

Louis Creac'h, violin
Robin Pharo, viola da gamba
Jean Rondeau, harpsichord



Suite en ré mineur (Premier livre de pièce pour clavecin, 1687) Élisabeth Jacquet de la Guerre (1665–1729)

Prélude

Sonate pour violon et clavecin avec viole de gambe obligée en ré mineur (1707) Jacquet de la Guerre

- I. Grave
- II. Presto
- III. Adagio
- IV. Presto
- V. Adagio
- VI. Presto
- VII. Aria
- VIII. Presto

Tombeau de Mézangeau (1638) Le Vieux Gautier (1575–1651)
arr. pour viole de gambe et basse continue

Deuxième livre de pièces de viole avec la basse continue (1701) Marin Marais (1656–1728)

Les voix humaines

Sonate sixième (Sonates a violon seul mellées de plusieurs récits pour la viole, livre II, 1713) Jean-Féry Rebel (1666–1747)

- I. Grave
- II. Légèrement
- III. Gracieusement
- IV. Viste

Suite d'un goût étranger (Quatrième livre de pièces de violes avec la basse continue, 1717) Marais

Caprice ou Sonate

Concerts Royaux (1722) François Couperin (1668–1728)

Troisième concert

- I. Prélude
- II. Allemande
- III. Sarabande
- IV. Courante

Quatrième concert

- I. Prélude

Prélude de la suite mi mineur (Pièces de viole avec la basse continue, 1733) Couperin

Quatrième concert (Concerts Royaux, 1722) Couperin

- VII. Forlane



NOTE FROM THE CURATOR

Harpsichordist Jean Rondeau is returning to the Gardner Museum after his triumphant account of Bach's *Goldberg Variations*. This time, he performs with his superb fellow members of the French early music supergroup NEVERMIND. This excellent ensemble plays with a fluency and insight that gives rhetorical force to the music of the French Baroque.

—George Steel, *Abrams Curator of Music*



ABOUT THE ARTISTS

The French violinist **Louis Creac'h** has specialized in historically informed performance practice on period instruments. Creac'h has performed in many of Europe's most prestigious concert halls, including the Paris Philharmonie, Royal Albert Hall, Concertgebouw Amsterdam, Wiener Musikverein, and Wigmore Hall, both as a soloist and as a chamber musician. He has served as concertmaster with various ensembles such as Ensemble Pygmalion, Le Concert Spirituel, Arcangelo, A Nocte Temporis, Le Banquet Céleste, and Dunedin Consort. He also plays regularly with ensembles such as English Baroque Soloists, Capriccio Stravagante, Correspondances, and Les Musiciens du Louvre-Grenoble. As an enthusiastic chamber musician, he forms a duo with the harpsichordist Jean Luc Ho and is a

member of the ensemble NEVERMIND. He has performed at numerous festivals around the world including Edinburgh Festival, Salzburg Festival, Bath Festival, Utrecht Early Music Festival, Premiere Performances Hong Kong, Bruges Early Music Festival, Malta Early Music Festival, and Boston Early Music Festival. Recent recordings include the quartets for flute, viola, viola da gamba, and harpsichord by C.P.E. Bach and J.S. Bach's *St Matthew Passion* with Pygmalion. Creac'h plays a 1680 Jacobs violin.

Robin Pharo studied the viola da gamba with Jean-Louis Charbonnier, Caroline Howald, Ariane Maurette, and Christophe Coin, at the National Conservatory of Music and Dance of Paris. He is a founding member of the quartet NEVERMIND, with whom he won the third prize and the special festival prize at the International Van Wassenaeer Competition in Utrecht. NEVERMIND has been invited to play all over Europe, Russia, Iceland, Australia, Asia, and the USA, and has recorded three discs, *Conversations* (2016), *Quatuors Parisiens* (2017), and *Carl Philipp Emanuel Bach* (2021) with Alpha Classics Label.

In 2017, Pharo created his ensemble *Près de votre oreille*. *Près de votre oreille*—Close to your ear—is a concept that is particularly close to his heart. By its strangeness and its poetry, it has imposed itself as the singular identity of a young ensemble which wishes to share the curiosity of unusual antique jewelry. Following an original passion, the ensemble strives to create projects related to the history of the viola da gamba, which allows its artistic director to share both his love of the solo repertoire and that of chamber music. *Près de votre oreille* has produced five discs, *L'Anonyme Parisien* (Paraty, 2016), *Come Sorrow* (Paraty, 2019), *Suite d'un Goût Etranger* (Château de

Versailles Spectacles, 2021), *Blessed Echoes* (Paraty, 2023) and *The Waves* (Scala Music, 2023).

He played with the actor Benjamin Lazar in the show *L'Autre Monde ou les états et Empires de la lune* and has been engaged in numerous early music bands such as Ensemble Pygmalion (Raphaël Pichon), Le Poème Harmonique (Vincent Dumestre), La Tempête (Simon-Pierre Bestion de Camboulas), L'Achéron (François Joubert-Caillet), Ensemble La Rêveuse (Florence Bolton and Benjamin Perrot), Ensemble Gilles Binchois (Dominique Vellard), La Capella Mediterranea (Leonardo Garcia Alarcon), Vox Luminis (Lionel Meunier), and more. Pharo collaborated with the choreographer Thierry Thieu Niang and composed the music for the show *Au Coeur*, programmed at the Festival d'Avignon in 2016. He currently works with contemporary composers such as Philippe Hersant, Rika Suzuki, Yassen Vodenitcharov, and Jean-Marc Chouvel (with whom he creates *Les Trois ailes du papillon*). In April 2012, he was invited to accompany Bobby McFerrin on the stage of Théâtre du Châtelet in Paris. He has played at the Hyper Weekend Festival at Radio France and created the project Phonographie, imagined by the group Code (Jérémy Arcache and Léonardo Ortega), together with the electronic musician Superpoze, with whom he created a new piece in tribute to Marin Marais.

Described as “one of the most natural performers one is likely to hear on a classical music stage” by the *Washington Post*, **Jean Rondeau** is a veritable global ambassador for his instrument. His outstanding talent and innovative approach to keyboard repertoire have been critically acclaimed, marking him out as one of today’s leading harpsichordists.

A programming mainstay of previous seasons, J.S. Bach’s *Goldberg Variations* remains a notable highlight in 2024–25 with Rondeau performing the harpsichord masterwork at the Wiener Konzerthaus, Brucknerhaus Linz, and Museo della Scienza e della Tecnologia Milan. Equally prominent is Rondeau’s new improvisatory program titled *Sisyphus*, which he brings to the Berlin Philharmonie, London’s Southbank Centre, Innsbruck Festwochen der Alten Musik, and Fundación Juan March in Madrid. Rondeau’s exploration of French harpsichord masterpieces underscores upcoming recital appearances at Wigmore Hall, Forum Alte Musik Zürich, Músicas Cercadas Zamora, and Bachfest Leipzig. North American and European tours with the ensemble NEVERMIND—which recently celebrated its 10-year anniversary—are also scheduled throughout the season, including concerts at Carnegie Hall, Concertgebouw Amsterdam, Philharmonie de Paris, and Liszt Ferenc Academy of Music Budapest. Rondeau’s longstanding chamber music collaborations also include concerts at the Concertgebouw Amsterdam with Thomas Dunford, Muziekgebouw aan ‘t IJ with Nicolas Altstaedt, and the Haydneum in Budapest with Anna Besson.

2024–25 also includes performances of *UNDR*, a new creation inspired by the *Goldberg Variations* and composed by Rondeau in collaboration with percussionist Tancredi Kummer. After a world premiere at La Grange au Lac d’Évian described as “explosive” by the national press, and subsequent performances at the Konzerthaus Berlin and Musikfest Stuttgart, this season sees Rondeau and Kummer bring their creation to the Philharmonie de Paris, Konzerthaus Dortmund, and AMR Geneva. *UNDR* represents Rondeau’s latest foray into the world of new music, following 3

the 2016 premiere of his first original film score for Christian Schwochow's *Paula* at Locarno Film Festival and the 2018 world premiere of Eve Risser's *Furakèla* for solo harpsichord at the BBC Proms.

Rondeau is signed to Erato, with whom he has recorded several albums championing ancient music. His release of *Gradus Ad Parnassum* in 2023 was called "a triumph" by *Gramophone*, with Rondeau's playing described as "quietly audacious" in the *New York Times*. His previous album featured J.S. Bach's *Goldberg Variations* (2022) and was met with international critical acclaim, described by *Gramophone* as "mesmerising," and earned a 5-star review from *BBC Music Magazine*. Earlier publications include his debut album, *Imagine* (2015, winner of the Choc de Classica), *Vertigo* (2016, winner of that year's Diapason d'Or), *Dynastie* (2017), a collection of Scarlatti Sonatas (2019) that won that year's Diapason d'Or de l'Année, and *Barricades* (2020)—recorded with Thomas Dunford—and *Melancholy Grace* (2021), both of which garnered widespread critical acclaim.

In addition to his engagements as a soloist, recitalist, and conductor, Rondeau is in high demand as a teacher. He has given masterclasses worldwide from the Gstaad Academy to the University of Hong Kong and makes regular return visits to the Juilliard School in New York.

Rondeau studied harpsichord with Blandine Verlet at the Conservatoire National Supérieur de Musique in Paris, followed by training in continuo, organ, piano, jazz and improvisation, and conducting. He completed his musical training at the Guildhall School of Music and Drama in London. In 2012, he became one of the youngest performers ever to take First Prize at the International Harpsichord Competition in Bruges (MA Festival 2012), aged 21.

UPCOMING PERFORMANCES:

MORGENSTERN TRIO

Sunday, March 30

SÕ PERCUSSION

Sunday, April 6

STRING TRIO: GENEVA LEWIS, VIOLIN |
YURA LEE, VIOLA | JAY CAMPBELL, CELLO

Sunday, April 13

STERLING ELLIOTT, CELLO
WITH WYNONA WANG, PIANO

Sunday, April 27

Kindly turn off all electronic devices during the concert and refrain from any photography or filming in the hall. Also, please note the location of the emergency exit doors: across the hall from the doors through which you entered.

The Isabella Stewart Gardner Museum resides on the homelands of the Massachusetts Tribe, who belong to this place and continue to regard these lands and waters as sacred.

Music at the Gardner is supported by Nora McNeely Hurley / Manitou Fund. Hemenway & Barnes LLP is the lead corporate sponsor of the Weekend Concert Series. The Museum thanks its generous concert donors: The Coogan Concert in memory of Peter Weston Coogan; Fitzpatrick Family Concert; James Lawrence Memorial Concert; Alford P. Rudnick Memorial Concert; David Scudder in memory of his wife, Marie Louise Scudder; Wendy Shattuck Young Artist Concert; and Willona Sinclair Memorial Concert. The piano is dedicated as the Alex d'Arbeloff Steinway. The harpsichord was generously donated by Dr. Robert Barstow in memory of Marion Huse, and its care is endowed in memory of Dr. Barstow by The Barstow Fund. Music at the Gardner is also supported in part by the Francis Goelet Charitable Lead Trusts, New Music USA's Organization Fund, Nicie and Jay Panetta, and the Massachusetts Cultural Council, which is supported by the state of Massachusetts and the National Endowment for the Arts.



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