




CHACONNE

HARPSICHORD MUSIC

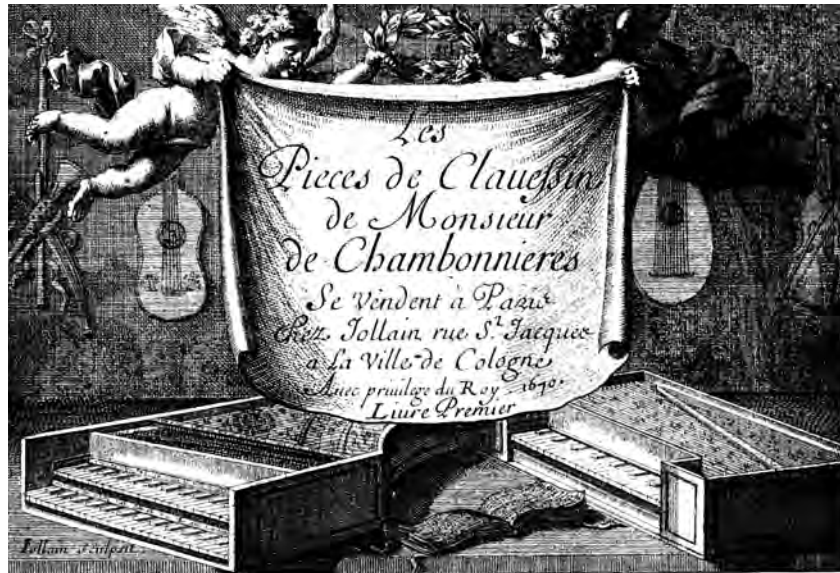
✦—FROM THE REIGN OF LOUIS XIV—✦

L. Couperin · le Roux · Chambonnières
Lully · d'Anglebert

SOPHIE YATES



CHANDOS early music



Title page of Chambonnières's 'Les Pièces de Clavessin... Livre Premier' (Paris, 1670)

Harpsichord Music from the Reign of Louis XIV

Jean Henry d'Anglebert (1629 – 1691)

Troisième Suite (published c. 1689) **20:50**
in D minor • in d-Moll • en ré mineur

1	Prélude	4:27
2	Allemande	3:29
3	Courante et double	1:50
4	Deuxième Courante	2:17
5	Sarabande grave	2:59
6	Sarabande	3:24
7	Gigue	2:22

Suite de Pièces de Clavecin from MS Druent* (c. 1695)

and MS Bauyn (1658 – 1706) **16:19**

8	Allemande de M. ^r Le Begue (Lebègue, MS Druent)	2:39
9	Courante (Chambonnières, MS Bauyn)	1:37
10	Sarabande de M. ^r de Chamboniere – Seconde Sarabande du même Auteur (Chambonnières, MS Bauyn)	3:56
11	Gigue du même Auteur (Chambonnières, MS Bauyn)	1:43
12	Chaconne de M. ^r de Chamboniere – Seconde Chaconne (Chambonnières, MS Druent)	2:43
13	Dance Angloise (Anon., MS Druent)	1:37

Louis Couperin (c. 1626 – 1661)

14	Tombeau de M. Blancrocher (MS Bauyn)	6:25
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Nicolas Lebègue (c. 1631 – 1702)

première recording

15 **Les Cloches** (MS Caumont, 1707) 2:42

Jean-Baptiste Lully (1632 – 1687)

première recording

16 **Chaconne d'Amadis** (MS Caumont, 1707) 7:34

Louis Couperin

17 **Prélude à l'imitation de M. Froberger** (MS Bauyn) 6:31

18 **Pavanne** (MS Bauyn) 7:24
in F sharp minor • in fis-Moll • en fa dièse mineur

Gaspard le Roux (d. 1707)

Cinquième Suite (published 1705)

10:21

in F major • in F-Dur • en fa majeur

19	Prélude	1:12
20	Allemande grave	3:09
21	Courante	1:42
22	Chacone	4:16
		TT 76:09

Sophie Yates harpsichord

*Marc-Roger Normand Couperin's autograph manuscript (*Livre de tablature de clavecin de Monsieur de Druent, écrit par Couperin*), now in the Hargrove library of the University of California, Berkeley (MS 1371)

Double manual harpsichord, four and a half octaves,
by Andrew Garlick, Buckland St Mary (Somerset), c. 2001,
kindly lent by Mrs Juliet Leighton,
copy of Vaudry family, Paris 1681, in the collection of the
Victoria and Albert Museum, London

Harpsichord tuned by Cesar Hernandez
Temperament: Chaumont
Pitch: 415 Hz

Juliet Leighton



Andrew Garlick's copy
of the Vaudry instrument,
V&A Museum, London



Juliet Leighton

Andrew Garlick's copy of the Vaudry instrument, V&A Museum, London

Harpsichord Music from the Reign of Louis XIV

The Versailles of the seventeenth century was very different from the huge, opulent palace we know today. Whereas it started as a hunting lodge built for Louis XIII (1601 – 1643), it was only in the last quarter of the century – after twenty years of work by architects, designers, and the landscape gardener Le Nôtre – that Louis XIV moved there permanently. The first musical events, *Les Plaisirs de l'Île enchantée* (The Pleasures of the Enchanted Island), were put on at the palace in the 1660s and consisted of ballets and concerts staged in small temporary structures around the gardens, alongside a carousel of horses. At this point, Versailles seems to have been an idyllic escape from the Parisian court, rather than the hothouse of political intrigue and grandiosity that it would later become.

The music on this recording is likely to have been heard in the intimacy of the private apartments at the palace, rather than in the grand salons. For this reason, I was delighted to record the music in the large, domestic setting of an English manor house of the same period. Music was extremely important at the court of Louis XIV (1638 – 1715) and,

as such, provided work and patronage for a huge number of composers, dancers, teachers, instrument makers, and theatrical *animateurs*, supporting a whole artistic culture. The works in the present anthology are all drawn from this era of creative abundance.

A composer who is pivotal to our programme is Jacques Champion de Chambonnières (1601 / 02 – 1672). His importance as founder of the French harpsichord style is hard to overstate, as his influence flows through the work of his students, who are also represented on this album – Louis Couperin, d'Anglebert, and Lebègue. The contemporary theorist and philosopher Marin Mersenne wrote that, as a harpsichordist, Chambonnières was 'almost without peer in the whole world', praising his lovely melodies and fine accompanying parts mingled together, beauty of rhythm, fine touch (and) lightness and speed of hand... it can be said that this instrument had met its ultimate master.

Chambonnières began his work at Versailles, as both musician and dancer, in the 1630s when he was *gentilhomme ordinaire de*

la Chambre du Roy at the court of Louis XIII. His status rose gradually throughout the regency of Anne of Austria (1643 – 1651), who entrusted him with the task of finding a suitable harpsichord for the seven-year-old Louis XIV. By 1650 he had gained enough influence to promote his protégés – the young Louis Couperin and his brothers – launching their musical careers at court and in Paris. Throughout the 1650s, Chambonnières continued as *joueur d'espinette* to the royal court, despite an attempt (loyally refused) to replace him with his student Louis Couperin. In the end it was Jean-Baptiste Lully, his fellow dancer in the royal ballets, whose appointment as *surintendant de la musique de la chambre* ousted Chambonnières from the court.

As a composer, Chambonnières was inspired by the expressive, arpeggiated textures (known as *style brisé*) of the French lute players with whom he had grown up. As well as his talent for melody (mentioned by Mersenne), it is his restraint and the ineffable quality of *le bon goût* which give his music its unmistakable elegance.

The pieces by Chambonnières in this recording are taken from two important seventeenth-century sources: **Manuscrit Bauyn** and **Manuscrit Druent**. The first

of these, housed in the Bibliothèque nationale, gives us rare insight into solo harpsichord playing in France at the end of the seventeenth century. As well as those by Chambonnières, it contains works of Louis Couperin and pieces by other contemporary composers from France, Germany, and Italy: the choice of repertoire shows us just how much this music was valued by players of the time. In an age when musicians would often copy out their own collections of favourite pieces by different composers, it fell to the player, rather than the composer, to choose which dances to group together to form a suite. In manuscripts, pieces were grouped together by key, and dances by form, in other words all the allemandes together, then all the courantes, etc. The traditional order of dances within the suite was followed, but players chose among various examples of each genre to create a suite.

It is fascinating for musicians today to compare different versions of those pieces that are found in both published and manuscript sources; the *Chaconne de M. de Chamboniere* in this recording is one such example. It exists in a short version in F major in the Bauyn manuscript, but the G major version included in this recording is taken from the intriguing *Livre de tablature de clavecin de Monsieur*

de Druent, écrit par Couperin, discovered in 1997 by the Italian harpsichordist Alessandro Ferrarese. As Davitt Moroney explains in his Minkoff edition of this manuscript, the Couperin who wrote it was Marc-Roger Normand (1663 / 64 – 1734) – nephew of Louis Couperin and cousin of François *le grand*. Growing up in Paris, surrounded by his illustrious musical family, Marc-Roger Couperin must have benefitted from many connections to musical life at the court of Louis XIV. However, rather than following in their footsteps, he travelled to Italy to become organist at the royal chapel in Turin, where he spent the rest of his life. His likely patron, Count Ottavio Provana di Druent, was the dedicatee of this manuscript, which includes much French music that Marc-Roger Couperin had brought with him from Paris. This is just one example of the widespread influence that emanated from Louis XIV's musical establishment.

The aesthetic cross-fertilisation flowed both ways, as the influence of Italian taste and style would become highly significant at Versailles. The chief minister, Cardinal Mazarin, was Italian (born Giulio Mazarini) and had been responsible for the Dauphin's education from the age of eight. As a passionate patron of the arts, he brought

Italian opera, paintings, and sculpture to Paris, all of which must have played a part in forming the young king's tastes. Perhaps we can see the effect of this in the architecture of the Trianon – the 'little palace of pink marble', surrounded by orange trees – that Louis XIV commissioned in 1670 as a family retreat. Another powerful Italian presence at court was that of Jean-Baptiste Lully (1632 – 1687), originally Giovanni Battista Lulli, who was born and educated in Florence before he was brought to Paris at the age of fourteen. Later to emerge as one of the most significant composers of the French baroque, Lully is credited with inventing the French Overture and a new, French style of opera. The **Chaconne** transcription included in this recording, from *Amadis*, his *tragédie en musique* first performed in January 1684, is typical of his colourful, dramatic writing.

Jon Baxendale, the musicologist and founder of Lyrebird Music, writes:

The source of Lully's *Chaconne d'Amadis* and Lebègue's *Les Cloches* is a recently discovered manuscript, *Le Manuscrit Caumont Clavecin*, which is now housed in a private collection. Its contents are unique, with 151 pieces, most of which are unknown elsewhere. The manuscript is one of two volumes (one

of harpsichord music and one for organ) discovered accidentally in an antiquarian bookshop in Northern France.

For the most part, the harpsichord book contains transcriptions of orchestral pieces by Lully. While some harpsichordists made transcriptions of orchestral pieces, few of those we know are of a consistently high standard. We cannot say the same of the contents in Caumont: they are expertly arranged, and after exhaustive research, it has been found that they are unique to this single volume. We may be confident that, after the Bauyn Manuscript, a significant source of Louis Couperin's music, the Caumont manuscript is one of the most important known sources of French keyboard music from the *grand siècle*. *Le Manuscrit Caumont Clavecin* is shortly to be released by Lyrebird Music in Norway, edited by Denis Herlin.

The importance of dance in seventeenth- and eighteenth-century French society, and at the royal court in particular, is beyond question. It was natural, therefore, that much of the secular instrumental music of the time should fall into the category of the dance suite. The most substantial example on this recording is the opening **Suite in D minor** by

Jean Henry d'Anglebert (1629 – 1691), which was published c. 1689 and contains the main forms of *allemande*, *courante*, *sarabande*, and *gigue*. The 'Prélude' *non-mesuré* with which the Suite begins is an exceptional example of this genre, which drew on the practice of lutenists who improvised around their tuning, creating an opening 'gesture' whilst preparing the instrument – and listener – for the pieces that followed. By comparison, the dynamic **Prélude à l'imitation de M. Froberger** (c. 1650) by Louis Couperin (c. 1626 – 1661), which appears later in the programme, is a much more Italianate piece, having a brilliant, toccata-like opening. The German composer Johann Jacob (known as Jean-Jacques after he settled in France) Froberger (1616 – 1667) was another student of Chambonnières, and it is fascinating to see how Louis Couperin adopts Froberger's more contrapuntal style in the measured middle section of this extended prelude.

The other two pieces by Louis Couperin included in the recording are, like the preludes, rhetorical in nature. The **Tombeau de M. Blancrocher** is a heartfelt homage to the lutenist Charles Fleury, Sieur de Blancrocher, one of the leading lute players of the day. He fell down a flight of stairs to his sudden death, in 1652, in the arms of Froberger, who also

wrote a Tombeau in his memory, as did the lutenists Denis Gaultier and François Dufaut. The tolling of bells can be heard in Couperin's *Tombeau*, so Lebègue's evocation of bells in *Les Cloches* seems a fitting companion piece. It is interesting to wonder whether Nicolas Lebègue (c. 1631 – 1702), one of the *organistes du Roi*, knew Byrd's piece *The Bells* as, even in their different styles, there are definite similarities between the two.

Couperin's *Pavanne* in F sharp minor (c. 1660) may also be a Tombeau to a lute player – this time for Ennemond Gaultier who was court lutenist in Paris during the time of Marie de' Medici. The key of F sharp minor, known as the *ton de la chèvre* (key of the goat), was often used by Gaultier and the lutenists of this period, whose expressive playing served as an example to all the contemporary harpsichordists.

The *F major Suite* by Gaspard le Roux (d. 1707) is much lighter in style than the melancholy pieces that precede it. We know very little about this composer, but it seems that he flourished in Paris at the end of the seventeenth century and published a single book of harpsichord pieces, in 1705, two years before his death. Interestingly, he presented the pieces in various formats, writing *contre-parties* for a second harpsichord

and suggesting ways of playing them as trios with other instruments. As a practice, this was not new but the explicit way in which le Roux presented the material was fairly unusual and points to his role as a teacher. The combination of traditional unmeasured preludes with a harmonic language that looks forward to the eighteenth century creates an effect that is both rich and fresh at the same time. I imagine it was as irresistibly charming to its turn-of-the-eighteenth-century Parisian audience as it is to us, today.

The cast of extraordinary characters who appear on this recording were all nurtured in the prestigious and wealthy court of Louis XIV. Nevertheless, their music is refined and intimate, prizing expressiveness over display and delighting in the colour and resonance of the harpsichord.

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Sophie Yates began her early musical education at Chetham's School of Music and progressed to the Royal College of Music and the Sweelinck Academie, at the Conservatorium of Amsterdam. Having won the international Erwin Bodky competition, at the Boston Early Music Festival, she toured and broadcast throughout the eastern states of

America, and now performs regularly around Europe, the United States, and Japan, having also visited Morocco, Syria, and Western Australia. She gives recitals at the Wigmore Hall and South Bank, in London, and at the international festivals of Flanders, Biella, Utrecht, York, and Mafra, as well as the Quincena Musical, in San Sebastián, among others. A passionate performer on original instruments, she plays at the collections of the Musée de Neuchâtel and Yale University, the Benton Fletcher Collection, at Fenton House, the Russell Collection, in Edinburgh, and the Cobbe Collection, at Hatchland's Park, and has devised programmes in such historical settings as the Rubenshuis, in Antwerp,

Ingatestone Hall, in Essex (former refuge of William Byrd), and Rosenborg Castle, in Copenhagen. As an expert in early English keyboard music, she has performed on most of the playable virginals surviving in Britain. Sophie Yates has taught and examined at the Royal College of Music, Royal Welsh College of Music and Drama, Birmingham Conservatoire, and University of Western Australia. She also gives master-classes and coaches professional pianists in period performance practice. As a recording artist and presenter, she works with the BBC and other networks on a wide range of projects, and her solo CDs for Chandos have won international recognition.

Chaconne
de M. de
Chambonniere

45

The Chaconne by Chambonnières, in MS Druent, p. 1

On recommence
son jeu de
* suite sans -
reprise.
jusqu'à la
fin de Chaconne

Tourne

46

The Chaconne by Chambonnières, in MS Druent, p. 2

Seconde
Chaconne

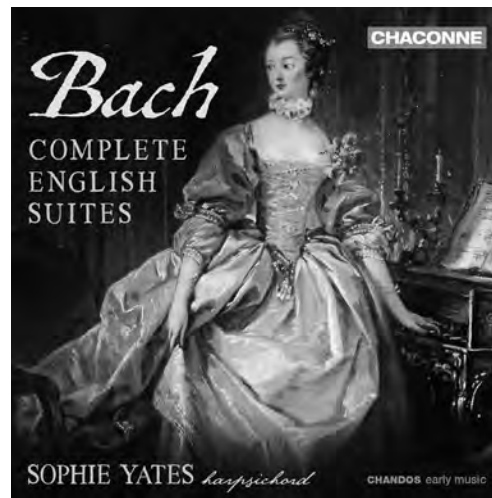
46

** jusqu'ou*
fin

fin

The Chaconne by Chambonnières, in MS Druent, p. 3

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Acknowledgements

Sophie Yates would like to thank Juliet Leighton, Jon Baxendale, Davitt Moroney, and Marouan Mankar-Bennis for their help in making this recording possible.

We have sought, unfortunately without success, to identify the current copyright holder of the volume from which the illustrations on pp. 15 – 17 have been taken:

Marc Roger Normand Couperin de Turin

Livre de tablature de clavecin de Monsieur de Druent, écrit par Couperin, c. 1695

Introduction de Davitt Moroney

© 1998 Éditions Minkoff, Genève

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Recording producer Gary Cole

Sound engineer Gary Cole

Editor Gary Cole

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Juliet Leighton

Andrew Garlick's copy
of the Vaudry instrument,
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HARPSICHORD MUSIC FROM THE REIGN OF LOUIS XIV – Yates

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HARPSICHORD MUSIC
FROM THE REIGN OF LOUIS XIV

- Jean Henry d'Anglebert (1629–1691)
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SOPHIE YATES
harpsichord

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HARPSICHORD MUSIC FROM THE REIGN OF LOUIS XIV – Yates

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