

INNER CHAMBERS

Royal Court Music of Louis XIV

Couperin • Hotteterre • Lully • Marais • Montéclair



Les Ordinaires

Leela Breithaupt, Traverso
Erica Rubis, Viola da gamba
David Walker, Theorbo

Inner Chambers

Royal Court Music of Louis XIV

Jacques-Martin Hotteterre (1674–1763):		Michel Pignolet de Montéclair	
L’Art de préluder sur la		(1667–1737):	
flûte traversière (1719)		Brunetes anciènes et modernes (1725)	
1 Prelude in D major	4:20	14 Je sens naître en mon coeur	1:56
François Couperin (1668–1733):		Deuxième Concert – Suite (1720)	
Premier Concert (1722)		15 Prélude	1:41
2 Prélude	11:03	16 Allemande	1:49
3 Allemande	2:18	17 Courante à l’italienne	1:18
4 Sarabande	1:59	18 Rondeau tendrement	1:18
5 Gavotte	2:29	19 Plainte	2:41
6 Gigue	0:53	20 Sarabande	1:49
7 Menuet en Trio	1:57	21 Rondeau un peu légèrement	1:36
	2:27	22 Le Rémouleur	1:40
		23 Air	1:07
Jacques-Martin Hotteterre:		Jean-Baptiste Lully (1632–1687):	
Airs et brunettes pour les		Trios de la Chambre ‘pour le	
flûtes traversières (c. 1721)		Coucher du Roi’, LWV 35 (1665)	
8 Rochers, je ne veux point		24 Chaconne	3:38
‘Air de Bacilly’	2:35		
Marin Marais (1656–1728):			
Pièces de viole, troisième livre			
– Suite (1711)			
9 Prélude	14:03		
10 Allemande ‘La Magnifique’	2:00		
11 Courante	2:32		
12 Sarabande	1:51		
13 La Guitare	3:16		
	4:24		

Recorded: 13–14 February 2016 at Primary Sound Studios, Bloomington, Indiana, USA
Executive producer: Leela Breithaupt • Producer: Jessica Davis Tagg
Engineer, editor, mixing and mastering: D. James Tagg

Instrumentarium: Traverso after Hotteterre, c. 1715, copy by Giovanni Tardino, Basel;
Bass viol after Edward Lewis, 1703, London, by Henner Harders;
Theorbo after 17th century Italian models by Klaus Jacobsen, London 2005

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Introduction

Musical life at the court of Louis XIV was highly ritualised and filled with dazzling formal public displays. However, the Sun King also enjoyed music in his more private spheres. This debut album reveals the intimate sound world that Louis XIV embraced in his inner chambers at the Palaces of Versailles and Fontainebleau. The music reflects the court’s aesthetic preferences: lavish display of ornaments and affluence paired with strict hierarchies, love of allegory, and an affected nostalgia for pastoral life and antiquity. This recording explores the depths of human emotion that Baroque art sought to express in all its many shades and subtleties, couched within the formal and mannered style of the French Baroque period.

Les Ordinaires’ historically informed interpretation features traverso, viola da gamba and theorbo, which together were known as the Royal Trio. Many fine musicians played for the king’s private enjoyment and received the distinguished appointment of *Les Ordinaires du Roi* (‘The King’s Ordinaries’), but it was the softly expressive combination of the trio that was called upon to provide music in the king’s private apartments and to accompany his official retirement-to-bed ceremony. The *Chaconne* that ends this recording is taken from *Trios pour le Coucher du Roi* (‘Trios for the King’s Bedtime Ritual’).

At the low French Baroque pitch of A=392Hz, this recording features replicas of Baroque instruments whose timbres invoke the especially rich and languishing character of this expressive music.

The Works

Concerts in the 18th century frequently began with a prelude, which gave the musicians an opportunity to warm up their instruments as the audience gathered. These preludes were often improvised or had an improvisatory quality. The *Prelude in D major* that opens this recording is from Jacques Hotteterre’s *L’Art de*

préluder sur la flûte traversière (‘The Art of Preluding on the Flute’). In the manual, Hotteterre teaches his pupils step by step how to improvise or write a prelude in various keys, and ends with two preludes composed by the author. As one of the king’s employed chamber musicians, Hotteterre was well respected both as a flautist and composer.

The French Suite was a very popular musical form which was typically comprised of several dance movements including *Allemande*, *Courante*, *Sarabande*, *Gavotte*, *Gigue* and *Menuet*, among others. Each dance has its own steps, ornamentation, and character. Choreography manuscript sources and detailed descriptions provide clues to how these popular court dances might have been danced and guide our understanding of the character, gesture, and rhythmic structure in each of the dance movements. François Couperin’s *Premier Concert* was composed as only treble and bass lines for unspecified instruments, a common practice at the time, perhaps in an effort to sell more copies of the printed score. This piece in our trio setting reflects the historical fluidity in choice of instrumentation around 1700.

Rochers, je ne veux point is part of a collection of well-known airs that Hotteterre arranged for flute. In the 17th century, it was fashionable for a singer, accompanied by lute or theorbo, to sing airs and *brunettes* primarily about unrequited love, typically in allegorical and pastoral settings. Around 1721, as Ardal Powell describes in his book, *The Flute*, new collections of these airs and *brunettes* began popping up, this time with the indication that they could be played on a solo flute or as a flute duo, and often included highly ornamented variations of the melody called *doubles*. Composers such as Hotteterre, Montéclair, and later Blavet masterfully followed this 17th-century vocal practice of writing idiomatic *doubles* for some airs in their collections. We are indebted to the work of David Lasocki and Peter Holman for their work on pairing bass lines from the original *airs de cour* with

Hotteterre's solo flute parts. (See *Ornamented Airs and Brunettes*: Nova Music, 1980.)

Marin Marais' *Suite* from the third book of *Pièces de viole* features the viola da gamba, a favourite instrument of the French upper class. According to Hubert Le Blanc in *Défense de la basse de viole*, the viola da gamba was known as one of the most voice-like instruments. Its ability to evoke melancholy and poignancy was highly valued in moving the passions of the listener. Marais specifies using lute and theorbo as the ideal accompaniment for the viola da gamba. With its expressive dynamic and articulatory flexibility, the theorbo combines the range of a treble instrument with the fundamental bass tones of a continuo instrument. Marais was notorious for his meticulous ornamentation and expression markings. In the *Suite*, Marais gives the performer special direction on expressive bow strokes and emphasis. Today, Marais' detailed and plentiful ornamentation opens a window of discovery guiding research and insight into performing all French Baroque music. Musicians were expected to employ their sense of *le bon goût* ('good taste'), both in executing the indicated ornaments and adding additional improvised ornaments.

French aristocracy prized the dichotomy of inner turmoil with an outward facade of calm and poise. This aesthetic struggle can be seen in the text painting in Baroque airs. As in the case of Michel Pignolet de Montéclair's *Brunetes anciennes et modernes*, collections of airs often included the text so that the flautist could convey the expression of the poetry (see page 5). The ornamentation underscores the emotion of the text. Montéclair's ornamentation of the air *Je sens naître en mon cœur* adds trills to the melody on the word *sens* ('feel'). The intricate turning line is like a heart fluttering. The ornaments make the melodic statement more emphatic, as if saying the words with an exclamation point the second time around. Another example of Montéclair's

clever use of ornamentation is his choice of downward leaps to paint the effect of the command to *détourner* ('avert') Climene's eyes from the speaker. This inner emotion is present in the under layer of music, while the listener hears the outer layer of a simple and beautiful air.

In his *Deuxième Concert*, Montéclair takes the listener through a journey of different senses. From the stately *Allemande* to the more raucous second *Rondeau*, this piece includes the unusual depiction of a street grinder (*Le Rémouleur*) selling his knife and scissor sharpening services. In this movement, Montéclair uses the bass tones of the harpsichord, or in our case, theorbo, to express the foot pedalling which turns the wheel. The viola da gamba plays the role of the wheel turning with its repetitive circular pattern. The flute has a dual role; it is both the song of the street grinder calling out his services '*Le Ré-mou-leur!* and the hissing grating sound of metal on metal in the sharpening process using the ornament *flattement* ('finger vibrato'). This playful scene is juxtaposed with the introspective *Plainte*, a popular type of movement that has a similar improvisatory character as a prelude, but with the relentless and wistful quality of a lugubrious dirge.

Jean-Baptiste Lully's *Chaconne* from *Trios de la Chambre 'pour le Coucher du Roi'* was composed specifically for the king's formal retirement-to-bed ritual and is one of the finest examples of how the repetitive strophes of a chaconne could lull the listener into a sense of peace and tranquillity. Joined by a violin playing the second melody line and coming after the substantial and weighty Montéclair *Suite* in C minor, this *Chaconne* in C major is like a ray of sunlight for the weary. In a time of social turmoil and political division, it is my hope that this recording moves the passions of the listeners, allows for the ebb and flow of emotions, and creates a sense of inner stillness and peace.

Leela Breithaupt

Jacques-Martin Hotteterre:
⑧ 'Air de Bacilly' from *Airs et Brunettes pour les Flutes Traversieres*

Rochers, je ne veux point que votre Eco fidelle
Redise les malheurs dont je me plains à vous
Iris est si charmante et ma flamme est si belle
Qu'en découvrant ce que je sens pour elle
Vous me feriez mille jaloux.

Michel Pignolet de Montéclair:
⑭ *Je sens naître en mon cœur*
from *Brunetes anciennes et modernes*

Je sens naître en mon cœur
Une douce langueur
Ah! belle inhumaine
Tu viens m'enflammer
Détourner tes yeux Climene
Ils forcent d'aimer.

Rocks, I don't want to be only your faithful echo
Tell me again the woes about which I complain to you
Iris is so charming and my passion is so beautiful
That in discovering what I feel for her
You would make me jealous a thousand times.

I feel being born in my heart
A sweet languor
Ah! Beautiful inhuman
You come to inflame me
Avert your eyes, Climene
They force one to love.

Translations: David Lasocki and Alison Calhoun

Les Ordinaires



Les Ordinaires, meaning 'The Ordinaries to the King', brings to life the grandeur and intimacy of quintessential 18th-century chamber music. Performing on copies of 17th- and 18th-century instruments, the ensemble features the traverso, viola da gamba, and theorbo, which together were known as the Royal Trio. Comprised of leaders in historically informed performance, members perform extensively throughout the United States and collaborate with top period ensembles including Boston Baroque, New York Baroque, Chatham Baroque, Bourbon Baroque, The Vivaldi Project, the Smithsonian Chamber Players, the Indianapolis Baroque Orchestra, Glimmerglass Opera and the Wolf Trap Opera Company. They are sought-after specialists, performing and teaching at festivals including the Savannah Music Festival, the Indianapolis Early Music Festival, the Bloomington Early Music Festival, the Interlochen Arts Camp, and the Texas Music Festival. Formed in 2013, Les Ordinaires captivates audiences through their intimate connection between performers and music. The group won audience accolades at their debut at the Twin Cities Early Music Festival and have delighted audiences in parlour setting concerts at historical sites such as Locust Grove, Lanier Mansion, and Culbertson Mansion, supported by the Indiana Arts Commission and the National Endowment for the Arts. Leela Breithaupt, director and traverso, has been lauded for her great dexterity and extraordinary talent; Erica Rubis, viola da gamba, is a sought-after and critically acclaimed continuo player; theorbist David Walker has earned praise for his surety of technique and expressive elegance. Future engagements include La Côte Flûte Festival in Gland, Switzerland and collaborations with soprano Carrie Henneman Shaw and harpsichordist Jory Vinikour at the Indianapolis Early Music Festival. www.lesordinaires.com

Allison Nyquist



Violinist Allison Nyquist is one of the pre-eminent performers of Baroque and modern violin. She has performed throughout North America, collaborating with many of the top Baroque ensembles, including Chatham Baroque, the Washington Bach Consort, Haymarket Opera Company, and Apollo's Fire. Her discography includes recordings for the Eclectra, Delos, MSR Classics and Centaur labels. Nyquist is concertmaster of the Indianapolis Baroque Orchestra, and a member of Ensemble Voltaire, Third Coast Baroque (Chicago) and The Vivaldi Project. She was artistic director of Music City Baroque (Nashville) and adjunct professor of Baroque violin at the Blair School of Music, on the violin faculties of Lawrence University, Ohio State University and the Interlochen Arts Camp, and served as viola professor at Indiana State University and DePauw University.

Musical life at the court of Louis XIV was elaborate and spectacular, but what kind of music did the Sun King enjoy on withdrawing from public gaze? This album reveals the intimate sound world inside the private chambers of the grand royal palaces, exploring the depths of human emotion that Baroque art sought to express. The softly expressive combination of traverso, viola da gamba and theorbo was known as the Royal Trio, called upon for such duties as the official retirement-to-bed ceremony. Lully's *Chaconne 'pour le Coucher du Roi'* provides a fitting close to this rich and fascinating programme.

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|-------|---|-------|
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| 2–7 | François Couperin (1668–1733): Premier Concert (1722) | 11:03 |
| 8 | Hotteterre: Rochers, je ne veux point 'Air de Bacilly' (c. 1721) | 2:35 |
| 9–13 | Marin Marais (1656–1728): Pièces de viole, troisième livre – Suite (1711) | 14:03 |
| 14 | Michel Pignolet de Montéclair (1667–1737):
Je sens naître en mon cœur (1725) | 1:56 |
| 15–23 | Montéclair: Deuxième Concert – Suite (1720) | 14:59 |
| 24 | Jean-Baptiste Lully (1632–1687): Chaconne (1665) | 3:38 |

Les Ordinaires

Leela Breithaupt, Traverso 1–8 14–24 and Director
Erica Rubis, Viola da gamba • David Walker, Theorbo

Allison Nyquist, Baroque Violin 24



A detailed track list and recording information can be found inside the booklet. This recording was made possible by Indiana Arts Commission and the National Endowment for the Arts.

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