

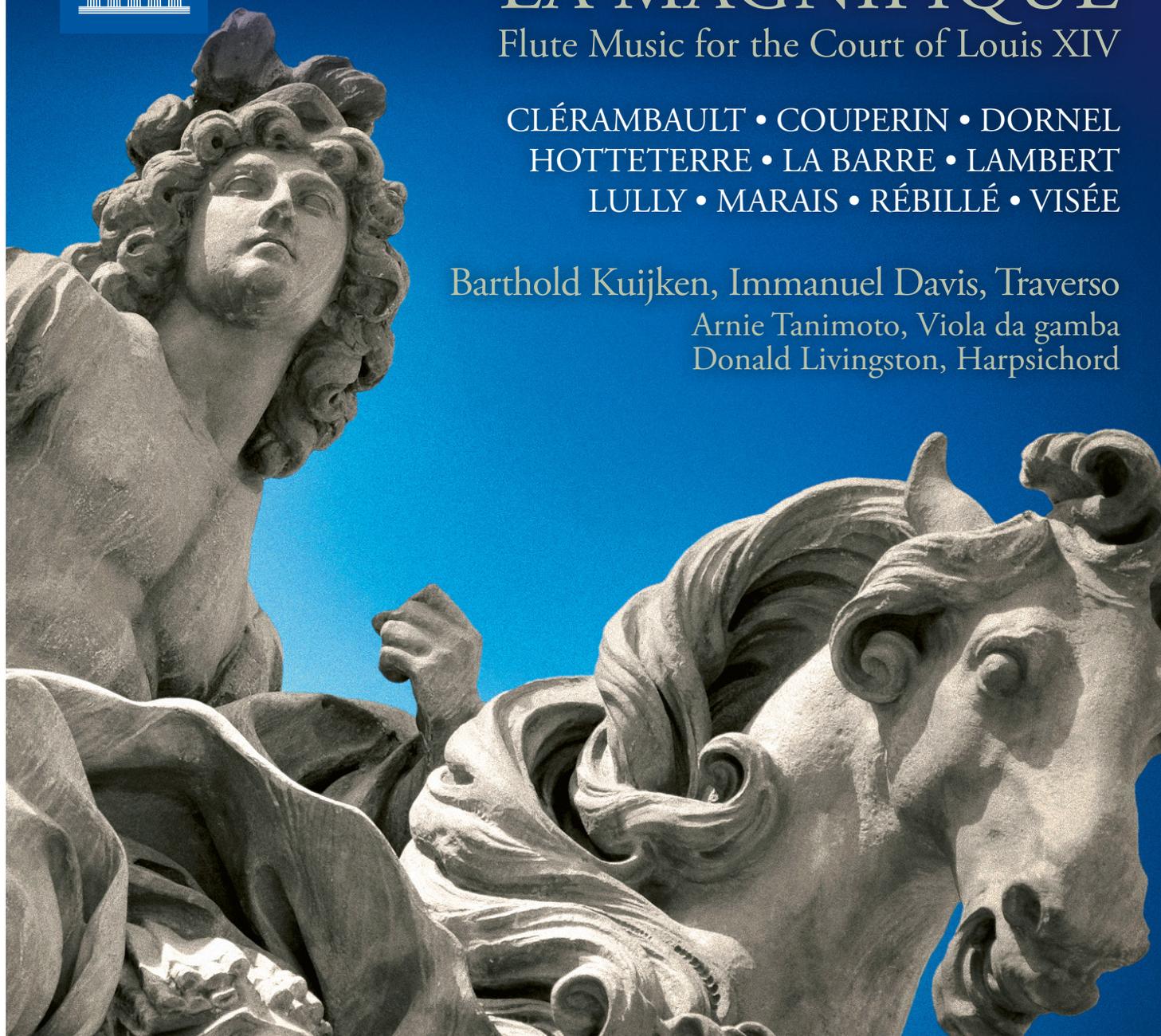


LA MAGNIFIQUE

Flute Music for the Court of Louis XIV

CLÉRAMBAULT • COUPERIN • DORNEL
HOTTETERRE • LA BARRE • LAMBERT
LULLY • MARAIS • RÉBILLÉ • VISÉE

Barthold Kuijken, Immanuel Davis, Traverso
Arnie Tanimoto, Viola da gamba
Donald Livingston, Harpsichord



La Magnifique
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Louis-Nicolas CLÉRAMBAULT (1676–1749)		
Simphonia No. 7 in E minor 'Sonata detta La Magnifique' (c. 1700)		10:25
1	I. Prélude	1:34
2	II. Allegro	2:08
3	III. Adagio	2:10
4	IV. Sarabande	1:11
5	V. Gigue	1:54
6	VI. Allegro	1:28
Jean-Baptiste LULLY (1632–1687)		
Le Triomphe de l'Amour (1681)		1:17
7	Ritournelle pour Diane *	
Michel LAMBERT (1610–1696)		
Airs à 1–4 parties (1689) *		3:36
8	Vos mépris chaque jour, Ritournelle	1:32
9	On a beau feindre, Ritournelle	2:04
Philbert RÉBILLÉ (1639–after March 1717)		
Suite de dances. Qui se jouent ordinairement à tous les Bals chez le Roy (1712)		0:51
10	No. 99. Menuet *	
Louis-Antoine DORNEL (c. 1680–after 1756)		
Flute Suite in B minor, Op. 2, No. 2 (1711)		2:39
11	III. Sarabande 'La Descosteaux'	
Robert de VISÉE (1660?–1733?)		
Pièces de théorbe et de luth mises en partition, dessus et basse (1716)		2:30
Suite No. 9 in E minor		
12	IV. Sarabande *	
Jacques HOTTETERRE 'le Romain' (1673–1763)		
Recueil d'airs sérieux et à boire (1701)		4:59
13	J'Ecoûtois autrefois – Double: Je n'entens qu'à regret *	
François COUPERIN (1668–1733)		
Recueil d'airs sérieux et à boire (1699)		2:16
14	Vous qui craignez que l'Amour *	
[Also published in Les Goûts-réunis: Concert No. 8 in G major – VIII. Sarabande grave, et tendre (1724)]		

Jacques HOTTETERRE 'le Romain'		
Trio Sonata in D major, Op. 3, No. 2 (published 1712)		6:04
15	I. Prélude: Gravement	1:47
16	II. Courante: Légèrement	1:42
17	III. Grave	1:20
18	IV. Gigue: Vivement	1:14
Michel de LA BARRE (1675–1745)		
Pièces pour la flûte traversière, Book 2 (1710)		8:43
Suite No. 9 in G major 'Sonate L'Inconnue'		
19	I. [without tempo indication] – II. Vivement	4:03
20	III. Chaconne	4:40
François COUPERIN		
Les Goûts-réunis (c. 1714–15, published 1724)		8:36
Concert No. 13 in G major (version for 2 flutes in D major) **		
21	I. Vivement	1:04
22	II. Air: Agréablement	2:40
23	III. Sarabande: Tendrement	2:33
24	IV. Chaconne légère	2:17
Marin MARAIS (1656–1728)		
Pièces en trio (1692)		16:28
Suite No. 2 in G minor (excerpts)		
25	I. Prélude	2:45
26	II. Fantaisie	1:24
27	IV. Sarabande II	2:33
28	VI. Gigue	1:58
29	IX. Menuet II	1:01
30	X. Plainte	2:50
31	XII. Petite Passacaille	3:56

* WORLD PREMIERE RECORDING

** WORLD PREMIERE RECORDING OF VERSION FOR TWO FLUTES

Barthold Kuijken 1–4 6–18 21–31, **Immanuel Davis** 1–3 5–9 15–31, **Traverso**
Arnie Tanimoto, Viola da gamba 1–9 11–12 14–20 25–31
Donald Livingston, Harpsichord 1–9 11–20 25–31

La Magnifique Flute Music for the Court of Louis XIV

The programme on this album tells the story of the 'birth' of the flute in France in the late 17th century and the first 40 years of its life. With the ubiquity of flutes, flautists, and flute music that surrounds us now, it seems hard to believe the flute was once a new instrument with a small repertoire. Like us today, people in the 17th and 18th centuries were always interested in the latest thing, and the flute was instantly fashionable.

It is quite likely that many of the pieces on this programme would have been heard by Louis XIV (1638–1715). Besides being new and fashionable, the flute was also somewhat of a rarity – not everyone had one yet, and maybe that is why the King enjoyed it so much. Louis was a famous patron of the arts and a great music lover. While he adored the grand spectacle of opera and ballet, he was also a devotee of intimate concerts and had regular performances in his private chambers, often involving famous flautists and gambists. The most elite composers and musicians of the Paris Court, some represented by the composers on this album, had the designation 'ordinaire de la musique de la chambre du roi'. François Couperin tells us that in 1714–15 he played almost every Sunday in the King's salon.

French culture is noted for its refinement, elegance, delicacy and good taste. (Think of the most perfect profiteroles or gâteau St Honoré!) The pieces on this album embody this ideal. They are all beautifully written for the flute, highlighting the instrument's best features. Especially at first, the flute was used to exemplify the sounds of desire and yearning love. The dissonances and resolutions in this music, and the way the flutes interweave around each other, personify these feelings.

Life at the Court of Louis XIV was extremely prescribed. There were countless rules of conduct for every situation. Emotions, in particular, were to be kept under control. Even when people were seething or longing in their souls, on the surface they were to

remain in control. Emotions, as deeply as they might be felt, were never to be on display. Proper etiquette must prevail!

This way of life is clearly found in the music selected for this programme. On the surface, the music seems very prescribed. Many of the movements, ornaments, and other musical elements follow specific rules. There are no sudden musical outbursts or *sforzandos* in this programme. There are the most striking, but quickly passing 'deceptive' cadences – perhaps hinting at the idea that a feeling one had turned out to be false. Simultaneously pleasing and almost (but not quite!) predictable, this music holds deep human feelings right under its surface, in a noble restraint, but no less clear and accessible for that.

The earliest piece on this programme is also one of the earliest French works that specifically requests flutes: the *Ritournelle pour Diane* from *Le Triomphe de l'Amour* was composed by Jean-Baptiste Lully (1632–1687) in 1681. The latest piece is the *Concerti No. 13* from *Les Goûts-réunis*, composed by François Couperin (1668–1733) probably around 1714–15 and published in 1724.

At first, the flute was used to play 'petites pièces' – songs, short pieces, and ritornellos like those of Lully and Lambert. The flute was closely associated with songs and the voice. One of the 'petites pièces' that Barthold Kuijken performs so sensitively on this album is *J'Ecoûtois autrefois* and its *Double*, composed by Jacques Hotteterre (1673–1763) and published in 1701. Many pieces like this were published as songs, with melody and text together with an ornamented version for the flute soloist. These publications are highly valuable to modern day performers, because they give us insight as to the importance of understanding words in the context of instrumental performance of a song. Additionally, these publications give us intriguing

examples of the composer's ideas for ornamentation, in vocal as well as instrumental music. The same Hotteterre later composed trio sonatas that emulate the Italian style, strongly influenced by Arcangelo Corelli, with whom Hotteterre must have had frequent contact during his prolonged stay in Rome, shortly before 1700 (hence his nickname of Hotteterre 'le Romain').

After a period of time, the flautist/composer became a little more 'ambitious' and started writing suites (multi-movement pieces with different dance movements) and sonatas. These pieces showed the growth of the flautist as a musician and virtuoso. They reveal the performer's desire to take the spotlight and not just play little pieces with voice, beautiful as these were. This is well exemplified in the *Sonate L'Inconnuë*, performed here by Immanuel Davis, composed by Michel de La Barre, who was one of the first great flute virtuosos and principal flute of the Paris Opera orchestra.

The opening piece on this album is a remarkable example of the French style. Titled *Sonata detta La Magnifique*, it was composed by Louis-Nicolas Clérambault (1676–1749) around 1700. Its sonorities and character set the tone for the rest of the programme. Clérambault was born into a musical family – his father played the violin in a famous ensemble called Les Vingt-quatre Violons du Roi. Nicolas was appointed organist at Saint-Sulpice, Paris's second largest church and only slightly smaller than the cathedral of Notre-Dame. His appointment made him one of the country's most famous musicians. The opening movement's grand rhythmic gestures and harmonies are in the typical style of a French overture. The piece is largely in trio sonata form, written for two melody instruments with basso continuo. The exceptions are the two middle movements, *Sarabande* and *Gigue*. Barthold Kuijken performs the solo line in the *Sarabande*, and Immanuel Davis plays the *Gigue*.

The *Concert No. 13* from Couperin's *Les Goûts-réunis* was written for either two bass viols or any two instruments in the same range. This kind of flexible

instrumental indication was habitual in the 18th century. It allowed popular pieces to be played in numerous circumstances, depending on the instruments available at the moment. And, of course, it helped increase sales! In this duo, the flute lines blend in such a way it can be almost impossible to know which flute is playing which line.

Marais, arguably one of the greatest French Baroque composers and a famous virtuoso on the viola da gamba, published his *Pièces en trio* in 1692. This collection is elsewhere called *Trios de la Chambre*, which points to their likely use in the King's private chambers. Stylistically, Marais reframed the typical ballet movements that were such an essential part of French Baroque opera into a chamber music setting with just two high instruments (recorders, flutes, oboes, violins ...) and basso continuo. Simultaneously, this dance music somehow becomes removed from the actual dancing, and thus takes on the notion of 'abstract' music.

The flutes used on this album are modern copies (made by Alain Weemaels in Brussels) of an instrument generally attributed to a member of the Hotteterre family, a long line of woodwind makers who 'created' the Baroque flute in the 1670s and continued its manufacture well into the 18th century. The new design and construction gave the flute a more robust tone and better intonation. Because these flutes 'speak' easily, they allow the flautist to use articulation syllables described in treatises of the time that help them mimic and inflect the text of a song. In almost every description of instrumental performance from the 18th century, writers hold up the human voice as the ideal for expression, and they urge instrumentalists to strive for that quality. The flutes have both the ability to sing and give the impression of speech – almost reproducing the text of a song. Their mellow, robust, almost husky sounds, blend and weave around each other, like two voices.

Immanuel Davis, Barthold Kuijken

Arnie Tanimoto

Gold medalist of the 7th International Bach-Abel-Wettbewerb Viola da Gamba Competition, Arnie Tanimoto is equally at home on the viola da gamba and Baroque cello. Praised by *The New York Times*, he performs in venues across the US, Europe, and Japan. The recipient of a 2017 Frank Huntington Beebe Fund Fellowship, he has also performed and recorded with the Boston Early Music Festival ensemble, The Smithsonian Consort of Viols and ARTEK. As a teacher, Tanimoto serves on faculty at the Mountainside Baroque Summer Academy, as well as maintaining a private studio. He holds degrees and certificates from the Oberlin Conservatory of Music, the Eastman School of Music, The Juilliard School and Schola Cantorum Basiliensis.

www.arnietanimoto.com



Donald Livingston

Donald Livingston is sought after for his performance on harpsichord, fortepiano and organ, and collaborates with musicians from across the musical spectrum. Director of Ensemble Col Basso, Sprezzatura, and host of the HausMusik House Concerts series, he has been associate director of Consortium Carissimi and has performed with the Bach Sinfonia, Musica Antigua, La Donna Musicale, Lyra Baroque and the Bach Society of Minnesota. His current endeavours are focused on developing the Twin Cities Early Music Festival, which held its inaugural event in 2014. Livingston studied Early Keyboard at the Historical Performance Institute of the renowned Jacobs School of Music at Indiana University. He is adjunct professor of harpsichord at Concordia University, St. Paul.



Immanuel Davis

Immanuel Davis is one of the most versatile flautists of his generation. Equally at home on modern and Baroque flutes, Davis has performed as a soloist and chamber musician throughout the US and abroad. In 2005 he received a Fulbright Fellowship to study Baroque flute with Wilbert Hazelzet at the Koninklijk Conservatorium in The Hague. Since then he has performed as a soloist and chamber player with Early Music ensembles such as Early Music New York, ARTEK, Lyra Baroque Orchestra, REBEL, Bach Society of Minnesota and Mercury Orchestra of Houston. Davis has been the flute professor at the University of Minnesota since 2001. He is also an AmSAT-certified teacher of the Alexander Technique.



Barthold Kuijken

Barthold Kuijken is an eminent leader in the field of Early Music. A virtuoso traverso soloist, teacher and conductor, he has shaped the fields of historical flutes and historically informed performance over the last 40 years. His book, *The Notation Is Not the Music*, is an artful summary of his research, ideas, and reflections on music. A Flemish native of Belgium, Kuijken has widely performed and recorded the repertoire for the Baroque flute. He has collaborated with other Early Music specialists including his brothers, Sigiswald Kuijken (violin) and Wieland Kuijken (cello and gamba), Frans Brüggen, Gustav Leonhardt (harpsichord) and Paul Dombrecht (oboe). Kuijken is active in publishing scholarly performance editions of 18th-century repertoire. Kuijken is the artistic director and conductor of the Indianapolis Baroque Orchestra. He recently retired as professor of Baroque flute at the Royal Conservatories of Brussels and The Hague. In addition to playing in the Baroque orchestra La Petite Bande, Kuijken has an active touring schedule throughout Europe, North and South America, and Asia.



This programme portrays the ‘birth’ of the flute in France in the late 17th century and the following 40 years of its life as a new and fashionable instrument. A famous patron of the arts, King Louis XIV gathered elite composers and musicians to create the refinement, elegance and good taste that was demanded at his Paris Court. From the early *petites pièces* to more virtuoso suites and sonatas with their ornamented lyricism and grand dance rhythms, the mellow, robust and almost husky sounds of flutes from this period blend and weave around each other like the voices of two singers.

LA MAGNIFIQUE

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	Jean-Baptiste LULLY (1632–1687)		Vous qui craignez que l’Amour *
	Le Triomphe de l’Amour (1681)	1:17	[Also published in Les Goûts-réunis: Concert No. 8 in G major – VIII. Sarabande grave, et tendre (1724)]
[7]	Ritournelle pour Diane *		Jacques HOTTETERRE ‘le Romain’
	Michel LAMBERT (1610–1696)		[15–18] Trio Sonata in D major, Op. 3, No. 2 6:04
[8–9]	Airs à 1–4 parties (1689) *	3:36	(published 1712)
	Philbert RÉBILLÉ (1639–after March 1717)		Michel de LA BARRE (1675–1745)
	Suite de dances. Qui se jouient ordinairement à tous les Bals chez le Roy (1712)	0:51	Pièces pour la flûte traversiere, Book 2 (1710)
[10]	No. 99. Menuet *		[19–20] Suite No. 9 in G major 8:43
	Louis-Antoine DORNEL (c. 1680–after 1756)		‘Sonate L’Inconnuë’
	Flute Suite in B minor, Op. 2, No. 2 (1711)	2:39	François COUPERIN
[11]	III. Sarabande ‘La Descosteaux’		Les Goûts-réunis (c. 1714–15, published 1724)
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[13]	J’Ecoûtois autrefois – Double: Je n’entens qu’à regret *		* WORLD PREMIERE RECORDING
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A detailed track list can be found inside the booklet.

Recorded: 17–19 October 2017 at the American Academy of Arts and Letters, New York, USA
 Producer, engineer and editor: Adam Abeshouse • Booklet notes: Immanuel Davis, Barthold Kuijken
 Instrumentarium: Flutes: Barthold Kuijken: Copy of Hotteterre, c. 1710, made by Alain Weemaels, 1999;
 Immanuel Davis: Copy of Hotteterre, c. 1710, made by Alain Weemaels, 2006;
 Viola da gamba: Copy of an instrument by Nicolas Bertrand, c. 1700, made by François Danger, 2015;
 Harpsichord: Willard Martin after Louis Denis, 1658.

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