

THE BEDROOM OF THE KING

La Chambre du Roi

Intimate music
from the court of
Versailles and
the salons of Paris

ELYSIUM
ENSEMBLE

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move



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Intimate music from the 18th-century French court and the salons of Paris

- 1 – 3** **Huitième concert dans le goût théâtral** François COUPERIN
Les goûts-réunis ou nouveaux concerts (Paris, 1724)
- 4 – 9** **Septième concert** François COUPERIN
Les goûts-réunis ou nouveaux concerts (Paris, 1724)
- 10 – 12** **Huitième concert** (continued)
- 13 – 19** **Suite en E si mi [E minor]** Jacques HOTTETERRE
Pièces pour la flûte-traversière...avec la basse-continue (Paris, 1708)
- 20 – 21** **Huitième concert** (continued)
- 22 – 28** **Deuxième suite de pièces à deux dessus** pour les flûtes-traversière, flûtes à bec, violes, etc (Paris, 1717) Jacques HOTTETERRE
- 29 – 30** **Huitième concert** (concluded)

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La Chambre du Roi, literally 'the bedroom of the king,' evokes the intimacy, delicacy, refinement and, above all, the douceur ('softness' or 'sweetness') of French chamber music of the early 18th century. François Couperin and Jacques Hotteterre, two of the most famous musicians of their time, were both members of the Musique de la Chambre du Roi, that elite company of musicians who performed for Louis XIV in his private apartments at Versailles.

This is the music of elegant conversation that, with the natural charm and sensitivity of its melodies and the classical beauty of its forms, delights the intellect and moves the heart.

Huitième concert dans le goût théâtral

François COUPERIN

Les goûts-réunis ou nouveaux concerts (Paris, 1724)

- 1** Ouverture 3'39"
- 2** Grande ritournelle (gravement) 2'01"
- 3** Air tendre (lentement) 3'33"

Septième concert

François COUPERIN

Les goûts-réunis ou nouveaux concerts (Paris, 1724)

- 4** [Prélude] (gravement, et gracieusement) 1'18"
- 5** Allemande (gaiement) 2'29"
- 6** Sarabande (grave) 3'01"
- 7** Fuguète (légèrement) 3'38"
- 8** Gavotte (gaiement) 1'31"
- 9** Sicilienne (tendrement et louré) 1'50"

Huitième concert (continued)

- 10** Air tendre-Rondeau 1'13"
- 11** Air léger 1'02"

- 12** Loure (pesamment) 2'31"
Suite en E si mi [E minor]
Jacques HOTTETERRE
Pièces pour la flûte-traversière...avec la basse-continue (Paris, 1708)

- 13** Prélude (lentement) 3'24"
- 14** Allemande-La Fontainebleau (gravement) 2'46"
- 15** Sarabande-Le Depart (douloureusement) 2'59"
- 16** Air-Le Fleuri (gaiement) 1'29"
- 17** Gavotte-La Mitilde (tendrement) 1'27"
- 18** Menuet-Le Beaulieu / 2^e Menuet / Menuet-Le Beaulieu 2'39"
- 19** Rondeau-Le Lutin 1'25"

Huitième concert (continued)

- 20** Air (animé, et léger) 1'01"



- 21** Sarabande (grave, et tendre) 2'16"

Deuxième suite de pièces à deux dessus pour les flûtes-traversière, flûtes à bec, violes, etc (Paris, 1717)
Jacques HOTTETERRE

- 22** Les heureux moments (très tendrement-gai, et croches égales) 3'18"
- 23** Allemande-La Maréchale de Villars (majestueusement, et piqué) 2'23"
- 24** Musette (doucelement, et les croches pointées) / Menuet (d'une légereté gracieuse) / Musette 3'19"
- 25** Gigue (légèrement) 1'41"
- 26** Sarabande-La St. Maurice (lentement) 2'12"
- 27** Rondeau (gai) / 2^e Rondeau (un peu moins léger) / Rondeau (gai) 3'47"
- 28** Gigue 1'31"

Huitième concert (concluded)

- 29** Air léger 1'19"
- 30** Air de Bacchantes (très animé) 1'09"

Total running time 68'04"



The Bedroom of the King

La Chambre du Roi

This title evokes the intimacy, delicacy, refinement and, above all, the *douceur* ('softness' or 'sweetness') of French chamber music of the early 18th century. This is not the music of the grand court spectacles, the ballets and operas of composers such as Lully, which were the public expression of the magnificence of the Sun King (Louis XIV), though much of the musical language of French chamber music is derived from these sources. It is rather the expression of the best of French taste on a more private, human scale, music that requires the listener to become involved, not actively as in dancing in a court ball, but through the use of both the intellect and the heart. This is the music of refined discourse, such a feature of the French salons, where the mind is engaged and delighted by the elegance of the musical ideas and the passions are moved by the simple, natural beauty of the melodies and their

agréments ('graces') and the sensual sonorities of the instruments on which they are played. As the harpsichordist Michel de Saint-Lambert observed in 1702, 'a piece of music roughly resembles a piece of eloquence, or rather it is the piece of eloquence that resembles the piece of music; for the harmony, the number, the measure and the other related things that a skilful orator observes when he composes his works belong far more naturally to music than to rhetoric.' This is the music of classical beauty, the beauty of form rather than the more "baroque" beauty of bizarre ideas. In contrast to the baroque qualities of Italian music, Georg Muffat in 1695 noted that 'the French have natural melody with an easy and smooth tune, quite devoid of superfluous, extravagant variations and too frequent and harsh leaps.' This music reflects a highly cultivated level of craftsmanship

within a very clearly defined field and an approach to art that conceived it as an imitation of nature. And conditioning all were the conventions of *bon goût* ('good taste').

Bon goût governed all aspects of life at the court of Louis XIV: manners, dress, furniture and architecture, and the composition and performance of music. It is difficult to define, though at this time it ultimately stemmed from the likes and dislikes of the king himself. By the end of the 17th century France had achieved a level of civilisation beyond the rest of Europe and Louis XIV was the focal point of French values and standards. Everything around the king reflected and confirmed this, be it the poise and serenity of Poussin's paintings, the elegant wit of Molière's comedies, the magnificence of Lully's operas and ballets, or the geometrical layout of the parks and gardens of Versailles itself, arranged so that the main axis of the design should pass through the bedroom of the king. (See schematic plan on CD label and front cover—the bedroom overlooks the Royal Courtyard.)

Music at court and in the salon

From childhood until the end of his reign, Louis XIV's life was punctuated with music: at his lever ('rising') and coucher ('going to bed'), during Mass, which was always sung, at dinner, for the visits of ambassadors, princes and kings, at balls and even while walking or boating. By the end of the 17th century there were over 150 official musicians at court to provide for all these occasions. They were divided into three establishments: the Musique de la Chapelle Royale (the musicians and singers of the royal chapel), the Musique de la Grand Écurie (literally 'the large stable', which included the band of 10 oboes and 2 bassoons known as the Grand Hautbois du Roi) and the Musique de la Chambre. This last comprised composers, singers and players of the flute, violin, viol, lute, theorbo and harpsichord, and included the famous French string bands, the 24 Violons du Roi and the Petites Violons. These musicians provided performances of chamber and solo works for the various court entertainments, including the king's jours d'appartements, receptions for the courtiers held several times per week in the king's apartments at Versailles. As well as rooms set aside for wines and food, card playing and billiards, there were rooms for dancing

accompanied by the king's violins and others for chamber music of every kind.

Towards the end of Louis XIV's reign Paris began to take the place of Versailles as a musical centre. More and more musicians were finding employment in the service of the aristocracy in their households in Paris and their country châteaux. After Louis' death in 1715 this trend increased dramatically as the centralised patronage of the court declined, but concert life continued to flourish in the salons of the musically inclined members of the aristocracy.

François Couperin

François Couperin (1668-1733) was the most famous member of a musical family that was active in and around Paris from the 16th century to the mid-19th. He wrote some of the finest music of the French neo-classical school, including numerous works for solo organ and harpsichord, motets, cantatas, chamber music for small ensembles and a treatise on harpsichord playing. As befitting someone of his high standing, Couperin held a number of important positions at the French court. The title page of *Les Goûts-réunis* (1724), the collection from which Couperin's works recorded here are taken, states that he was an organist of the king's chapel and a member of the Musique de la Chambre, as well as previously being

employed to teach composition and accompaniment to the late Monseigneur le Dauphin Duc de Bourgogne (the duke, who was the grandson of Louis XIV and father of Louis XV, had died in 1712) and that he was currently teaching the infant queen.

Amongst his ensemble chamber music Couperin published 14 suites that he called concerts. The first four appeared in 1722 under the title *Concerts Royaux* ('royal concerts'). In the preface Couperin tells us he had performed them in the presence of Louis XIV at the small chamber concerts held on almost every Sunday of the final years of the king's reign. Louis approved of these works and Couperin promised to publish the rest if the first four were similarly to the taste of the public. They duly appeared in 1724 under the title *Les Goûts-réunis ou Nouveaux Concerts* ('the styles united or new concerts'). Couperin was an admirer of the works of Corelli and these concerts are among those works in which he sought to combine elements of the French and Italian styles to create a new musical perfection.

Jacques Hotteterre 'le Romain'

Jacques (-Martin) Hotteterre (1674-1763) was the most illustrious member of the famous Hotteterre family of musicians. He was active as a composer and arranger, theorist (his flute treatise was the first to appear in Europe), teacher, performer and instrument maker. Hotteterre used the appellation 'le Romain' from at least 1707, possibly because he may have spent some time in Italy in his youth. Like Couperin, Hotteterre had strong connections with the French court. As early as 1689 he is recorded as being a bassoonist in the Grands Hautbois du Roi and the title page of his first book of pièces ('pieces') for the flute published in 1708 indicates that by then he was also a Flûte de la Chambre du Roi. Hotteterre dedicated this book to Louis XIV saying that 'the favourable regard that Your Majesty deigned to accord me when I had the honour to play these pieces in your presence, inspires in me the boldness to present them to you today.' Another influential patron of Hotteterre's was Philippe Duc d'Orleans, the king's nephew and later regent of France. He was a fervent amateur musician who accepted many dedications, employed many musicians, presided over concerts at the Palais Royale and had studied composition with Charpentier and



Campra. For a time Philippe also studied the flute with Hotteterre, who dedicated a book of trio sonatas to him. The *Deuxième suite de pièces à deux dessus* recorded here was dedicated to another aristocratic student of Hotteterre's: M. du Fargis, who was chamberlain to Philippe and a lieutenant-captain in the queen's light horse.

The French Suite

In fine arts the word suite (from suivre 'to follow') was used in the early 18th century in France to denote a collection of objects of the same type, as in *suite d'estampes* (a set of engravings or prints) and hence our lounge suite or suite of rooms. By analogy the term was also used for collections of instrumental pièces that were usually grouped together by key (sometimes, as in the *Huitième Concert*, both the major and minor mode were used). However, at this time other terms such as *ordre*, *concert*, *partita* and *sonata da camera* were also common. Many of the pièces in these collections are dances in binary form, in which two sections are each repeated (in the form AABB). Another common inclusion is the *rondeau*, a pièce in which, after an initial repetition, the first section or refrain returns a number of times after intervening sections called couplets (in the form AABACA). Occasionally dances more usually in binary form were written *en rondeau* (i.e. in the form ABACA). Suites often began with an *ouverture* or *prélude* and in addition to the *allemande*, *courante*, *sarabande* and *gigue*, the most popular Baroque dances which became the core of the later suites by composers such as Bach and Handel, the French had a large number of other distinct dance types which were combined in a multitude of ways. Pairs of dances or *rondeaux* were

also sometimes linked to create larger musical structures by repeating the first after the second (see tracks 18, 24 and 27).

For French composers of this time, grouping a number of pièces together in a publication was largely a matter of convenience and they in no way had a concept of the suite as a finished or immutable work. Performers could select as many or as few pièces as seemed appropriate to the circumstances, and even the order in which they could be played was not fixed. We have followed this practice here and taken the further creative decision to, as it were, embed the three smaller scale works within the work here performed by the full ensemble. Not only do we feel that this arrangement works musically and aurally (remembering that subtle and constant variety was a hallmark of good taste) but it is also rhetorically sound. The Huitième Concert can thus be viewed as the main discourse or argument that unifies the whole, with the other works as examples or digressions that take up and confirm and develop, or refute, the various elements, be they the forms, affects or sonorities.



Instrumentation

One of the most striking features of French chamber music of this time is that nation's love of sonority and texture, the subtle variations of which were appreciated as an essential element of bon goût. French composers were rarely prescriptive about instrumentation in their ensemble works. The title page of Hotteterre's pièces states that they are for the flute and other instruments and Couperin, in the preface to the Concerts

Royaux, states that they are suitable not only for the solo harpsichord, but also for the violin, flute, oboe, viol and bassoon. A contemporary of these two composers, the viol virtuoso Marin Marais, states, in the introductory note to his fourth book of pièces for one and three bass viols (1717), that 'these same pieces, in the absence of viols, can be performed on the violin, or the treble viol, and even with two transverse flutes. One can also mix one instrument with another, like the transverse flute with the violin, or the treble viol, which makes a very pleasing chamber ensemble.' Different instrument types were also combined in unison to create new sonorities, as we have done here with the flute and violin in several pièces from the Huitième Concert. The accompanying bass line, or continuo, was played on an instrument capable of playing chords, such as the harpsichord or theorbo (a type of lute), often reinforced by a bass melody instrument, such as the viol or bassoon. Composers also added 'figures' (small numbers and other signs) to the bass line to indicate the harmonies that the keyboard or theorbo players could elaborate in their improvised realisations. Contrasts of timbre were obtained by omitting either the melodic bass instrument or the chordal instrument as appropriate.

French performance practice

Performance practice can be divided into two broad areas: the technical aspects, which Hotteterre called *le jeu* ('playing'), and the musical aspects, which he called *la propreté* ('proper execution'). The technical aspects include how to hold an instrument, sound production, fingerings, tuning systems and the theory of figured bass; the musical aspects include articulation, the conventions of rhythmic alteration, the execution of the many French *agréments* and how all of these are used to help move the passions.

Rhythmic alteration includes all the expressive fluctuations of tempo and rhythm that a sensitive musician employs, but in French music there is a specific convention known as *notes inégales* ('unequal notes'). This means that in certain situations equally notated note values are played unequally: e.g. quavers are played as dotted quaver-semi quaver pairs, i.e. a ratio of 1:1 becomes 3:1, though other, subtler ratios, such as 3:2 or 2:1 (as in triplets), are also possible. Sometimes composers notated the rhythm they wanted or included a written instruction at the beginning of a *pièce*, but it was largely left to the knowledge and taste of the performer. The *agréments* (from *agréer* 'to please, be agreeable') are the trills and other graces added to a melody to make it more charming or graceful; indeed, the French did not conceive of

melody without *agréments*. Couperin and Hotteterre notated their *agréments* with great care through the use of many symbols. Composers further indicated their intentions with the words they wrote at the beginning of a *pièce* that describe the character or affect to be borne in mind by performers in their interpretations; sometimes the title of a *pièce* gives a similar indication. I have translated the titles and performance instructions in the following notes.

To hear the *pièces* we have selected from the *Huitième Concert* as one separate work (and in the order in which they were published) you can programme your CD player to play the following tracks: 1, 2, 10, 11, 12, 20, 21, 29, 3 and 30.

Huitième Concert

Couperin's *Huitième Concert* ('eighth concert') bears the additional epithet 'in the theatrical style', a reference to the older, more purely French style of dance and instrumental music (generically termed *airs*) as found in Lully's operas and ballets. Unlike the other concerts

in *Les Goûts-réunis* the eighth displays little Italian influence and can be seen as a pastiche in the manner of Lully.

1 Ouverture (G major – fl/vln, viol/harp). The French *ouverture* ('opening') is a form that was developed by Lully. It is cast in two contrasting sections: the first, in duple metre, is majestic with dotted rhythms and the second, in triple metre, is fugal.

2 Grande ritournelle ('seriously' – G minor – fl, vln, viol/harp). Cast in two contrasting sections: the first serious in duple metre and the second gentle and lilting in triple metre. The term *ritournelle* originally denoted anything 'returned to' in music, such as the instrumental refrain in an aria, and by the late 17th century could be applied to the instrumental introduction to a scene in an opera. Unlike the other *pièces* in this concert, which maintain a two-part texture (treble and bass), it is written in three-parts (two treble and bass). It is possible that by giving this *pièce* the title *grande ritournelle*, Couperin is also suggesting a return to the previous practice and style of Lully.

3 Air tendre ('slowly' – G minor – fl/vln, viol/harp). A melancholy, triple-metre air. The flute begins the first section accompanied and imitated by the violin (this is the sonority to be explored in the *Septième Concert*) and later the continuo enters, taking over from the violin, which then joins the flute.

10 Air tendre-Rondeau (G minor – fl/

vln, viol/harp). A tender, triple-metre rondeau. The melody of the refrain is played by the flute and violin in unison and the couplets by the flute with solo harpsichord using the delicate 'lute stop.'

11 Air léger (G major – vln, harp). A light, triple-metre passepied, a faster version of the minuet but with an upbeat, which suits the bright sound of violin with solo harpsichord.

12 Loure ('heavily' – G major – fl/vln, viol/harp). The term loure originally referred to a kind of bagpipe played in Normandy, but it is unknown whether this usage had any bearing on the origin of the dance, which was also described as a slow gigue and sometimes as a Spanish gigue. Like a gigue, this loure is in compound duple metre (6/4) and Couperin's performance indication suggests a less elegant, more rustic approach.

20 Air ('animated and light' – G minor – vln, viol/harp). This is a rigaudon, a French folk dance traditionally associated with the provinces in southern France although its relationship to the court dance is uncertain. This pièce is typical of the instrumental rigaudon, being lively and in duple metre, with phrases beginning with a crotchet upbeat followed by two short minims.

21 Sarabande ('serious and tender' – G major – fl, viol/harp). This sarabande is typical of the French variety, with its triple metre and characteristic rhythmic structure that often stresses the second beat of the bar. (See tracks 6, 15 and 26)

29 Air léger (G major – fl/vln, viol/harp). A light, lilting, triple-metre air with frequent imitation between the treble and bass lines.

30 Air de Bacchantes ('very animated' – G major – fl/vln, viol/harp). According to Euripides, the Bacchantes were women inspired to ecstasy by the Greek god Dionysus (also known as Bacchus). Freed from the conventions of normal behaviour, they roamed the mountains with music and dancing and performed supernatural feats of strength, uprooting trees, catching and tearing apart wild animals and sometimes eating the flesh raw. Couperin captures some of the Bacchanalian spirit in this air in compound duple metre (6/4).

Septième Concert

Two of the concerts in *Les Goûts-réunis* comprise pièces for 'two viols or other unison instruments,' i.e. two instruments with similar range. The first duo pièce in the 12th concert also has figures notated to indicate the harmonies, however Couperin says that although a harpsichord or theorbo can be used as an accompaniment, 'it is always better on two viols, or two similar instruments, without anything more.' As in the duo concerts, the writing in the *Septième Concert* displays an equality between the treble and bass lines, with a great deal of imitation between them. This, combined

with the shape of the phrases and the way they are developed, give this concert a distinctly Italian flavour.

The character and key of this concert admirably suits the combination of flute and violin, with only minor adjustments required to the second melody line (notated in tenor and bass clefs) for it to be played on the violin. All the pièces in this concert are in G minor, a key which Marc-Antoine Charpentier viewed as suitable for expressing serious and magnificent affects.

4 [Prélude] ('seriously and gracefully'). Couperin gives no title for this pièce that functions as a prelude to the rest of the concert. The melodies he writes have a subtle blend of the two characters he mentions in his performance indication.

5 Allemande ('cheerfully'). The allemande originated some time in the early or mid-16th century. By 1732 it was likened to a rhetorical proposition from which the other movements of a suite flow. In their solo keyboard and lute works the French often used the allemande as a vehicle for motivic and harmonic exploration, which is the case in this duple-metre pièce. Their allemandes were also given a wide range of tempo and affect markings; here *gaiment* is the French equivalent of the Italian *allegro*. With its Italianate theme, use of sequences and the way it unfolds, this pièce bears a resemblance to similar movements by Bach. (See tracks 14 and 23).

6 Sarabande ('serious'). The sarabande originated in the 16th century as a sung dance in Latin America and Spain. During the 17th century various instrumental types developed in Italy and France, with a fast and a slow type finally emerging. This is a very Italian example in the style of Corelli. (See tracks 15, 21 and 26).

7 Fuguéte ('lightly'). The title of this pièce is derived from fuguer ('to run away') and is descriptive of the way the two melody lines, with their long runs of fast notes, seem to chase each other. The imitative writing here is less strict than in Italian or German fugues, but the opening theme suggests the style of Bach.

8 Gavotte ('cheerfully'). The courtly gavotte was a fast to moderately fast dance in duple metre derived from the 16th-century branle, a dance with pastoral associations that the gavotte retained. The stylised instrumental gavotte is characterised by its start on the half bar (with either two crotchet or four quaver upbeat notes) and by a performing style in which the quavers are often played inégale. The gavotte was thought by most theorists to express moderate gaiety: pleasant, sometimes tender (see track 17), avoiding extremes of emotional expression.

9 Sicilienne ('tenderly and slurred or connected'). Possibly derived from a Venetian dance, the siciliano became popular in the late 17th century as a type of slow, lilting aria in Italian opera. Couperin here conforms to the traditional

characteristics of this dance type, with its simplicity of style, 12/8 metre and short, regular phrases.

Suite en E si mi (E minor)

Hotteterre published his first book of pièces for the flute in 1708 and reissued it in a newly engraved edition in 1715. It comprises an unaccompanied solo, a duet and 34 pièces with continuo accompaniment grouped by key into three suites (in the 'new edition' he divided them into five suites). The new printing technology used for the second edition allowed Hotteterre to add many more agréments to the flute part. For this recording we have selected eight pièces from those in E minor (the second menuet is in E major), a key that Marc-Antoine Charpentier viewed as ideal for expressing amorous and plaintive affects.

13 Prélude ('slowly'). Of the seven préludes Hotteterre wrote for flute with continuo, this triple-metre prélude is one of two that are in the less common binary form.

14 Allemande-La Fontainbleau ('seriously'). Named after the château used by Louis XIV's court in the summer, this pièce displays the typical rhythmic patterns and musical gestures of the French allemande. (See tracks 5 and 23).

15 Sarabande-Le Depart ('dolorously'). This typically French sarabande is titled

'the departure' and, with its performance indication, it is tempting to imagine that it expresses the feelings of the court on departing from Fontainbleau to return to the more formal atmosphere of Versailles. (See tracks 6, 21 and 26).

16 Air-Le Fleuri ('cheerfully'). The title of this pièce means 'flowery' or 'florid', which admirably describes the character of this cheerful air in fast triple metre.

17 Gavotte-La Mitilde ('tenderly'). The attribution of the title of this gavotte en rondeau is uncertain. The performance indication suggests a slower tempo than is usual for a gavotte. (See track 8).

18 Menuet-Le Beaulieu & Deuxième Menuet. The origin of the menuet is unknown, but it seems to have appeared in the court of Louis XIV during the 1660s. As the most elegant of the aristocratic social dances, it was dignified, graceful, relaxed and unaffected. Unlike many of the other dances that became very stylised in a non-danced context, the instrumental menuet usually received a simple treatment that preserved its characteristic clarity of rhythm and phrase structure. Occasionally composers wrote a double, a more elaborate variation of the original menuet melody, and for this recording I have written a double in the style of Hotteterre for the return of the first menuet, the title of which literally means 'the beautiful place.' The second menuet contrasts with the first in character and key (E major) and we have varied the timbre by omitting the viol.

19 Rondeau–Le Lutin. A lutin is an imp or sprite and this rondeau is suitably mischievous in character.

Deuxième suite de pièces à deux dessus

This is Hotteterre's second collection of pièces for two melody instruments. Except for the second rondeau in G minor, all these pièces are in G major and their characters support Marc-Antoine Charpentier's view that this key is sweetly joyous. In order to enhance the resonance of the violin in this key, a scordatura tuning (GDAD), i.e. with the E string tuned down to D, has been used.

22 Les heureux moments ('very tenderly – cheerful and with equal quavers'). This pièce is titled 'happy moments or times.' Functioning as an overture, it is cast in two contrasting duple-time sections as suggested by the performance indication.

23 Allemande–La Maréchale de Villars ('majestically and sharply articulated'). This allemande is named after the flighty young wife of Maréchal-Duc de Villars. The duke was a confidant of Louis XIV and one of France's most courageous generals, who was so fond of his wife that he took her with him on campaign. This may also have been a precaution because

of her reputation for infidelity, which added to the court's view of the duke as a comic figure. (See tracks 5 and 14).

24 Musette ('sweetly with dotted quavers') & **Menuet** ('with a graceful lightness'). The musette was a small bagpipe derived from folk instruments but redesigned, often with highly ornate trappings, for aristocratic use. Members of the court enjoyed performing in pastoral costume and by the second half of the 18th century Jean-Jacques Rousseau's theories on a "state of nature" were very fashionable. Hotteterre made musettes to sell to the aristocracy, wrote for it and in 1737 published a treatise on how to play the instrument. The term musette was also applied to a dance-like pièce of pastoral character whose style is suggestive of the sound of the musette, and a dance of the same name was danced in French ballets as early as 1718. This duple-metre musette en rondeau has a charming pastoral character that is maintained in the following menuet. Playing the equally notated quavers as dotted quavers, as Hotteterre indicates, mimics the style of musette playing. (See track 18).

25 Gigue ('lightly'). The gigue apparently originated in the British Isles, where popular dances and tunes called 'jig' are known from as early as the 15th century. By the end of the 17th century distinct French and Italian styles had emerged, the French being written in a moderate or fast tempo (in 6/4, 3/8 or 6/8) with irregular, blurred phrases and

imitative texture. The giges in this suite bear out the view of later theorists that the gigue was a piece with a cheerful affection. (See track 28).

26 Sarabande–La St. Maurice. The attribution of the title of this sarabande en rondeau is uncertain. Each return of the refrain is more highly ornamented. (See tracks 6, 15 and 21).

27 Rondeau ('cheerful') & **Deuxième rondeau** ('a little less light'). A typical pair of rondeaux that contrast in character and key.

28 Gigue. This gigue is an example of the fast French type. (See track 25).

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The instruments

Baroque flute: copy by Rudolf Tutz, Innsbruck, after G. A. Rottenburgh (mid 18th-century).

Baroque violin: presumed Italian (c.1700)–set to period specifications.

Bass viol: seven string copy by Ian Watchorn, Melbourne, after Romaincheron (Paris, 1706).

Harpsichord: Franco-Flemish double manual by Marc Nobel, Melbourne, based on Ruckers–Hemsch (18th-century).



Elysium Ensemble

The Elysium Ensemble has been acclaimed by critics for its exciting performances, fine musicianship and authoritative interpretations of music from the Baroque and Classical repertoire. It embodies the concept of elysium (defined in the 17th century as a state of ideal happiness) by bringing together musicians whose awareness of the stylistic demands of the repertoire is combined with a mastery of period instruments. The ensemble's performances are indicative of the freshness and spontaneity which the musicians bring to this collaboration through discussion, rehearsal,

experimentation and research.

Founded in 1985 by its artistic director Greg Dikmans, the Elysium Ensemble has a flexible format, with a small core membership drawn from Australia's leading period instrument specialists that is expanded for larger orchestral works. The ensemble presents an annual concert series in Melbourne that has established its reputation as one of Australia's finest chamber ensembles. It has performed extensively in Australia, including appearances at major festivals, and made numerous live broadcasts and concert recordings for the Australian Broadcasting Corporation. The Elysium Ensemble is affiliated with the Early Music Studio at the University of Melbourne.

Greg Dikmans has been at the forefront of the Early Music movement in Australia as a performer, conductor, educator and scholar since graduating with a BMus (Uni. of Sydney) in 1978. From 1983-84 he studied in Belgium and The Netherlands with the assistance of a Churchill Fellowship and an Australia Council grant. He received the Diploma in Baroque Flute (First Prize) from the Royal Conservatorium in Brussels where his teacher was Bartholt Kuijken. Greg is recognised internationally for his research into the performance practice of 18th-century French flute music, the subject of his MA thesis (LaTrobe Uni.), and his PhD studies (Uni. of Melbourne) were centered on the relationship of rhetoric



to all aspects of performance practice. As a tutor and associate lecturer at several tertiary institutions, Greg has taught baroque flute and recorder, history and theory subjects and performance practice, as well as directing Renaissance and Baroque ensembles. Greg has performed extensively throughout Australia for Musica Viva and State Arts Councils, played in South East Asia and Europe, made numerous radio and television broadcasts and several recordings, including *Breath of Creation-Flutes of Two Worlds* with Anne Norman, shakuhachi (*Move MD 3163*).



Lucinda Moon graduated from the Victorian College of the Arts in 1991 and was subsequently awarded the Willem van Otterloo and Nickson Travelling scholarships to pursue post-graduate studies in baroque violin. She undertook two periods of study at the Royal Conservatorium in The Hague with Sigiswald Kuijken, graduating in 1995. In 1996 Lucinda was a prize winner in the Bruges Early Music Competition with Les Quatre and participated in an extensive tour of Northern Sweden with The Musicke Roome, who in 1997 released their first CD. Currently based in Adelaide, Lucinda is also a member

of Chacona and concert-master of the Australian Brandenburg Orchestra with whom she has recorded for the ABC Classics.



Ruth Wilkinson completed her music degree at the University of Queensland after which she began her professional career as a double bass player in the QSO. She later studied recorder at the Schola Cantorum Basiliensis (Switzerland) with Hans-Martin Linde and viol with Jordi Savall. She also performs with two other Australian ensembles, La Romanesca and Capella Corelli, with whom she has toured throughout Australia, Europe and South East Asia and made several recordings for Move Records. Her playing commitments are complemented by teaching recorder and viol at the University of Melbourne and as Director of Junior School music at St Michael's Grammar School.



Linda Kent arrived in Melbourne in 1984 after completing a BMus degree at the University of North Carolina as an organist. She later received an MMus degree in harpsichord from the University of Melbourne and in 1996 furthered her studies at the Early Music Institute (Uni. of Indiana) with Elizabeth Wright. Linda has performed with international artists such as Walter van Hauwe, Han Tol, Eva Legène and Stanley Ritchie, and has participated in many Australian and American music festivals as soloist and associate artist. Linda has taught at the University of Melbourne, the Victorian College of the Arts and La Trobe University.

This project has been supported by the Victorian Government through Arts Victoria—Department of Premier and Cabinet.

The Elysium Ensemble also gratefully acknowledges the support of Michael Rosenfield of Simone Pérèle, the Early Music Studio, University of Melbourne, and the Friends of Elysium. Special thanks to Alison Catanach, Gina Louis (for past services to Elysium) and Cathy (for loving support).

Recorded at Move Records studio. Digital recording and editing: Vaughan McAlley. Produced by Greg Dikmans and Martin Wright, with the assistance of Lucinda Moon.

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