The Harpsichord Music of D'Anglebert in Sound and Score

Saturday, February 7, 2015, 1:30-5:00pm - Reed College, Portland - Performing Arts Building, Room 320

Jean Henry D'Anglebert: Pièces de clavecin

Charlotte Mattax Moersch, harpsichord

Le son doré

Première Suite in G Major

Prelude
Allemande
Courante & Double
Sarabande
Gigue
Galliarde
Menuet. Dans nos bois. Mr. de Lully

Troisième Suite in D minor

Prelude
Allemande
Courante
2e Courante
Sarabande
Gigue
Galliarde
Air d'Apollon du Triomphe de l'Amour

Pieces in C

Prelude
Galliarde & Double
Chaconne

Tombeau de Mr. de Chambonnières

Galliarde in A minor

Deuxième Suite in G minor

Prelude
Allemande
2e Courante
Sarabande grave
Gigue
Galliarde
Chaconne de Galatée

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Free to WEKA Members - \$25 Non-Members - \$15 Students

Free to Faculty, Staff & Students of Reed College

Jean Henry D'Anglebert (1629-1691), composer, harpsichordist and organist, has left us works "of a richness and grandeur that place them among the most magnificent creations of the French harpsichord school."* At this very special event, musicologist C. David Harris will discuss the process of creating the new scholarly edition of D'Anglebert's works for The Broude Trust (2009) along with musings on the adventures of conducting research in European libraries. Harpsichordist Charlotte Mattax Moersch will discuss *Le son doré* (the golden tone) in D'Anglebert and perform pieces from her forthcoming 2015 Centaur recording.

C. David Harris, Ph.D.

C. David Harris is a distinguished musicologist in the field of early keyboard music. He received bachelor's and master's degrees in music history from Northwestern University, where he studied harpsichord with Dorothy Lane, and holds a Ph.D. in Musicology from the University of Michigan. As a Fulbright scholar he studied harpsichord with Isolde Ahlgrimm in Vienna. He served on the faculty of Drake University until 2002, when he retired as Ellis and Nelle Levitt Professor of Music History and Harpsichord. He now resides in Portland.

Professor Harris has prepared musicological editions published by The Broude Trust, including the critical facsimile edition of Vincent Lübeck: *Clavier Uebung*, and four scholarly editions for the series, *The Art of the Keyboard*: 1) Johann Caspar Kerll: *The Collected Works for Keyboard*; 2) Johann Friedrich Doles, Jr.: *The Collected Works for Keyboard*; 3) Johann Kuhnau: *The Collected Works for Keyboard*; and 4) Jean Henry D'Anglebert: *The Collected Works* (2009).

Professor Harris has also prepared two facsimile editions with introductions for Garland's series, *17th Century Keyboard Music*: 1) Johann Kaspar Kerll: *Modulatio organica* (Magnificat versets for organ); and 2) Alessandro Poglietti: *The "Rossignolo" autograph* (character variations for harpsichord). For A-R Editions, he has prepared Tomaso Albinoni: *Sonatas and Suites, Opus 8, for two violins, violoncello, and basso continuo*.

Since retiring, Professor Harris serves as a House Editor and Second Reader for editions by others for The Broude Trust, most recently for Bruce Gustafson's monumental four-volume edition of *The Buxtehude Manuscript* (2014).

Charlotte Mattax Moersch, Harpsichord

Since capturing First and Third Prizes at the International Harpsichord Competitions in Paris and Bruges, in both solo harpsichord and basso continuo performance, Charlotte Mattax Moersch has performed at major venues in the United States and Europe, including New York's Carnegie Hall, London's Royal Albert Hall, Salzburg's Mozarteum, and Oxford's historic Sheldonian Theatre, among others. As a guest artist, she has been heard at international music festivals, including the Festival of the Associazione Musicale Romana, Tage alter musik Regensburg, and the Bethlehem Bach Festival. As a chamber musician, she has performed with the Boulder Bach Festival, New York's Grande Bande, San Francisco's American Baroque, and has toured Europe with the Orpheus Chamber Orchestra.

The recipient of several important awards and prizes, she was honored with a Solo Recitalist Grant from the National Endowment for the Arts and a Woolley Scholarship for study in Paris. A specialist in 17th-century French music, she is the author of the book, *Accompaniment on Theorbo and Harpsichord: Denis Delair's Traité of 1690*, published by Indiana University Press. She has recorded for Koch, Analekta, Dorian, Newport Classic, and Amon Ra Records. Recent compact discs include the complete solo harpsichord works of Armand-Louis Couperin, Charles Noblet and Pierre Février for Centaur Records. Forthcoming in 2015 is her recording of the *Pièces de clavecin* of Jean Henry D'Anglebert, also on Centaur.

Currently Professor of Harpsichord at the University of Illinois, Charlotte Mattax Moersch studied harpsichord in Amsterdam, Paris, and New York with Gustav Leonhardt, Kenneth Gilbert, Bob van Asperen and Albert Fuller, and has degrees from Yale University, the Juilliard School of Music, and Stanford University.

* David Ledbetter and C. David Harris. "D'Anglebert, Jean Henry." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed January 8, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07165>.