



Jean-Philippe RAMEAU

The Complete Keyboard Music Volume 2

Les Indes galantes

Suite No. 3 in D minor/major

Pièces de Clavecin: Concert No. 4

Gavotte from Dardanus

Menuet en rondeau

Stephen Gutman, piano

FIRST COMPLETE RECORDING ON THE PIANO

RAMEAU ON THE PIANO, VOLUME TWO

by Graham Sadler

Not until he was almost 40 did Rameau begin to establish a truly national reputation. Having spent most of his life in the relative obscurity of the provinces, he finally settled in Paris in 1722, the year in which his *Traité de l'harmonie* was published. This monumental treatise soon earned him a formidable reputation as a theorist, both at home and abroad, while the publication of his *Pieces de clavessin* in 1724 and the *Nouvelles suites de pièces de clavecin* in 1729–30 hugely increased his stature as a composer.¹ The popularity of these keyboard collections may be judged from the fact that at least 40 exemplars of the former and 38 of the latter have survived the vagaries of time and taste for almost three centuries.²

Suite No. 3 in D minor and major (1724)

This suite, from the 1724 volume, is Rameau's first to abandon the traditional dance movements in favour of pieces with 'character' titles. It thus follows a trend set by François Couperin, who had by then published his first three books of *pièces de clavecin* (1713, 1716–17, 1722), which consist largely of such pieces. A further influence in this respect may have been the Jesuit mathematician Louis-Bertrand Castel. Having befriended Rameau when the composer first arrived in Paris, Castel claims to have sketched out for him 'the outlines of pieces which imitate the truth of Nature'. Be that as it may, Rameau was undoubtedly stimulated in the mid-1720s to produce a magnificent series of descriptive movements.

¹ In my note for the first disc in this series (rocc 0050), I accepted the argument for re-dating Rameau's *Nouvelles suites de pièces de clavecin* to c. 1726–27, set out in Siegbert Rampe (ed.), *Jean-Philippe Rameau: Complete Keyboard Works*, Urtext Edition, three vols., Bärenreiter, Kassel, 2004). But Rampe's case is invalidated by confusion concerning Rameau's home addresses and by failure to take account of the fact that the *Nouvelles suites* were, from the outset, on sale at Jean-Pantaléon Leclerc's music shop, an enterprise which was not established until 1728 (cf. *Mercur de France*, October 1728, p. 2254). Thus the case for dating this collection to 1729–30 remains valid (cf. Bruce Gustafson and David Fuller, *A Catalogue of French Harpsichord Music 1699–1780*, Clarendon Press, Oxford, 1990).

² For details, cf. Sylvie Bouissou and Denis Herlin, *Jean-Philippe Rameau: Catalogue thématique des œuvres musicales*, Vol. 1: Musique instrumentale, Musique vocale religieuse et profane, CNRS Éditions/Bibliothèque nationale de France, Paris, 2007.

Rameau's character titles often evoke a mood, as in *Les soupirs* [29], *La joyeuse* [30], and *Les tendres plaintes* [25]. This last was re-used in his opera *Zoroastre* (1749) in a scene where the heroine is comforted by her companions. Other titles conjure up a specific image – not always a politically correct one by today's standards: *La boîteuse* [34] mischievously captures the rickety gait of a lame person. Sometimes the appropriate interpretation of a title is not the obvious one. Although *La follette* [31] might seem to be derived from *follet/follette* ('scatter-brained'), there is nothing in this piece that relates to such an image; instead, Littré's dictionary indicates that a *follette* was 'a sort of headscarf fashionable around 1722'.³ The latter definition, quite apart from its precise chronological link, is far better suited to the undulating melodic lines and prolonged trills of this elegant *rondeau*. In Rameau's day the word *lardon* commonly denoted something to be inserted – strips of salted pork for interlarding a joint, for example, or loose-leaf inserts into a newspaper ('*feuillet qui sert de supplément à une gazette*') – and, indeed, *Le lardon* [35] literally embodies the physical insertion of the fingers of one hand between those of the other, as in the detached chords at the opening and elsewhere. In this instance, the connection between title and music is only fully apparent in live performance, or might indeed be intended as a private joke for the performer.

Occasionally a title refers to some expression current at the time. *Les niais de Sologne* [26] literally means 'the simpletons of Sologne', a marshy region near Orléans. But this phrase, as many sources from the period confirm, was used to describe someone who is not as daft as he looks.⁴ In the present context, it may be taken to mean that Rameau's *rondeau* is not all that it seems. Initially, the melody presents the naïve, jaunty character of a popular tune, yet gradually it becomes clear that its motivic organisation is far more tightly controlled than is usually the case in such tunes. Moreover, the running bass in even quavers may begin innocently enough but it gradually introduces various technical challenges within its two-and-a-half-octave compass, among them hazardous leaps and rotation of the hand over the thumb. Indeed, the latter was a technique that had never before appeared in French keyboard publications.

Second, this 'simple' statement of the *rondeau* is followed by two *doubles* (variations) of increasing rhythmic intensity. The first introduces continuous triplet semiquavers, mostly in the

³ Émile Littré, *Dictionnaire de la langue française*, 1872–77: 'sorte de fichu à la mode vers 1722'. Littré's other definition of 'follette', as a common name for mountain spinach (*arroché*), hardly seems appropriate.

⁴ The first edition of the *Dictionnaire de l'Académie française* (1694) provides the following illustration: 'he's one of those blockheads from Sologne who make mistakes only to their own advantage' ('il est de ces niais de Sologne que ne se trompent qu'à leur profit').

right hand but eventually in both at once. And the second *double* could lay claim to including the mightiest left-hand part ever to have appeared by that date: it incorporates many of the earlier technical challenges, but now at twice the speed. Finally Rameau adds a *petite reprise*, a brilliant semiquaver flourish that brings this remarkable movement to a triumphant conclusion. Not since the very beginning of the century had sets of elaborate pattern variations of this kind been a common feature of French harpsichord music; those in *Les niais* may well have been stimulated by the example of Handel, whose first book of suites (published in 1720) Rameau appears to have known.⁵

L'entretien des Muses ('The Conversation of the Muses') [32] is one of the composer's finest and most individual creations. The sustained contrapuntal interplay projects a sense of rapt contemplation in keeping with its elevated subject matter. Did Domenico Scarlatti hear this newly published piece when he visited Paris in 1724 and 1725?⁶ His Sonata in B minor, K87, has an uncanny similarity of mood, a sense of wistful introspection that is rarely found in his other sonatas. Moreover, these pieces by Rameau and Scarlatti both incorporate a similar device just before the final cadence of each section, where the unhurried forward motion is interrupted by several repetitions of a single bar – in each case, a hauntingly beautiful idea that suggests the tolling of distant bells. Appropriately Rameau was to re-use *L'entretien des Muses* in the second *entrée* of his *opéra-ballet Les fêtes d'Hébé* (1739), in a mimed episode in which Amour communes with the Spirit of Apollo.

Les tourbillons [33], as Rameau later explained, portrays the 'swirls of dust raised by high winds'.⁷ Although the semiquaver eddies in the latter part of the refrain suggest nothing too tempestuous, the final episode introduces far more turbulence, involving rapid scales and arpeggios shared between the hands and spanning more than four octaves. Rameau's prefatory comments imply that these *roulements*, as he called them, were to be played in a seamless manner, a new development in 1724.⁸

⁵ Cf. my article 'From Themes to Variations: Rameau's debt to Handel', in *"L'Esprit français" und die Musik Europas: Entstehung, Einfluß und Grenzen einer ästhetischen Doktrin*, ed. Michelle Biget and Rainer Schmusch, Olms, Hildesheim, 2007, pp. 592–607.

⁶ Cf. João Pedro d'Alvarenga, 'Domenico Scarlatti in the 1720s: Portugal, Travelling and the Italianization of the Portuguese Musical Scene', in Massimiliano Sala and W. Dean Sutcliffe (eds.), *Domenico Scarlatti Adventures: Essays to Commemorate the 250th Anniversary of his Death*, Ut Orpheus, Bologna, 2008, pp. 17–68.

⁷ Letter to Antoine Houdar de La Motte, 25 October 1727, quoted in Philippe Beaussant, *Rameau de A à Z*, Arthème Fayard/IMDA, Paris, 1983, pp. 178–79; English translation in Cuthbert M. Girdlestone, *Jean-Philippe Rameau: His Life and Work*, Cassell, London 1957; revised and enlarged edn., Dover, New York, 1969, pp. 9–10.

⁸ Cf. the prefatory essay, 'De la mécanique des doigts sur le clavier', in Rameau's *Pieces de clavier* of 1724, p. 6.

But the real *tour de force* in this collection is *Les cyclopes* [36]. Nothing remotely like it had appeared in French keyboard music by that date. In capturing the grotesque aspect of these one-eyed giants of classical mythology, the composer demands an astonishing technique from his players. The piece introduces a range of what Rameau calls *batteries*, these ranging from thundering, widely-spaced figurations and rapid alternation of the hands (like ‘the movement of two drumsticks’⁹) to a technique where ‘the left hand passes over the right to play alternately the bass and the treble’.¹⁰ This last, at least in the form used here, was evidently Rameau’s invention. Domenico Scarlatti, who had perhaps encountered ‘Les cyclopes’ during his visits to Paris in the 1720s, quotes the main theme repeatedly (and at Rameau’s pitches) in his G major sonata K547 and uses the Frenchman’s innovative left-hand figuration in half-a-dozen of his other sonatas.¹¹

Menuet en rondeau

This piece, designed for beginners [41], belongs to neither of the suites in the 1724 volume. Instead, it appears alongside the table of ornaments at the end of the preface, and serves to illustrate Rameau’s remarks, earlier in the preface, on fingering and hand-position.

Pieces from Les Indes galantes (c. 1736)

Given the popularity of Rameau’s two keyboard collections of the 1720s, one might imagine that when he eventually embarked on an operatic career, he would have taken French audiences by storm. But his debut at the Paris Opéra aroused immediate controversy. His first opera, *Hippolyte et Aricie* (1733), was greeted with hostility in some influential quarters, and the composer later complained that certain of the performers had been openly unco-operative. His second opera, produced two years later, received a similarly mixed reception. ‘I am racked, flayed, dislocated by this devilish “sonata” of *Les Indes galantes*’, wrote one critic; ‘my head is all shaken up with it!’¹²

For this and other reasons, Rameau decided not to publish the complete score of *Les Indes galantes*. Instead, he took the unusual step of issuing only the purely instrumental movements and vocal set-pieces, which he regrouped into what he called ‘Quatre grands Concerts’, or concert suites.

⁹ *Ibid.* (‘le mouvement consecutif des deux baguettes d’un tambour’).

¹⁰ *Ibid.*

¹¹ Cf. Jane Clark, “His own worst enemy”. Scarlatti: some unanswered questions’, *Early Music*, Vol. 13, No. 4 (1985), pp. 542–47.

¹² Cf. Abbé Pierre-François Guyot Desfontaines, in *Observations sur les écrits modernes*, Vol. 2, 1735, p. 238.

By publishing the music without the recitative and the more controversial movements, he evidently hoped that it would win wider public support.¹³

But the most unusual feature of this publication is the manner in which the instrumental pieces were presented. As Rameau explains in his preface, 'the *symphonies* are even arranged as harpsichord pieces, and the ornaments in them are consistent with those in my other harpsichord pieces'.¹⁴ With this last remark he drew attention to his use of the characteristic French *agrément* signs associated exclusively with keyboard music – diagonal lines to indicate arpeggios, round brackets before or after a note for the *port de voix* and *pinçé*, and so on. In his published opera scores, by contrast, he followed standard practice in indicating the ornaments mainly by written-out grace notes and the all-purpose + sign.

Indeed, the distinction between these two traditions of ornament signs is apparent in this very publication, which also includes 'Les Sauvages', a new act or *entrée* added to *Les Indes galantes* in 1736. Unlike the *Quatre grands Concerts*, this *entrée* was published with opera-style ornament symbols rather than keyboard *agrément*s. Moreover, Rameau's preface implies that the only movements expressly arranged for harpsichord were those in the *Quatre grands Concerts*.¹⁵ And whereas the orchestral writing of the pieces in the *Concerts* has been adapted to suit the keyboard, that is not so in the *symphonies* of 'Les Sauvages'. For these reasons, the latter are not included in this recording.

It is fascinating to see how Rameau went about the task of adaptation. Not a single movement is left unaltered, the modifications ranging from the relatively trivial to fundamental alterations of harmony or form. Given that the textures of the orchestral originals are often quite rich and hence difficult to manage on the harpsichord, the most widespread kind of revision involves a thinning-out of the part-writing. Often the composer simply omits the inner parts, transposing the bass up an octave where appropriate, to avoid too large a gap with the treble. That in turn sometimes prompts him to revise the bass line, so as to make self-sufficient counterpoint with the melody. Elsewhere, he occasionally replaces the orchestral inner parts with new ones better suited to the keyboard.

¹³ For further details, cf. my 'Rameau's Harpsichord Transcriptions from *Les Indes galantes*', *Early Music*, Vol. 7, No. 1 (1979), pp. 18–24.

¹⁴ Rameau, *Les Indes galantes, balet [sic], réduit à quatre grands concerts*, Boivin, Leclair, author, Paris, 1736 ('Les Symphonies y sont même ordonnées en Pièces de Clavecin, & les Agréments y sont conformes à ceux de mes autres Pièces de Clavecin').

¹⁵ This distinction has not always been understood by editors. The editions by Kenneth Gilbert (J.-P. Rameau, *Pièces de Clavecin*, Heugel, Paris, 1979) and by Siegbert Rampe (cf. note 2 on p. 2, above) both include the symphonies from 'Les Sauvages'.

It is clear that Rameau in no way regarded the task of transcription as a chore; in almost every piece there is evidence of a creative response to the problems involved. But it should be borne in mind that the arrangements served a dual purpose – to be played either as solos or as ensemble pieces with any available accompanying instruments. Thus Rameau generally avoided the kind of keyboard figuration that could not easily be adapted by the other players. Even so, many of the pieces are no less idiomatic than some of his earlier keyboard pieces – *La joyeuse* or *La follette*, for example, from the 1724 collection [30] and [31].

The titles of these pieces reflect the role of each movement in the original plot. *Les Indes galantes* belongs to the genre of *opéra-ballet*, comprising a prologue and several *entrées*. Each *entrée* has an independent plot linked to a general theme indicated by the title, which in this case might loosely be translated as ‘Love in Exotic Locations’. The three *entrées* represented here are set respectively in a Turkish garden (hence the presence of Bostangis – Ottoman imperial guards [7]–[8] – and African slaves [17]), a desert in the Peruvian mountains [21], and a Persian market during a flower festival [9]–[17]. The allegorical prologue [2]–[6] features youths from four nations, including Poland [2], who are led off to war by Bellona [6].

Les Indes galantes is such an appealing work that it is nowadays hard to understand why this opera took so long to establish itself in Rameau’s day. The ballet music heard in these arrangements has a grace and vitality that vividly captures the imagination. Even the overture [1] is unexpectedly tuneful – so much so, indeed, that the librettist’s son invented words for the opening phrase: ‘Quel plaisir pour moi / Quand je bois / Le vin / De mon voisin’. Try singing along with it.

Gavotte from *Dardanus*

Like all Rameau’s first operas, *Dardanus* came in for a storm of criticism at its first appearance in 1739 – before, also like its predecessors, gradually winning the affection of the opera-going public; eventually it was recognised as one of its composer’s finest creations. This keyboard arrangement of the A major gavotte from Act 3 [40] survives in a late eighteenth-century manuscript and appears to have been made by the composer Claude-Bénigne Balbastre, one of Rameau’s pupils. Balbastre made something of a speciality of arranging other composers’ music, including that of his teacher, for harpsichord, organ, or even the newly fashionable fortepiano.

Pièces de clavecin en concerts: No. 4 in B flat major

Not long after the premiere of *Dardanus*, Rameau evidently quarrelled with the Opéra management and, as a result, composed no new stage works between 1740 and 1744. It was during this fallow period that he returned to the harpsichord. His final publication for the instrument, the *Pièces de clavecin en concerts* (1741), belongs to the genre nowadays known as ‘accompanied keyboard music’, a French development that subsequently proved highly influential elsewhere. In Rameau’s publication, the keyboard is accompanied by violin (or flute) and bass viol (or second violin).

In spite of the ensemble nature of his *concerts*, Rameau’s preface claims that ‘these pieces played on the harpsichord alone leave nothing to be desired’. His *Avis pour le clavecin* (‘Directions for the harpsichord’) give detailed guidance on how players could adapt the pieces in order to maximise their effect as solos. For the five movements where such adaptation was too complex to be left to the player, he included solo arrangements, among them *L’indiscrète* on this recording [38]. The remaining movements of the fourth *concert* – *La pantomime* [37] and *La Rameau* [39] – have been adapted by Stephen Gutman himself, following the composer’s directions.

By Rameau’s day, the word ‘pantomime’ referred to a mime artist. Many of his operas include movements entitled *Pantomime*, in which an action related to the main plot was mimed by the dancers. In the first movement of the present *concert*, with its vivid gestures and dramatic contrasts, it is easy to visualise some theatrical action of this kind. Indeed, Rameau re-used the piece for this purpose in his opera *Les surprises de l’Amour* (1757).

The title of *L’indiscrète* scarcely needs explanation. Rameau’s arrangement for solo keyboard is surprisingly bare, lacking the flurry of activity and cross-rhythms in the original harpsichord part. As for *La Rameau*, actually more Scarlattian than Ramellian in places, Cuthbert Girdlestone felt that the broken chords and scales brought to mind the ‘practising that went on’ in the Rameau household – ‘a gentle forerunner of the overwhelming scale-pounders in [Saint-Saëns’s] *Le Carnaval des Animaux*’.¹⁶

Graham Sadler is Emeritus Professor of Music at the University of Hull. His many publications on French music of the seventeenth and eighteenth centuries include a critical edition of Rameau’s *Zoroastre* (1749) and *Zaïs* (1748), published as part of the Rameau Opera Omnia by Billaudot, Paris, 1999, and Bärenreiter, Kassel, 2010, respectively. He is co-author, with Caroline Wood, of *French Baroque Opera: A Reader*, Ashgate, Aldershot, 2000. He is currently preparing a volume of motets for the complete edition of Marc-Antoine Charpentier’s music, published by the Centre de Musique Baroque de Versailles.

¹⁶ *Op. cit.*, p. 602.

REALISING RAMEAU'S REALISM

by Stephen Gutman

As a performer, I aim to follow the intentions of the composer as far as possible. How does this goal relate to the choice of the piano as the medium for Rameau's harpsichord works? I believe there are qualities latent in his music which make playing it on the piano particularly fascinating. The enormous resource of keyboard music by Rameau's older contemporary François Couperin seems to fit the harpsichord intimately and to be inspired directly by its qualities, but something rather different is going on in the works on this disc. A piece like the famous *Les cyclopes* [36] not only pushes at the boundaries of harpsichord virtuosity but also vividly conjures up its mythological subject. The grand sweep of the rhythm is unusually straightforward for Rameau. I like to imagine the one-eyed giant Polyphemus and his brothers hurling rocks into the sea after the escaping Odysseus. At any rate, it is difficult to imagine the title to have been an afterthought. The music anticipates Rameau's later depiction of natural phenomena like storms (and even creation itself) in his subsequent works for the stage. I see here a dichotomy between Couperin and Rameau in their keyboard music not unlike that between Chopin and Liszt. Chopin's creative genius was largely self-sufficient whereas Liszt's was fired by outside associations, often religious or literary. In Rameau's case the outside stimulus is both theoretical and dramatic: 'Deeply affected by French aesthetics, Rameau conceived instrumental music primarily in terms of the opera, the dance, and the representation of non-musical objects', as Manfred Bukofzer wrote.¹

Indeed, the Suite in D contains three pieces which refer explicitly to the voice, whether human or divine: *Les soupirs* [29], *Les tendres plaintes* [25] and *L'entretien des Muses* [32]. *L'entretien des Muses* is in three voices, each clearly different in character: sustained notes initially as a bass line, undulating quavers in the middle, and an eloquently expressive melodic line on top. During the course of the piece the position of the voices switches round and the interplay gives the sense of a gravely earnest conversation, kept buoyantly floating somewhere off the ground. One might see here a connection with the original three muses of Greek mythology: Mneme or Memory, Melete or Meditation, and Aoide, Song. The title of *Les tourbillons* [33] could also be seen as richly allusive. It means variously

¹ *Music in the Baroque Era*, J. M. Dent and Sons, London, 1947, p. 253.

‘whirlwind’, ‘eddies’ and ‘bustle’, and Rameau says in a letter² that the piece was inspired by whirls of dust thrown up by high winds.³

The tiny *La boîteuse* [34] is a straightforward example of how the particular capabilities of the piano can be used to bring out the content of the music; in this case I give a gentle weighting on the normally unstressed third quaver of the bar which, together with timing, gives the sense of a limping gait. Rameau’s mastery of rhythm makes him ‘the greatest dance composer before Stravinsky. You cannot listen to his music without performing some dance movements.’⁴ In performing *Les Indes Galantes* the performer hopes to realise each rhythmic character, to bring out what Rameau calls the *gôût* of the music. For example, in the *Marche des Persans* [16] I vary the accentuation of strong beats to pinpoint the quirky rhythmic inventiveness

Les Indes Galantes is music taken from Rameau’s first *opéra-ballet* transcribed and collected into a publication which is a kind of flexible kit for domestic music-making. This ambiguity of instrumentation renders the determining of a definitive version something of a mirage. I also leave out pieces which include text, figured bass or are already notated on three staves as clearly being intended for more than one performer, as well as the fifth *entrée*, which does not conform to Rameau’s standardised system of keyboard ornamentation (as Graham Sadler explains). That is not to say that the collection is without idiomatic writing for harpsichord, and comparing the differences with the full instrumental staged version is fascinating. One example is the chords added to key moments of the *Air polonois* [2] which, crisply articulated, emphasise the stiffly dignified character of the music. The transcription frequently adds ornamentation (as in the *Ouverture* [1] and the *Rigaudons* [18]) to suit the brilliance of the harpsichord. The pianist can not only aim to emulate the brilliance of such decoration but also to express the tender pleading of the *porte de voix* as the original melody instrument would have done (in the *Air pour Borée et la Rose* [12], for example). In the slow section of the *Ouverture* the pianist can play the quavers unevenly or *inégalement* in the French Baroque manner but also activate the energy of the rising scales of the fast section with a crescendo in the same way that the original strings would do.

² Cf. note 7 on p. 4, above.

³ Descartes also used the term ‘tourbillons’ in his explanation of the movements of the planets and, his explanation notwithstanding, Rameau may have enjoyed the ambiguity, as Debussy did in ‘Voiles’, the second of Book I of his *Préludes* of 1910–11, where the title can mean either ‘veils’ or ‘sails’.

⁴ William Christie, introduction to *Les Indes Galantes*, Opus Arte DVD 0923 D, released in 2005.

In the *Tambourins* [19] the spacing of the voices renders the piece virtually unplayable by two hands. Indeed, in Christophe Rousset's fine recording of *Les Indes Galantes* on harpsichord,⁵ he plays it with a robust simplicity, leaving out the middle voice. On the piano a performance as it appears in the text becomes possible by a judicious use of the pedal. In a wider sense I believe one can assume that Rameau would not have found the use of the pedal antithetical. In his theoretical writings he held to the view that all music is at root harmonic in structure. In *La Rameau* [39], the rhythmic repetitions and the arpeggiated line both emphasise the harmony giving the richest possible resonance.

The *Pièces de clavecin en concerts* were published originally for two melody instruments plus harpsichord. Rameau makes the somewhat disingenuously expressed recommendation that the whole could be played on solo harpsichord but transcribes only four of them himself. In his own transcription of *L'indiscrète* [38] Rameau gives precedence to melodic content over harpsichord figuration. The repeated opening leaves out the harpsichord material altogether. It was not until 1982 that a solo performing version of the complete work was published by the pianist Thérèse Dussaut.⁶ In making my own transcriptions⁷ I acknowledge the extraordinary dedication and knowledge shown in her elegant publication.

Although the repeated opening section of *L'indiscrète* seems to represent the gushing of the indiscreet person, the two episodes in the piece give a window onto the indiscretion itself. The piano can bring a softly glowing sensuality to these episodes, and an effective contrast. Thus the musical content is rendered differently, but in its own way, I hope, no less satisfyingly than the original version for three instruments. The aim of this recording is to bring Rameau's extraordinary musical imagination freshly to life.

⁵ Rameau: *Pièces de clavecin*, Les Éditions de l'Oiseau-Lyre, 425 8862, released in 1991.

⁶ Billaudot, Paris, 1982.

⁷ Published by Toccata Press, London, 2012.

Stephen Gutman has performed in the Royal Festival Hall and the Wigmore Hall in London, Carnegie Weill Hall in New York, Ueno Bunka Keikan in Tokyo, and throughout Europe. He has earned a reputation as one of Britain's most creative performers of modern music; he has also made a speciality of interpreting French Baroque keyboard repertoire on the modern piano. Following his studies at the Royal College of Music, he was awarded first prizes in the Brant Competition and the British Contemporary Piano Competition. He has given the UK premieres of works by Birtwistle and Schnittke, amongst others. New works have been written for him by such composers as Julian Anderson, Michael Finnissy, Simon Holt, Gabriel Jackson and John Woolrich. He has given master-classes and lectures at conservatoires and universities in the UK and internationally, and has been Contemporary Artist in association with the School of Composition at the Royal Northern College in Manchester.

Among his most personal undertakings are The Debussy Studies Project and Les Enfants de Rameau: in 1997, with the sponsorship of the Arts Council of England, he asked twelve British composers to write pieces mirroring the twelve études of Debussy; and two years later, a comparable project, Les Enfants de Rameau, modelled on variations by Dukas, received widespread critical acclaim. Subsequent activities, including a complete Satie cycle (2001) and performances of Birtwistle's *Harrison's Clocks* (2000) and *The Axe Manual* (2003) in London, confirmed his reputation.

Also active as a chamber-music player, Stephen Gutman has appeared in concerts and broadcasts with many distinguished artists including György Pauk, Yfrah Neaman, and Karine Georgian. Another of his projects, with percussionist Richard Benjafeld, created a sequence of musical games and rituals from the fantasy *What strikes the clocke?* by the seventeenth-century composer Edward Gibbons which integrated compositions by adults and children of all ages and backgrounds. Stephen has an ongoing collaboration with soprano Sarah Leonard and has worked with many ensembles including Composers Ensemble, Endymion, 'Sharp Edge' (RPO), Birmingham Contemporary Music Group, the Esbjerg Ensemble and the Verbier Festival Ensemble.

His friendship with the late Michal Hambourg, third generation of a famous pianistic tradition, formed one of his most important influences. The first CD in this series, which was respectfully dedicated to her memory, was 'played with insight and elegance',

according to Stephen Pritchard, writing in *The Observer*; Nicholas Anderson in *BBC Music Magazine* described Stephen Gutman's playing as 'engaging for its ornamental delicacy and communicative lyricism'. In *Gramophone* Lindsay Kemp felt that the *Pièces de clavecin en concerts* 'emerge most successfully, indeed revealingly [... and] transfer joyously to the piano', adding that 'Gutman also achieves satisfying clarity and attack in many of the faster dance movements and reacts well to Rameau's strong harmonic sense, forcefully direct in places, deliciously clouded in others'.



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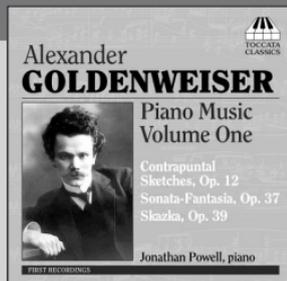
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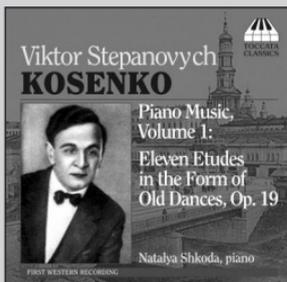
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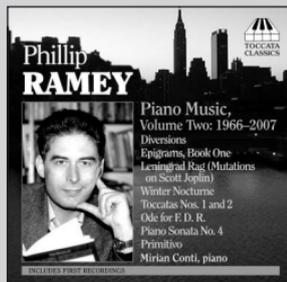
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TOCC 0077



Recorded: Hurstwood Farm Piano Studios, 29 and 30 August 2006 and 11 June 2011; piano Steingraeber
Producer-engineer: Michael Ponder

Booklet essays: Graham Sadler, Stephen Gutman

Photograph of Stephen Gutman by Bonieventure Bagalue (bonieventure@gmail.com)

Design and layout: Paul Brooks, Design and Print, Oxford

Executive Producer: Martin Anderson

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RAMEAU The Complete Keyboard Music, Volume 2

Les Indes galantes

1	Ouverture	2:27
2	Air polonois	1:04
3	Musette en rondeau	1:33
4	Menuets I & II	2:47
5	Air gracieux pour les Amours	2:16
6	Air pour les Amants qui suivent Bellone et pour les amantes qui tâchent de les retenir	1:49
7	Premier air pour les Bostangis	1:17
8	Deuxième air pour les Bostangis	1:19
9	Air des Fleurs	1:13
10	Air tendre pour la Rose	1:40
11	Gavotte pour les Fleurs	1:06
12	Air pour Borée et la Rose	1:51
13	Air pour Zéphire	0:28
14	Air vif pour Zéphire et la Rose	2:24
15	Gavotte vive pour les Fleurs	0:53
16	Marche des Persans	1:05
17	Air pour les Esclaves Africains	1:21
18	Rigaudons I & II	1:32
19	Tambourins I & II	2:09
20	Vivement	1:36
21	Air grave pour les Incas du Pérou	2:03
22	Loure en rondeau	1:19
23	Rondeau gracieux	1:28
24	Gavottes I & II	2:51

35:31

Suite No. 3 in D minor/major

25	Les tendres plaintes	2:07
26	Les niais de Sologne	1:38
27	Premier double des Niais	1:25
28	Deuxième double des Niais	1:45
29	Les soupirs	3:02
30	La joyeuse	0:58
31	La follette	1:43
32	L'entretien des Muses	5:15
33	Les tourbillons	1:43
34	La boiteuse	0:39
35	Le lardon	0:27
36	Les cyclopes	3:11

21:53

Pièces de clavecin en concerts:

Concert No. 4 in B flat major

37	La pantomime*	4:12
38	L'indiscreète	1:25
39	La Rameau*	3:31

*Gavotte from Dardanus***

Menuet en rondeau

2:29

4:01

TT 71:82

Stephen Gutman, piano

*Transcribed by Stephen Gutman

**Transcribed by ?Balbastre



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Rameau was one of the great composers for the keyboard. But because pianists have not adopted his harpsichord music as they have that of the other great names of the Baroque – Bach, Handel and Scarlatti – his stature as one of the world’s major keyboard composers is not as fully acknowledged. This series of three CDs underlines that claim by presenting all of Rameau’s keyboard music on the piano: the familiar suites, a number of discoveries and arrangements by himself and his contemporaries.

RAMEAU The Complete Keyboard Music, Volume 2

1	Les Indes Galantes** (1735/36)	35:31	40	Gavotte from Dardanus* (transcr. ?Balbastre)	2:29
25	Suite No. 3 in D minor/major (1724)	21:53	41	Menuet en rondeau (1724)	4:01
37	Pièces de clavecin en concerts: Concert No. 4 in B flat major* (1741) (transcr. Gutman)	8:68			TT 71:82

Stephen Gutman, piano

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TOCCATA CLASSICS
16 Dalkeith Court,
Vincent Street,
London SW1P 4HH, UK

Tel: +44/0 207 821 5020
E-mail: info@toccataclassics.com

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