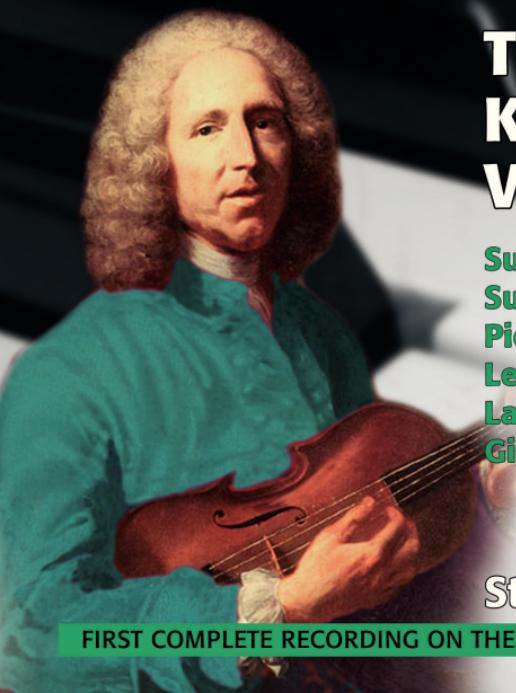




# Jean-Philippe RAMEAU



## The Complete Keyboard Music Volume 3

Suite No. 4 in A minor/major

Suite No. 5 in G major/minor

Pièces de clavecin: Concert No. 5

Les petits marteaux

La Dauphine

Giga from Pigmalion

Stephen Gutman, piano

FIRST COMPLETE RECORDING ON THE PIANO

# RAMEAU ON THE PIANO, VOLUME THREE<sup>1</sup>

by Graham Sadler

The two suites recorded on this disc are from the *Nouvelles suites de pièces de clavecin* of 1729 or 1730, Rameau's final collection of solo keyboard music.<sup>2</sup> Like those of his *Pièces de clavessin* (1724), they are contrasted both in tonality and character. The Suite in A minor and major is dominated by dances and includes only three character pieces, whereas the Suite in G major and minor consists almost exclusively of pieces with character titles. In its make-up if not its style, the latter thus follows the example of François Couperin, whose first three books of *pièces de clavecin* (1713, 1717 and 1722) had established the vogue for descriptive pieces. In that sense, Rameau may be regarded as somewhat conservative in devoting half of his two mature solo collections to suites of the more traditional type.

## Suite No. 4 in A minor and major

Conservative they may be, but the dance movements of the *Nouvelles suites* are among the most highly developed in the repertory, the first two particularly so. The *Allemande* [1] unfolds with an effortless grace, its unerring sense of direction reinforced by the many sequential passages. At the end of both sections, the duple semiquaver motion gives way unexpectedly to triplet motion, providing a memorable 'rhyme' to the two parts of the movement. The *Courante* [2], more than twice as long as its predecessors in Rameau's output, displays a technical sophistication without parallel in the *clavecin* repertory. Three themes interlock in mainly three-part counterpoint – a bold motif in rising fourths, and two accompanying figures in continuous quavers, the one in sinuous stepwise movement, the other comprising cascading arpeggios. These themes, present in one guise or another almost throughout, are metrically contrasted: the bold rising motif is effectively in 3/2 while the accompanying figures are in 6/4. In the second section Rameau even manages to work in a mirror image of the rising theme in the left hand. Such ingenuity was considered by many in France to be rather unseemly, and so Rameau – against his inclinations – strictly limited its use. The *Sarabande* [3] was later recycled as part of a mystical, quasi-masonic ceremony in his opera *Zoroastre* (1749), the borrowing doubtless prompted

<sup>1</sup> Volume One of this series (Toccata Classics TOCC 0050) contains Suite No. 1 in A minor, Suite No. 2 in E minor, Concerts Nos. 1–3 of the *Pièces de clavecin en concerts* and the *Air des Paladins*; Volume Two (TOCC 0051) presents *Les Indes Galantes*, Suite No. 3 in D minor/major, Concert No. 4 of the *Pièces de clavecin en concerts*, the *Gavotte* from *Dardanus* and the *Menuet en rondeau*.

<sup>2</sup> Although other dates are suggested in most editions and reference works, this undated publication had not appeared by the end of 1728 when the publisher Boivin issued his 1729 catalogue. Given that Rameau's engraver is identified as Mlle Louise Roussel, the volume must predate her marriage in September 1730, after which she signed herself Mme Leclair.

not only by the grave dignity of this piece but also by the weird harmonic progressions in the second section.

Several commentators have noted resemblances between the *Gavotte* with six *doubles*, or variations [6]–[13], and the Air with five *doubles* from Handel's D minor harpsichord suite, published in London in 1720. Not only do the two themes share the same length and phrase structure, but Rameau has clearly modelled the figuration in each of the first three *doubles* on the equivalent figures in Handel's first three. Thereafter the two sets diverge sharply: where Handel moves from simple to compound metre at the fourth *double*, Rameau maintains the metre but introduces what he calls *batteries* – in this case, rapid drum-like alternations of the hands and virtuoso figurations involving perilous leaps and an innovative finger-changing technique. It as if the composer, having absorbed important structural lessons from Handel's first three *doubles*, wished to demonstrate his own technical prowess in the remaining ones, thereby both repaying his debt to his fellow-composer and offering him a compliment.

Of the three character pieces in this suite, pride of place after the opening dances is given to 'Les trois mains' [4]. The title probably derives from the fact that, although the piece is written largely in two parts, its extensive use of hand-crossing creates the illusion that three hands are required on one keyboard. Surprising as it may seem, this movement has been shown to include many characteristics of the Spanish *fandango* – a moderate triple time with emphasis on the first and last beats; a minor tonality; and a prevailing harmonic rhythm of one chord per bar, with alternation between tonic and dominant in consecutive bars. The piece also shares numerous melodic characteristics with surviving *fandangos* of the period.<sup>3</sup> Rameau may have got the idea from Domenico Scarlatti, who is known to have visited Paris from the Iberian peninsula in 1724 and 1725,<sup>4</sup> though whether Scarlatti had yet composed either of the *fandangos* attributed to him is an open question.

The title 'Fanfarinette' [5] may be derived from *fanfaron*, which in modern French means 'braggart' but which in Rameau's day could also denote someone who feigned bravery. Yet neither meaning has any obvious rapport with the grace and elegance of this movement, and the title may, as Cuthbert Girdlestone suggests, merely refer to a nickname.<sup>5</sup>

Having published two learned treatises on music theory, Rameau was fascinated by innovative harmony. Among his practical experiments was the use of enharmonic progressions, where a note could be 're-spelt' (for example, D sharp as E flat) in order to tilt the progression in an unexpected direction. His preface to the *Nouvelles suites* draws attention to the use of enharmony in two pieces in this collection, 'La triomphante' [6] and 'Lenharmonique' in Suite No. 5 [21]. He nevertheless warns the player that this effect 'may not at first be to everyone's taste'. To the modern ear, such progressions no longer have the shock-value they once did, but Rameau's

<sup>3</sup> Cf. Graham Sadler, 'When Scarlatti met Rameau? Reflections on a Probable Encounter in the 1720s', in Bruce Gustafson (ed.), *The Worlds of Harpsichord and Organ: Liber Amicorum David Fuller*, Pendragon Press, Hillsdale, NY, forthcoming.

<sup>4</sup> For details of Scarlatti's presence in Paris, cf. *ibid.*

<sup>5</sup> Cuthbert M. Girdlestone, *Jean-Philippe Rameau: His Life and Work*, Cassel, London, 1957; revised edition, Dover, New York, 1969, p. 597.

public would never before have encountered the rich and slightly wayward harmonies in the middle section of ‘La triomphante’ or in the second section of ‘L’enharmonique’, just before the pause.

### Suite No. 5 in G major and minor

The only pieces in this suite that do not have character titles are the two *Menuets* [16] and [17], movements that Rameau was to re-use in his dramatic music: the first appeared in the prologue to *Castor et Pollux* (1737), both as a dance and a vocal piece to the words ‘Naissez, dons de Flore’, and the second became the basis of an orchestral movement in *La princesse de Navarre* (1745).

Interpretation of some of the character titles in this suite is not entirely straightforward. There is, for example, no obvious connection between the rondeau ‘Les tricotets’ [14] and surviving sixteenth-century melodies with this or similar titles; nor does it share the preference for three-bar phrases that are a feature of the seventeenth-century dances known as ‘vieux tricotets’ and ‘tricotets nouveaux’. Rather, ‘Les tricotets’ consists of paired four-bar phrases, the quavers of the first phrase grouped 3+3 and those of the second 2+2+2, the whole piece largely exploring the lower registers of the instrument. Gilles Menage’s *Dictionnaire étymologique* (Paris, 1750) defines tricotets as ‘a kind of lively dance, so called because the movement of the feet is as swift as the hand of a man or woman knitting stockings’ (*tricoter*: to knit). In one sense this definition does not quite fill the bill, since the tempo of ‘Les tricotets’ is not particularly fast. On the other hand, the reference to stockings may be relevant, if the continuous quaver movement and interlocking hand-patterns are intended to suggest the clicking of needles.

The enigmatic title of ‘L’indifférente’ [15], used a year or so earlier in Dandrieu’s *Second livre de pièces de clavecin* (1728), would presumably have conveyed as many meanings to an eighteenth-century player or listener as it does today: impartial, unconcerned, apathetic, insensitive to love....

A further puzzle is ‘Les triolets’ [19], since the piece includes no triplets. In any case, the French word *triolet* had not yet come into common use in that sense; rather, it normally denoted a poetic form akin to the mediaeval rondeau, an eight-line poem in which lines 1, 4 and 7 were identical, as were lines 2 and 8. Although Rameau’s piece does not follow this *forme fixe*, the reappearance of two thematic ideas at various points may be intended as an allusion to the recurrence of lines 1 and 2 in a *triolet*.

The ground is firmer with Rameau’s evocation of a barnyard hen in ‘La Poule’ [18], which has become one of the composer’s best-known character pieces, thanks in part to Respighi’s arrangement, as ‘La gallina’, in his suite *Gli uccelli*.<sup>6</sup> The inspiration for ‘La Poule’ may date back to soon after Rameau arrived in Paris in 1722, when he was befriended by Louis-Bertrand Castel. This Jesuit mathematician claims to have sketched ‘the outline of pieces that imitate the voice of Nature’ and recommended that the composer study the bird-song notated in Kircher’s

<sup>6</sup> It reached a mass audience in the UK in the late 1960s and early 1970s as the title music of the BBC television antiques quiz *Going for a Song*.

*Musurgia universalis* (1650): there he would find, among others, ‘the cry of the hen calling her chickens’. Although Rameau does not copy the hen-calls in *Musurgia universalis*, he follows Kircher in placing onomatopoeic syllables (in this case ‘Co co co co co co dai’) beneath the opening notes. His extensive use here of repeated left-hand chords in quavers – a style of accompaniment unprecedented in French keyboard music – may again betray the influence of Domenico Scarlatti.

In September 1725 the *Mercure de France* reported an event at the Théâtre-Italien in Paris during which two native Americans performed a sequence of three dances, evidently to their own music. Two years later, Rameau invited a leading librettist to come and hear how he had ‘characterised the song and dance of the savages’<sup>7</sup> he had witnessed there. This is the earliest reference to his harpsichord piece ‘Les Sauvages’ [20]. In 1736, during the first run of his *opéra-ballet Les Indes galantes*, Rameau added a new entrée, likewise entitled ‘Les Sauvages’, which included an orchestral version of the harpsichord piece together with an elaborate *parodie*, ‘Forêts paisibles’, as part of the climactic Peace Pipe ceremony. In both its keyboard and orchestral forms the piece became enormously popular, as may be judged not only from the many surviving arrangements but also from the fact that the melody was perpetuated for nearly a century in works by other composers.

The most technically demanding movement in this suite is ‘Légiptienne’ [22], which provides a bravura finale to the *Nouvelles suites*. In Rameau’s day the primary meaning of the adjective *égyptien(ne)* was ‘gypsy’. Whether the title of this piece refers to a specific individual (male or female) or some aspect of gypsy life is not known. In its use of invention-like imitations on a broken-chord figure, its sudden eruption of triplet figurations and virtuoso left-hand octaves, ‘Légiptienne’ may reveal the influence of Domenico Scarlatti, whose keyboard idiom can be shown to have included all these elements by the time of his arrival in Paris shortly before these suites were composed.

#### *Pièces de clavecin en concerts: Concert No. 5 in D major and minor*

Apart from the keyboard arrangements of movements from *Les Indes galantes*, which appeared in 1736,<sup>8</sup> Rameau’s only other published music for keyboard were the *Pièces de clavecin en concerts* of 1741. Although these pieces include accompanying parts for a violin or flute and a bass viol or second violin, Rameau claimed that they ‘lost nothing’ by being played as keyboard solos, and he provided instructions as to how the player could incorporate material from the violin and bass viol parts. This claim was long interpreted as pure hyperbole, merely designed to increase sales; and yet modern players have increasingly realised that, if Rameau’s instructions are properly observed, the claim is essentially valid. As it happens, the Fifth *Concert* recorded here includes no such instructions. Nevertheless, Stephen Gutman has followed the spirit of those that apply to other pieces, in order to devise his own solo versions.

<sup>7</sup> Letter to 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 Girdlestone, *op. cit.*, pp. 9–10.

<sup>8</sup> Recorded by Stephen Gutman on TOCC 0051.

This final *Concert* in the 1741 volume is dedicated to members of three renowned musical families, although it is not known which family member is honoured in each instance. In ‘La Forqueray’ [23] the subject was either Antoine Forqueray (1672–1745) or his son Jean-Baptiste Forqueray (1699–1782), both renowned viol-players. The latter is perhaps the more likely: Jean-Baptiste’s wife Marie-Rose Dubois (1717–87) was an equally skilled harpsichordist, and it is possible that ‘La Forqueray’ and the other pieces in Rameau’s collection were conceived with these two performers in mind. Girdlestone even suggests that the piece was a wedding tribute to the couple, who were married in the year in which this volume was published.<sup>9</sup> As a return compliment, perhaps, Jean-Baptiste included his own tribute, ‘La Rameau’, in the *Pièces de viole [...] mises en pièces de clavecin* (1747). Rameau’s piece is headed ‘Fugue’, a label rarely found in French harpsichord music. In this respect, he may have been influenced by the very Handelian fugues in the *Pièces de clavecin* (1734) by Pierre Février (1696–1760).

Although the Cupis family included the legendary ballet-dancer Marie-Anne Cupis known as Mlle Camargo, the title of ‘La Cupis’ [24] almost certainly refers to one of her brothers, the cellist François Cupis *le cadet* (1732–1808) or, more likely, the violinist and composer Jean-Baptiste Cupis *lainé* (1711–88). Given that Jean-Baptiste’s wife gave birth to a son in the year in which Rameau’s collection appeared, ‘La Cupis’ may indeed have been intended as a *berceuse* for Jean-Baptiste *le jeune*, a future cellist; certainly its tender, rocking movement supports this hypothesis. Rameau included a sumptuous orchestral re-working of the piece, entitled ‘Air tendre pour les Muses’, as part of a *ballet figuré* in *Le Temple de la Gloire* (1745).

The dedicatee of ‘La Marais’ [25] could be the distinguished composer and viol virtuoso Marin Marais (1656–1728) or any one of his four children who took up the viol. Of these, the most likely is Roland Marais (c. 1685–1750), who published two books of *pièces de viole* (1735 and 1738) and whose excellence as a player was praised by the German theorist Friedrich Marpurg, among others. Like Rameau, Roland was evidently a Freemason, and the two men may thus have come into contact at masonic gatherings.

The remaining pieces on this recording were never included in an eighteenth-century published collection. In 1771 Claude-François Rameau sent the collector J. J. M. Decroix various items he had inherited from his father, including an autograph manuscript of *La Dauphine* [26]. Although Claude-François listed *La Dauphine* among the items to be returned, the autograph survives in the Decroix collection, along with two copies made by Decroix’s scribe. One of the latter bears the annotation ‘Pièce composée pour madame La Dauphine, mère de Louis XVI’. From this slender evidence, Charles Malherbe concluded that the movement was probably composed or improvised on the occasion of the marriage in 1747 of Louis, Dauphin of France, to Maria-Josepha of Saxony (1731–67).<sup>10</sup> Although any such link with the royal wedding is pure conjecture, there is no reason to doubt that Rameau wrote the piece for this particular dauphine, who was the dedicatee of keyboard

<sup>9</sup> Girdlestone, *op. cit.*, p. 601.

<sup>10</sup> Charles Malherbe, ‘Commentaire bibliographique’, in *Jean-Philippe Rameau: Œuvres complètes*, Durand, Paris, 1895–1924 (Vol. 1 1895).

publications by Jean-Baptiste Forqueray and Jean-Baptiste Cardonne, and was herself a skilled harpsichord player. That Rameau intended it as a gift is suggested by the nature of a further source – one that has given rise to some misunderstanding. In his edition of Rameau's solo keyboard music, Erwin Jacobi included a facsimile of another autograph of *La Dauphine*, which was then located in the Bibliothèque nationale, Paris, but has since disappeared.<sup>11</sup> Although Jacobi initially accepted this source as genuine, he later considered it 'a skilfully prepared master-copy of the unique autograph which is in the Decroix collection'. Jacobi's opinion has been accepted by subsequent editors of Rameau's keyboard works. In reality, this manuscript is without doubt a second autograph, copied directly from the first. The calligraphic nature of the manuscript and the fact that it bears Rameau's own signature – the only one of his music manuscripts to do so – suggest that it was the very copy presented to Her Royal Highness. Assuming it was written no earlier than 1747, *La Dauphine* post-dates Rameau's four keyboard collections.

*Les petits marteaux* [27] survives in two independent manuscript sources, in one of which it is headed 'Les petits marteaux. de M. Rameau'. This inscription might at first sight be taken to mean 'Mr Rameau's little hammers', but the full stop after 'marteaux' changes the sense to 'The little hammers, by Mr Rameau'. The second source merely has 'Les petits marteaux', confirming that as the full title. The attribution evidently derives from Rameau's devoted pupil Claude-Bénigne Balbastre (1727–99). The piece exploits various *batteries* associated with Rameau's keyboard idiom, including drum-like alternations of the hands and the kind of hand-crossing he claimed to have invented. The title may allude to the distinguished harpsichord player Madame Du Hallay (c. 1717–c. 1750): according to d'Aquin de Château-Lyon, Rameau 'used to call her fingers his little hammers'.<sup>12</sup>

Among Balbastre's own keyboard works are numerous arrangements of overtures and airs from the operas of Rameau and others. His performance of the *Pigmalion* overture on the organ was praised by Rameau, and the younger man later made something of a speciality of playing such pieces at the Concert Spirituel, to much acclaim, though whether these included the *Giga* [28] from this opera is not known.

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, and his monograph The Rameau Companion, now at press, is scheduled for publication by Boydell & Brewer in 2014.

<sup>11</sup> Erwin R. Jacobi (ed.), *Jean-Philippe Rameau: Pièces de clavecin*, rev. 3rd edn., Bärenreiter, Kassel, 1966, preface.

<sup>12</sup> Quoted in David Fuller, 'Les Petits marteaux de M. Rameau', *Early Music*, No. 11, 1983, pp. 516–17.

# THE PIANO AND RAMEAU'S IMAGINATION

by Stephen Gutman

The works on this CD present particularly interesting challenges to any player of Rameau on the keyboard: the *Nouvelles Suites* represent his *ne plus ultra* for a solo instrument; the Fifth Concert of the *Pièces de Clavecin* is the most difficult of his Concerts to transcribe; and *La Dauphine* takes his harpsichord writing in a new direction.

In the *Nouvelles Suites* Rameau develops his musical palette. His textures and harmonies tend to be richer and more varied than in the earlier *Suites*. This variety has implications for the way the binary movements are constructed. In the Allemande [1] the counterpoint reaches a seventh-saturated web of four voices before breaking into a section of toccata-like figuration which gives an emphatic close to the first half. This process is repeated at the end of the second half. In the Sarabande [3], the first half is sumptuous and spacious using *arpègements figurés* and consecutive octaves, followed by an opening to the second half where the harmony is surprisingly intense; the same pitch, a B, is harmonised in four different ways in the space of a few chords. The player also needs to reach new standards of virtuosity: the hand-crossing jumps in 'Les trois mains' [4] cover a register of four-and-a-half octaves, in the manner of Scarlatti;<sup>1</sup> the *batteries* in the doubles of the Gavotte [8]–[13] further develop those invented for 'Les cyclopes';<sup>2</sup> and 'modern' broken chord figuration is used for the first time in 'L'egiptienne' [22].

For the first *Nouvelle Suite* Rameau returns to the same A minor/major tonality he used for the *Premier Livre* of 1706. It also begins with the same pitches and melodic contour as that collection written 24 years earlier, when the composer was a young man. Perhaps he is consciously revisiting the territory of the *Premier Livre*, but here the concept of a varied gavotte extends into one of the greatest of all keyboard variation sets. The Suite in G major/minor, on the other hand, concentrates on a selection of genre pieces with evocative or enigmatic titles in the manner of François Couperin.

In the dedicatees to the movements of the Fifth Concert there is an emphasis on the viol, and the instrument figures prominently in the original instrumentation: there is an explicit duet in 'La Cupis' [24], and characterful strong writing to the fore in 'La Marais' [25]. For the first time there are no instructions or transcriptions from Rameau for this Concert, so the transcriber has to be more resourceful. For 'La Marais' I have often abandoned the harpsichord part for the bowed couplets of the melodic instruments, which saturate the texture throughout. The shape of these couplets can be achieved by the ability of the piano to grade dynamics and articulation, and its sustaining capabilities can also hope to render a fair version of the ravishing duet of 'La Cupis'.

*La Dauphine* [26] condenses a considerable variety of styles into a single structure. The challenge to the performer is to balance Rameau's airy sense of freedom with a loftily grand sense of architecture. The treatment

<sup>1</sup> Scarlatti's 30 *primers Esercizi per gravicembalo* were probably not published until 1738.

<sup>2</sup> Track [36] on TOCC 0051

of the binary structure prefigures sonata form.

The ornaments in Rameau are clearly an essential part of his style. On the piano one can sometimes think of them as being on an instrument other than the harpsichord: violin, flute, voice etc.<sup>3</sup> The opening melodic *pincé* (mordant) followed by a syncopation in 'L'enharmonique' [21] may be played *legato* and heavily, imitating a singer to match the assertive melancholy of the atmosphere, whereas the repeated *pincés* of 'Legiptienne' can be played *leggiero*, like silvery gypsy ankle-bells. The piano can bring out the expressive beauty of double *ports de voix* (appoggiaturas), sometimes released non-simultaneously – for example, in 'Les trios' [19].

The ability of the piano to vary tone reveals the beauty inherent in the music in many ways. Straightforward gentle emphasis on certain notes brings out, for example, the metrical subtlety of the knitting patterns of 'Les tricotets' [14], or the unexpectedly syncopated bass line at the opening of 'Fanfarinette' [5]. At the other extreme the orchestral textures latent in some of the pieces can be illuminated by variety of touch and dynamics. The *Courante* [2] is a case in point. Three touches can be used simultaneously: *leggiero* for the patterning of quavers, which are a vestige of the original dance-movements; *marcato* for the melodic motif, so robustly insistent; and *tenuto* for some of the longer notes to emphasise the harmonic direction. At the end of 'L'indifférente' [15] the pianist can highlight the entry of the alto voice and its subsequent interplay with the top voice, first in conjunct motion and then in contrary motion, allowing the top voice to lift away in a beautiful floating ascent to the highest note of the piece. The pianist's potential orchestral imagination is not irrelevant when one considers that some of the earlier pieces started life in an earlier incarnation in the Théâtre de Foire.

For me the quintessential Rameau keyboard style is two-fold: the virtuosity typified by the *batteries* and arpeggiated figures which he invented – a style described by Wilfred Mellers as 'more brilliant and more immediately emotional than Couperin'<sup>4</sup> – is set alongside music of contemplative restraint. Kathleen Dale's description of 'L'entretien des Muses'<sup>5</sup> as 'an earnest conversation floating at a distance'<sup>6</sup> gives the key to so many of the textures in the *Nouvelles Suites* recorded here. The pianist's plastic capabilities of line can approach the counterpoint with a *parlando* intimacy. 'Les trios' [19] is just one example, where a tender conversation unfolds, mostly in the higher registers. In the doubles of the *Gavotte*, the pianist can play the semi-quavers in different ways according to context. In *Double 2* [9] they can be played sweepingly with dynamic shaping, like an instrumental depiction of the winds from a stage work. In *Double 3* [10] the *parlando* quality can be brought out with a gentle melodic rise and fall, particularly in the dialogue at the end. In *Double 4* [11] they can be played *marcato* like drumsticks. This potential for variety of sound attests to Rameau's musical imagination, which transcends the original instrument and makes the wonderful range of the piano highly appropriate.

<sup>3</sup> I compare the ornaments in the two instrumentations of *La Livri* in the booklet to Volume 1 (TOCC 0050).

<sup>4</sup> Quoted in Girdlestone, *op. cit.*, p. 24.

<sup>5</sup> Track [22] on TOCC 0052.

<sup>6</sup> Quoted in Girdlestone, *op. cit.*, p. 24.

Born and based in London, Stephen Gutman studied at the Royal College of Music and with Vlado Perlemuter in Paris. He has performed in the Royal Festival Hall, the Wigmore Hall, Carnegie Weill Hall in New York, Ueno Bunka Keikan in Tokyo, and throughout Europe. His friendship with the pianist Michal Hambourg was an important influence on his work.

His enthusiasm for the music of the French Baroque led to this recording of the complete keyboard works of Rameau played on the modern piano, which has been well received internationally. He has also recorded for BBC Radio 3, Deutsche Rundfunk and the labels Avid, Epoch, Capstone Records and NMC.

Stephen is passionately committed to the music of our time. He has given numerous first performances, and has commissioned pieces from leading and younger British composers, including Julian Anderson, Michael Finnissy and Simon Holt. Among his most personal and widely praised projects are *Les Enfants de Rameau* and *The Debussy Studies Project* which celebrated the end of the millennium with multi-authored work inspired by existing music from the past.

Stephen has given masterclasses and lectures at conservatoires and universities in the UK and internationally. He has been Contemporary Artist in association with the School of Composition at the Royal Northern College in Manchester. Active as a player of chamber music, he has performed with distinguished artists including György Pauk, Yfrah Neaman and Karine Georgian. Another of his projects, with percussionist Richard Benjafield, created a sequence of compositions from the fantasy *What Strikes the Clocke* by seventeenth-century composer Edward Gibbons which integrated new work by people of all ages and backgrounds. He 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 website can be found at [www.stephengutman.com](http://www.stephengutman.com).





Recorded: Hurstwood Farm Piano Studios, 25–26 June and 22 September 2006; 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, paulbrooks@virginmedia.com

Executive Producer: Martin Anderson

TOCC 0052

© 2014, Toccata Classics, London

© 2014, Toccata Classics, London

Come and explore unknown music with us by joining the Toccata Discovery Club. Membership brings you two free CDs, big discounts on all Toccata Classics recordings and Toccata Press books, early ordering on all Toccata releases and a host of other benefits, for a modest annual fee of £20. You start saving as soon as you join. You can sign up online at the Toccata Classics website at [www.toccataclassics.com](http://www.toccataclassics.com).

Toccata Classics CDs are also available in the shops and can be ordered from our distributors around the world, a list of whom can be found at [www.toccataclassics.com](http://www.toccataclassics.com). If we have no representation in your country, please contact: Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: [info@toccataclassics.com](mailto:info@toccataclassics.com)

# RAMEAU The Complete Keyboard Music, Volume 3

## Suite No. 4 in A minor/major

[1]	I	Allemande	7:43
[2]	II	Courante	3:41
[3]	III	Sarabande	2:21
[4]	IV	Les trois mains	4:16
[5]	V	Fanfarinette	3:08
[6]	VI	La triomphante	1:31
[7]	VII	Gavotte	1:00
[8]	VIII	Premier Double de la Gavotte	0:52
[9]	IX	2me Double	0:51
[10]	X	3me Double	1:02
[11]	XI	4me Double	0:49
[12]	XII	5me Double	0:54
[13]	XIII	6me Double	1:09

29:17

## Suite No. 5 in G major/minor

[14]	I	Les tricotets	1:56
[15]	II	L'indifférente	2:03
[16]	III	Menuet	0:56
[17]	IV	2me Menuet	1:07
[18]	V	La poule	4:23
[19]	VI	Les triolets	3:09
[20]	VII	Les sauvages	2:04
[21]	VIII	L'enharmonique	4:33
[22]	IX	L'egiptienne	2:47

22:58

## Pièces de clavecin en concerts:

### Concert No. 5 in D major/minor\* 10:38

transcribed by Stephen Gutman		
[23] I	La Forqueray	2:09
[24] II	La Cupis	6:02
[25] III	La Marais	2:27
[26] <b>La Dauphine</b>	<b>3:12</b>	
[27] <b>Les petits marteaux*</b>	<b>0:49</b>	
[28] <b>Giga from Pigmalion*</b>	<b>1:54</b>	
transcribed by ?Claude-Bénigne Balbastre		

TT 68:48

**Stephen Gutman, piano**

\*FIRST RECORDINGS

TOCCATA  
CLASSICS

TOCC 0052

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 3

1	Suite No. 4 in A minor/major	29:17	26	<i>La Dauphine</i>	3:12
14	Suite No. 5 in G major/minor	22:58	27	<i>Les petits marteaux*</i>	0:49
23	<i>Pièces de clavecin en concerts:</i> <i>Concert No. 5 in D major/minor*</i> transcr. Gutman	10:38	28	<i>Giga from Pigmalion*</i> transcr. ?Balbastre	1:54
					TT 68:48

**Stephen Gutman, piano**

\*FIRST RECORDINGS

Critical comment on this series:

'Stephen Gutman makes a persuasive advocate for the piano in place of the harpsichord, and includes some of his own transcriptions in this rewarding collection, played with insight and elegance'  
Stephen Pritchard, *The Observer*

'The overall feel is one of languid grace and charm. Gutman also achieves satisfying clarity and attack in many of the faster dance movements and reacts well to Rameau's strong harmonic sense'  
Lindsay Kemp, *Gramophone*

'engaging for its ornamental delicacy and communicative lyricism'  
Nicholas Anderson, *BBC Music Magazine*.

'Gutman has the technical resources to play this music, and a scholar's interest in proper ornamentation. [...] I find his tempos an effective tonic [...]. The liner notes are exceptional, something I've come to expect from Toccata Classics.'

Barry Brenesal, *Fanfare*

DDD

LC14674



MADE IN GERMANY