

Philippe Grisvard - Johannes Pramsohler

Sonatas for Harpsichord and Violin

*Pièces de clavecin en sonates avec
accompagnement de violon*

CD 1

Jean-Joseph Cassanéa de Mondonville (1711–1772)

Sonata I en sol mineur / in G Minor / in g-Moll

(Pièces de clavecin en sonates avec accompagnement de violon, œuvre IIIème)

- | | | |
|---|----------------------------|------|
| 1 | Ouverture. Grave - Allegro | 2:54 |
| 2 | Aria | 2:17 |
| 3 | Giga allegro | 2:42 |

Louis-Gabriel Guillemain (1705–1770)

Sonata V en ré majeur / in D Major / in D-Dur *

(Pièces de clavecin en sonates avec accompagnement de violon, œuvre XIII)

- | | | |
|---|----------------------|------|
| 4 | Allegro | 5:01 |
| 5 | Aria un poco allegro | 5:42 |
| 6 | Allegro | 5:14 |

Jacques Duphly (1715–1789)

La de Casaubon, La Du Tailly, La de Valmallette

(Troisième Livre de Pièces de Clavecin)

- | | | |
|---|-------------------------------|------|
| 7 | La de Casaubon. Vivement | 2:49 |
| 8 | La du Tailly. Gracieux et gay | 2:52 |
| 9 | La de Valmallette. Gaiment | 2:48 |

Michel Corrette (1707–1795)

Sonata IV en mi mineur / in E Minor / in e-Moll

(Sonates pour le clavecin avec accompagnement de violon, opera XXV)

10 Allegro	3:11
11 Affetuoso	2:07
12 Presto	2:45

Louis-Gabriel Guillemain

Sonata VI en sol mineur / in G Minor / in g-Moll *

(Pièces de clavecin en sonates avec accompagnement de violon, œuvre XIII)

13 Allegro	4:06
14 Aria Gratoso	6:14
15 Allegro assai	3:44

Claude Balbastre (1724–1799)

Sonata I en sol majeur / in G Major / in G-Dur

(Pièces de clavecin en sonates avec accompagnement de violon)

16 Allegro	2:49
17 Aria Gratoso	3:06
18 Allegro	3:25

Total time 64:20

* *World premiere recordings*

CD 2

Luc Marchand (1709–1799)

**Première suite avec accompagnement de violon
en la mineur / in A Minor / in a-Moll ***

(Pièces de clavecin en sonates avec accompagnement de violon, œuvre 1er)

- | | | |
|---|---------------------------------|------|
| 1 | Ouverture. Gravement - Gay | 3:54 |
| 2 | La Misterieuse. Affectueusement | 3:41 |
| 3 | Carillon du Parnasse. Lentement | 4:59 |

Jean-Joseph Cassanéa de Mondonville

Sonata VI en la majeur / in A Major / in A-Dur

(Pièces de clavecin en sonates avec accompagnement de violon, œuvre III)

- | | | |
|---|-------------------|------|
| 4 | Concerto. Allegro | 4:10 |
| 5 | Larghetto | 2:28 |
| 6 | Giga Allegro | |

Jacques Duphly

Ouverture, La de May, La Madin

(Troisième Livre de Pièces de Clavecin)

- | | | |
|---|-----------------------------|------|
| 7 | Ouverture. Grave - Viste | 3:13 |
| 8 | La de May. Rondeau Gracieux | 3:07 |
| 9 | La Madin. Gay | 2:52 |

Louis-Gabriel Guillemain

Sonata IV en do mineur / in C Minor / in c-Moll *

(Pièces de clavecin en sonates avec accompagnement de violon, œuvre XIII)

10	Allegro	3:48
11	Aria Gratoso un poco Allegro	3:36
12	Presto	3:20

Charles-François Clément (c. 1720–1782)

Sonata I en do mineur / in C Minor / in c-Moll *

(Sonates en trio pour clavecin et un violon)

13	Allegro ma non troppo	3:10
14	Aria affettuoso	2:02
15	Allegro	3:48

Total time 51:45

* *World premiere recordings*

Sonatas for
Harpsichord with Violin
accompaniment

*Mlle. Couperin, the daughter of
M. Couperin, the Royal Organist.... has
in this month repeatedly had the honor of
playing a number of Pièces de Clavecin
in the presence of the Queen.... She was
accompanied by M. Besson, who is especially
practiced in exceedingly muting his violin in
order to play these kinds of pieces.
(Mercure de France)*

The harpsichord was very popular in eighteenth-century France. In Paris alone there were over a hundred *Facteurs de clavecin*, and the repertoire, too, was like the design of the French harpsichords: powerful, elegant, and refined. The reign of Louis XIV had helped France attain its own musical language: dance suite, motet, cantata, and opera followed a precise canon of stylistic rules. However, during the *Régence* of the Duke of Orleans, who from 1715 assumed the government affairs on behalf of the underage heir to the throne, the aesthetic standards were redefined, resulting in an epoch of great delight in experimentation. In the course of this

golden age of French music, a whole swarm of new composers appeared, composers who had one goal above all: to compose absolute music. Music that was written for the sake of the music, for this concept had revealed itself to the French only very hesitantly. The Italian style was finally introduced and often veritably celebrated, as documented by innumerable performances of Vivaldi's *Spring* or Corelli's *Christmas Concerto* at the Concert spirituel. Chamber music concerts were given in all the distinguished Parisian salons, above all in that of the great patron of the arts De La Pouplinière and in the "petits concerts de chambre" of Queen Maria Leszczyńska.

When he published his *Pièces de clavecin en sonates avec accompagnement de violon* in 1740, Jean-Joseph Cassanéa de Mondonville (1711–1772) triggered a chain reaction that radically altered the chamber music landscape in France. Always searching for new possibilities of expression, in accordance with the spirit of the time, he wrote to the collection's dedicatee:

"Chamber music can perhaps offer today's audience more than just audacity. After there had been such a plethora of sonatas in recent years, so that there is nobody left who does not believe that the genre has been exhausted, I set off to seek something new."

Unless it was a pure editorial coincidence, it is very difficult not to see the publication – a year after that of the op. 3 by our composer from Narbonne – of Jean-Philippe Rameau's *Pièces de clavecin en concerts* as a direct consequence. It is almost certain that Mondonville's works had already been in circulation for several years; otherwise, it is not possible to explain the discrepancy in the chronology of his publications (op. 4 appeared two years earlier). The instrumentations indeed display some differences: in Rameau the harpsichord is seconded by a violin and a viol (or second violin), and the movements – typical for the French suite – are provided with titles as "pièces de caractère." Nevertheless, these five concertos are in

fact informed by the Italian sonata that Mondonville had adopted. As a matter of fact, three of the concertos are in three movements with a slow middle movement. These works could also be played on the harpsichord alone, as Rameau indicated in his “Avis aux Concertans” (although four works would have to be slightly reworked and adapted), whereas in Mondonville the allocation of roles is somewhat more uneven: several movements could work quite well without the violin (in a manuscript with diverse *Pièces de clavecin* in the Bibliothèque Nationale in Paris [RES-1471], there is a version of the Aria, without the accompaniment part and under the title *Ariette*, of the first sonata on this recording), while other passages are inconceivable without violin, since the omission of the much more substantial violin part would destroy the dialogue of the two instruments. The *Aria* from Sonata V (which is not on this recording), for example, gives the theme exclusively to the violin and suggests an accompaniment figure for the harpsichord in the first measure, with the rest of the

part consisting entirely of a figured bass. In Sonata IV, with the subtitle *Concerto*, the solo and accompaniment roles alternate in all three movements, so that the work does not function without violin.

Listed below in chronological order are the subsequent pieces presented on this recording:

1742: The first one to follow the path embarked upon by Mondonville and to adopt the same form with a slightly altered title was Michel Corrette (1707–1795): *Sonates pour le clavecin avec un accompagnement de violon*. The French style, including the programmatic titles, seems to want to dominate here, as in Sonata IV, which is supposed to depict *Les Amusemens d'Apollon chez le Roi Admète*. Although the collection lacks an explanatory preface, Corrette announced on the title page that the pieces could also be played on the harpsichord alone. However, one has to attribute this to the composer's business acumen, since Corrette never

missed an opportunity for the commercial optimization of his production. These sonatas are actually structured like trios, and the allocation of roles is so balanced that, once again, the omission of the violin would adversely affect the musical statement.

1743: The next variant is by Charles-François Clément (ca.1720–1789), about whose life very little is known. He was the first to introduce the title *Sonates en trio pour un clavecin et un violon* and to thus emphasize the position of the violin in relation to the harpsichord. Here, too, the French style unmistakably dominates, and one can recognize the influence of the music of Jean-Baptiste-Antoine Forqueray, who was the dedicatee of this collection and perhaps Clément's teacher.

1745: With his op. XIII, the virtuoso violinist Louis-Gabriel Guillemain (1705–1770) presented a fascinating vision of the genre and without a doubt the one most closely modeled on that of Mondonville. The title is identical, and the Italian style

dominates the entire collection. On the other hand, the level of difficulty of the harpsichord part exceeds that of the model many times over and offers numerous technical challenges. The violin part, too, is in places comparable with the most difficult sonatas by Leclair and with Guillemain's own virtuoso solo caprices, although there is seldom a continuous melody for the violin. But that is exactly where the difficulty of these sonatas lies: in fashioning a whole out of the breathtaking harpsichord part and the violin's fragmented commentaries and virtuoso interjections. Several years after Guillemain's death, the Belgian music critic François-Joseph Fétis opined: "It is without a doubt due to the manifold difficulties in his works that they have not found success. Only few violinists of that epoch were able to play them." When we first became acquainted with these sonatas, the energy and ingenious modernity aroused in us such tremendous enthusiasm that we decided to include no less than three of them in our anthology.

1747: The Versailles harpsichordist Luc Marchand (1709–1799) published his only known opus in 1747. That it differs clearly from the others is already evident from the title: *Pièces de Clavecin avec accompagnement de violon, hautbois, violoncelle ou viole, divisées en six Suites dont les deux dernières sont pour le clavecin seul*. Marchand has the harpsichord accompanied here by a different instrument in each suite. The present First Suite, in which the French sense of form clearly dominates with the *Ouverture* and *Pièces de Caractères*, nevertheless takes its three-movement structure from the Italian sonata. A large-scale *Carillon du Parnasse* with very precisely indicated tempo changes brilliantly concludes the enchanting work.

1748: Organist Claude Balbastre (1724–1799), then still in Dijon, presented three *Pièces de Clavecin en Sonates avec accompagnement de violon* in his *Livre contenant des pièces de différents genres d'orgue et de clavecin*. Only can already recognize the melodic qualities with which the composer from the province was to earn

great esteem in the Parisian salons. *Sonate Ière*, like the other sonatas in the collection, lets the Italian hybrid form shine in the outer movements, while the French style dominates in the middle movement. In the *Aria Gratoso*, one already senses the sweet charm of his famous *Romance* (1766). In this movement, the role of accompanist devolves entirely to harpsichord, so that the violin can savor to the full its irresistible song.

1756: Jacques Duphly (1715–1789), one of the best harpsichordists in the French capital, published his *Troisième Livre de Pièces de Clavecin*, which begins with three works in F major that are accompanied by a violin, and that we present here as a “sonata.” A suite in G major repeats the same process. These six *Pièces* probably form one of the most French incarnations of the genre and without a doubt one of the most sensitive and sophisticated.

When we look at the contents of the scores for harpsichord that appeared starting in 1740, we ascertain that the *Sonate pour clavecin avec accompagnement de violon* does not represent a new genre that blossomed on the edge of the other instrumental genres, but rather that it belongs to that of the *Pièces de Clavecin*, which absorbed it: between 1740 and 1760 over half of the *Pièces* or sonatas for harpsichord offered nearly the same wording. After that, the collections for solo harpsichord (or fortepiano without violin) virtually disappeared. Why shouldn't the publishers have taken advantage of the increasingly flourishing market to reach an even broader audience?

Starting in the 1760s, however, the role of the violin in this repertoire became less and less substantial and increasingly more accessible to amateurs. All the Parisian composers dedicated themselves to the task of writing for this formation, but it was the German-speaking composers who were passing through, such as Hermann

Friedrich Raupach (1728–1778) and the Silesian Johann Schobert (1735–1767), who provided the most beautiful examples. In 1761 Schobert gave his op. 1 the title *Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon*, thus suggesting the possibility of completely omitting the accompaniment. In 1764, in his op. V, he added *ad libitum*, which quickly became the norm for the following twenty years. During the course of the 1780s, one notices the gradual return of the violin, which little by little became *obligé* – above all with Nicolas-Joseph Hüllmandel (1756–1823). The violin again assumed its role as an equal partner alongside the harpsichord, such as we know today in the form of the “classical” sonata for piano and violin, and that was then led to its culmination by the mature Mozart and by Beethoven.

Philippe Grisvard & Johannes Pramsohler
Paris, November 2017

Philippe Grisvard



Philippe Grisvard was born in Nancy and studied piano and oboe before becoming interested in Early Music. After harpsichord lessons with Anne-Catherine Bücher, he studied at the Schola Cantorum Basilensis with Jesper B. Christensen (harpsichord and basso continuo) and with Edoardo Torbianelli (fortepiano).

Today, Philippe lives in Paris and plays regularly with Le Poème Harmonique, the Chamber Orchestra of Europe, Le Cercle de L'Harmonie, l'Achéron, Les Nouveaux Caractères, La Fenice, La Chapelle Rhénane, Opéra Fuoco, and the Ensemble Diderot. He often performs as a guest with Emmanuelle Haïm's Le Concert d'Astrée on the harpsichord as well as the fortepiano in productions of *The Fairy Queen*, *La Resurrezione*, *Orlando*, *Agrippina*, *Giulio Cesare*, *La Finta Giardiniera*, *Il trionfo del Tempo e del Disinganno*, and *Alcina*. Philippe also is a core member of the Ensemble Diderot. He participated in more than 40 recordings for labels such as Ricercar, Virgin, Harmonia Mundi, Eloquentia, Accent, and Linn records.

Johannes Pramsohler



Born in South Tyrol and now living in Paris, baroque violinist Johannes Pramsohler has in recent years become one of the most versatile representatives of his profession. As artistic director and first violin of the Ensemble Diderot, which he founded in 2008, he brings to life unknown repertoire with great precision and a keen sense for significant rarities. The ensemble's debut recording of chamber music from the Dresden court of August the Strong received international acclaim.

As concertmaster, Johannes has collaborated with The King's Consort, Le Concert d'Astrée, the European Union Baroque Orchestra, the International Baroque Players, and as a guest of the Berlin Philharmonic with its early music ensemble Concerto Melante.

As soloist, Johannes performed with the Budapest Festival Orchestra under Iván Fischer, with the Taiwan Baroque Orchestra, the Helsinki Baroque Orchestra and the Darmstädter Barocksolisten. Concerts with chamber music partners such as Philippe Grisvard and Jadran Duncumb (lute) take

him to Europe's concert halls on a regular basis. Extensive solo recital tours have taken him to Japan, China and Taiwan as well as some of Europe's most important festivals.

His first solo CD, of world premiere recordings of violin concertos from Dresden, was nominated for the International Classical Music Award. A desire for artistic independence even in the recording studio led Johannes to found his own CD label in 2013. The first recording released by Audax Records, of works by Corelli, Telemann, Handel, Leclair, and Albicastro, was nominated for the Preis der deutschen Schallplattenkritik (German Record Critics' Award). The label has since produced twelve more recordings.

A dedicated educator, Johannes teaches at the International Baroque Academy of the Festival du Périgord Noir and coaches the French Youth Baroque Orchestra OFJ.

Johannes studied with such renowned teachers as Georg Egger, Jack Glickman, and Rachel Podger. He is currently a doctoral student at the Royal Academy of Music in London. His collaboration

with Reinhard Goebel continues to the present day, and is an important source of inspiration for his work. He was a prizewinner at the Magdeburg International Telemann Competition. Since 2008, Johannes has had the honour of owning Reinhard Goebel's violin, a P. G. Rogeri made in 1713.

ADX13710

This recording is a co-production with Südwestrundfunk SWR

Executive Producer: Sabine Fallenstein, SWR2 Landesmusikredaktion Rheinland-Pfalz

Executive Producer for Audax Records: Johannes Pramsohler

Recording Producer and Editing: Ralf Kolbinger, SWR

Balance Engineer: Rainer Neumann, SWR

Harpsichord Technician: Ada Tanir

Translations: Howard Weiner (English), Laurence Wuillemin (French), Kumiko Nishi (Japanese)

Photography & Design: Christian Möhring

Performing editions: Philippe Grisvard

Recording: 25 – 30 April 2016, SWR Studio Kaiserslautern

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Instruments:

Violin: Pietro Giacomo Rogeri, Brescia 1713

Harpsichord: Philippe Humeau, Barbaste 1980 (after Antoine Vater, Paris 1732),

François Ryelandt collection

Tuning: a = 415 Hz, Rousseau

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AUTONOME
PROVINZ
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