



*Musical
Portraits
from the
Salons
of Paris*

*Elizabeth
Anderson
harpsichord*

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In pre-revolutionary France, the salon was a meeting place for an international aristocracy. Noted aristocrats would stage several salon concerts for invited audiences every month. The 'character piece' or 'portrait piece' thrived in this intimate environment. Harpsichordist Elizabeth Anderson recreates a concert from the Salons of Paris.

Musical Portraits from the Salons of Paris — Elizabeth Anderson

Antoine Forqueray (1671-1745)
transcribed for harpsichord by
Jean-Baptiste-Antoine Forqueray (1699-1782)
1 **La Portugaise** 2'52"
2 **La Bellmont** 2'28"

Jacques Duphly (1715-'89)
3 **La de Drummond** 3'38"
4 **La Forqueray** 5'17"
5 **Chaconne** 8'45"

Jacques Duphly
6 **Menuets** 2'46"
7 **La Felix** 3'25"
8 **Les Graces** 3'14"
9 **La de Belombre** 2'51"

Claude Bénigne Balbastre (1727-'99)
10 **La de Caze** 3'40"
11 **La d'Héricourt** 2'58"
12 **La Ségur** 4'33"
13 **La Monmartel ou la Brunoy** 2'35"

Claude Bénigne Balbastre
14 **La Suzanne** 3'58"
15 **La Berville** 4'45"
16 **La Lugeac** 3'38"

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Antoine Forqueray (1671-1745)
transcribed for harpsichord by
Jean-Baptiste-Antoine Forqueray
(1699-1782)

- 1 *La Portugaise*
- 2 *La Bellmont*

One frequenter of salon concerts, Hubert Le Blanc reports that “nothing in the world surpassed the pleasure of listening to sonatas played by Forqueray (the father) and Monsieur Bellmont”. It is likely that these two famous gamba players gave the first performances of many of Forqueray’s works for two viola da gamba. It is in this form that both *La Bellmont* and *La Portugaise* originated. Forqueray’s son Jean-Baptiste-Antoine published the works, not only in their original form as gamba duets, but also in these transcriptions for the harpsichord.

Jacques Duphly (1715-89)

- 3 *La de Drummond*
- 4 *La Forqueray*
- 5 *Chaconne*

To meet a Scotsman amongst this assemblage of Parisian dignitaries is somewhat surprising. Pierre-Jacques-Macgregor Drummond, Captain of the Royal Scottish Regiment went to Paris as part of Bonny Prince Charlie’s attempt to assemble troops, in order to march on London to install Mary Queen of Scots as Queen of England. This portrait depicts a personality uncharacteristic of a military man.

La Forqueray is one of many tributes by his contemporaries to this revered composer. Other well-known composers to write pieces in his honour were Rameau and François Couperin. As well as providing us with a portrait of Forqueray — capricious, whimsical, bizarre — this piece is a glimpse, through Duphly’s eyes, of Forqueray’s compositional style. The setting of the piece for the lower register of the harpsichord is reminiscent of Forqueray’s many works for two viola da gamba.

Jacques Duphly

- 6 *Menuets*
- 7 *La Felix*
- 8 *Les Graces*
- 9 *La de Belombre*

This suite of pieces juxtaposes character pieces with a pair of minuets in da capo form, and a little study in ornamentation — *Les Graces*.

Monsieur Felix owned a theatre in the rue Saint-Honoré in Paris, known as Les Bouffons. It was in this small theatre that the young Mozart and his sister Nannerle gave two concerts in 1764.

Claude Bénigne Balbastre (1727-99)

10 *La de Caze*

11 *La d'Héricourt*

12 *La Ségur*

13 *La Monmartel ou la Brunoy*

Balbastre dedicated his first book of harpsichord pieces to Madame Suzanne-Félix de Caze, second wife of Anne-Nicolas Robert de Caze, who was known as *le fou tulipier* – the mad tulip-collector. The husband had inherited enormous wealth, which he then squandered on property, manuscripts, rare books, and most memorably tulips, to end in bankruptcy: he is known to have spent 30,000 *livres* at one time on the purchase of a single tulip bulb. Madame de Caze was not free from notoriety herself: her promiscuity, we are told, was matched only by that of her sons!

Madame de Caze and Monsieur l'Abbé d'Héricourt were both students of Jacques Duphly. When Balbastre arrived in Paris in 1750, however, both students chose to change to the younger and more flamboyant teacher. Other personages numbering amongst Balbastre's students were Thomas Jefferson's daughter and Marie Antoinette.

The Marquis of Ségur lost an arm in the battle of Laufeld in 1747. It seems likely therefore that this piece is written not for him, but for his first wife, a Creole from Haïti. This distinguished lady brought with her a considerable dowry, which included one of Haïti's most luxurious residences. It is interesting to note that Voltaire was present at her death bed, along with some fifty other persons.

Jean Paris de Monmartel, in 1721, obtained a papal dispensation to marry the daughter of his eldest brother. His son, later to become the Marquis of Brunoy, was the product, not of this marriage, but of his second marriage.

The Marquis of Brunoy had a fetish for religious rituals, and is said never to have missed a funeral, whether it was in his local church at Brunoy, in Balbastre's Church of St Roche, or in the neighbouring church at Conflans. One funeral that Brunoy particularly enjoyed was his father's in 1766. For this occasion, he had the entire gardens of his estate draped in black crape, the canals and waterways died black with ink, and the cortege horses fed a special potion to colour their urine black.

Claude Bénigne Balbastre

14 *La Suzanne*

15 *La Berville*

16 *La Lugeac*

Claude-Louis Suzanne was a sculptor, active in Paris in the 1750s and 1760s.

La Berville is probably dedicated to the daughter of the Marquis of Berville: Eléonore Louise Le Gendre. A fine portrait of this young lady by Nattier is well known.

Charles-Antoine de Guérin began his career as a page to Louis XV, and later became known as the Marquis of Lugeac. He is mentioned in a poem by Voltaire (1740) as having been intimate with a certain Mr Algarotti. He died in a duel: in 1760, the Baron of Besenval wrote in his memoirs "Monsieur de Lugeac, captain of the mounted grenadiers, because of his good looks, acquired a fortune far beyond what he had deserved to expect: but he couldn't keep it. Having lost all his friends and protectors, he was shot down without a fight."

Elizabeth Anderson has played extensively, both at home and abroad. She has become known, not only as an exponent of historical performance practice, but also as a player of the contemporary repertoire for the harpsichord.

Nine international concert tours have taken her to Singapore, Germany, Switzerland, Austria, Italy, France, Denmark, Sweden, the Netherlands, Britain and Ireland. In 1986 she was invited to Czechoslovakia by Slovkoncert.

In Australia she has performed as a soloist for Musica Viva, the Australian Broadcasting Corporation and the Melbourne International Festival of Organ and Harpsichord. She has performed in all of Melbourne's major concert venues, as well as in many of Victoria's regional centres. She has visited universities and music institutions throughout Australia as a guest lecturer and performer.

Elizabeth Anderson is heard regularly on ABC radio. She has recorded for Radio Denmark and has appeared on Singapore television.

In Melbourne, Elizabeth Anderson teaches harpsichord at the University of Melbourne and

the Australian Catholic University, and is a tutor at Ormond College. She is a continuo player with the State Orchestra of Victoria, and a founding member of the early instrument ensembles, Il Pastor Fido and the Melbourne Bach Orchestra.

Elizabeth Anderson has dedicated herself to the establishment of early music programmes in several Victorian and NSW schools, and was instrumental in setting up a harpsichord syllabus for the VCE (Victorian Certificate of Education). She has played inaugural recitals on several new instruments, including Melbourne and Monash Universities.

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