



MARGOT ROOD, *soprano*
AGAVE BAROQUE

The Maverick

Italian music in the 17th century was truly all the rage! Like so many musicians in the latter half of the 17th century, the brilliant young Frenchman Marc-Antoine Charpentier traveled to Rome, hoping to pick up some of that Italian magic while studying with the great Giacomo Carissimi. The Italian Giovanni Battista Lully (a.k.a. Jean-Baptiste Lully) traveled to France, where he became Louis XIV's court music director, a job which he carried out in a somewhat domineering fashion. Meanwhile, upon his return to France, Charpentier made inroads with an independent noblewoman, Marie de Lorraine de Guise, who subsidized the young composer, and protected him from the restrictions set by Lully. Charpentier even defied Lully by 'stealing' the poet Molière to collaborate on *comédie-ballet*, a role created and previously only held by Lully, himself. *The Maverick* is a "Lully-free" program that profiles the phenomenal music of Charpentier, his teacher Carissimi, and goes on to include a motet by Antonia Bembo (an Italian woman in France); a trio sonata by the amazing Elisabeth Claude Jacquet de la Guerre; a flashy aria by Louis-Nicolas Clérambault; and Francois Couperin's famous *Apothéose de Corelli*, a delightful fantasy in which the two giants, Lully and Corelli, meet on the mythical Mount Parnassus to create a new perfection in music. Agave features the "luminosity and grace" (*The New York Times*) of soprano Margot Rood.

“You can’t steal a scene from Margot Rood.”

—The Boston Globe

PROGRAM

Ouverture pour le sacre d’un évêque, H.536	Marc-Antoine Charpentier (1643-1704)
<i>Salve, Salve puellule</i>	Giacomo Carissimi (1605-1674)
Sonata III	Elisabeth-Claude Jacquet de la Guerre (1665-1729)
Lamentazione per la Settimana Santa	Carissimi
<i>Ecce quomodo moritur justus</i> , H. 131	Charpentier
<i>Sans frayeur dans ce bois</i> , chaconne for soprano & continuo, H. 467	Charpentier

INTERMISSION

Ouverture pour l’église, H. 524	Charpentier
<i>O pretiosum, o salutiferum</i> , H. 245	Charpentier
<i>In Braccio di Maria</i>	Antonia Padoani Bembo (1640-1720)
Le Parnasse, ou L'apothéose de Corelli	François Couperin (1668-1733)
<i>Volés démons</i> , from <i>Medée</i>	Louis-Nicolas Clérambault (1676-1749)

Margot Rood, *soprano*
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Aaron Westman, *violin*
Anna Washburn, *violin*
Katherine Kyme, *violin*
William Skeen, *viola da gamba*
Kevin Cooper, *theorbo*
Henry Lebedinsky, *harpsichord and organ*

Approximate running time 1 hr 45 min

Repertoire and personnel subject to change