



CHANNEL CLASSICS

CCS 16898

Florilegium

'Fatale Flame'



Music from 18th Century France

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Music from 18th Century France

Julia Gooding soprano Ashley Solomon flute
Kati Debratzenyi violin Daniel Yeaton viola da gamba
David Miller theorbo/guitar Neal Peres Da Costa harpsichord

Michel Pignolet de Montécclair

Contes La Reine (concerto) Livre I No. 19 (1687-1731)

1	2:00
2	1:48
3	1:09
4	2:15
5	1:52
6	1:36

Jacques Morel (1700? -1740)

7	4:00
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Jacques-Christophe Naudot (1690? -1762)

Soprano Op. VII in D major	
8	2:29
9	1:17
10	2:51
11	2:08

Jean-Marie Leclair (1697-1764)

Trio Sonata in D major Op. II No. 101	
12	1:55
13	2:06
14	2:34
15	2:46

Jean-Philippe Rameau (1683-1764)

Pièces de clavecin en concertos Clavecinum Concerto	
16	4:45
17	6:25
18	5:42

Michel Pignolet de Montécclair (1687-1737)

Contes La Bergère Livre III No. 9	
19	2:19
20	0:55
21	2:46
22	3:31



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Production & Distribution

CHANNEL CLASSICS

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More information about
our releases can be found
on the WWW:

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Made in Germany

Total time: 63.48

discography

- CCS 5093 Telemann: Concerti da Camera
CCS 7595 Le Roi s'amuse / music of Leclair, Boismortier, Corrette
CCS 8495 Vivaldi: Concerti
CCS 9096 In the name of Bach / music of G.C., J.E., W.F., J.C., and J.B. Bach
CCS 11197 Sanguineus and Melancholicus: C.P.E. Bach - Sonatas
CCS 13598 Telemann: Paris Quartets
CCS 14598 Bach: A Musical Offering, the complete instrumental trio sonatas

with cellist Pieter Wispelwey:

- CCS 6294 Vivaldi: Cello Sonatas
CCS 7395 Haydn: Cello Concertos and London Symphony no. 104
CCS 10097 Vivaldi: Cello Concertos



Daniel Yeadon, Kati Debretzeni, David Miller, Ashley Solomon, Julia Gooding, Neal Peres Da Costa

Julia Gooding, soprano, studied at the Guildhall School of Music & Drama with Johanna Peters and she is considered one of Britain's leading sopranos specialising in Early Music. She has performed with conductors and orchestras including Florilegium, The Orchestra of the Age of Enlightenment, Gustav Leonhardt, Jean-Claude Malgoire, Sir Charles Mackerras, Frans Bruggen, Nicholas McGegan with Philharmonia Baroque, Paul McCreesh and the Gabrieli Consort, Philip Pickett and the New London Consort, and Christopher Hogwood with the Academy of Ancient Music. Her stage work includes the title role of Monteverdi's 'L'Incoronazione di Poppea' with the Purcell Quartet on tour in Japan, Romilda in Handel's 'Xerxes' at the Halle Opernhaus and Salome in 'Stradella's' San Giovanni Battista in Innsbruck.

Florilegium is one of Britain's leading period instrument ensembles, renowned for its imaginative variety of instrumental colour, nuance and phrasing and its willingness to experiment. It has established a unique reputation for stylish and exciting interpretations of music from the Baroque era to the early Romantic revolution.

Since its formation by Ashley Solomon and Neal Peres Da Costa in 1991, Florilegium's performances and recordings have received outstanding critical acclaim around the world. Concert engagements have taken Florilegium to France, Germany, Holland, the Czech Republic, Belgium, Hungary, Spain, Turkey, Canada, the USA, Mexico, Colombia, Argentina, China and Australia and it receives numerous reinvitations to perform at major international festivals. Festival appearances have included concerts at the Sydney Opera House, Melbourne Symphony Hall, Hong Kong City Hall, Teatro Colon in Buenos Aires, Beethoven House in Bonn, Theatre Grevin in Paris, Concertgebouw in Amsterdam, and the Frick Collection in New York.

Florilegium held the coveted post of Resident Baroque Ensemble at London's Wigmore Hall from March 1998 to July 2000 and during that time the group performed several series of concerts and became involved in the Hall's education work. Its Real Millennium concert at Wigmore Hall on 31 December 2000 was highly acclaimed by The Times and The Daily Telegraph.

This is Florilegium's 11th recording for Channel Classics and the group has received numerous awards and prizes including the Diapason d'Or and Choc de la Musique. Florilegium's discography includes J.S.Bach Trio Sonatas, Telemann Paris Quartets and Concerti da Camera; music by Leclair, Boismortier & Corrette; Vivaldi concerti; Sonatas by CPE Bach; music by members of the Bach family, and three discs of music by Vivaldi & Haydn with cellist Pieter Wispelwey.

Florilegium is a flexible ensemble, performing music from intimate chamber works up to large-scale orchestral repertoire. It works with some of the world's finest musicians and these have included Emma Kirkby, Michael Chance, Pieter Wispelwey & Andrew Manze. The ensemble regularly collaborates on large-scale projects with the Choir of Westminster Abbey directed by James O'Donnell and the Choir of Winchester Cathedral directed by David Hill.

Visit Florilegium's website at www.florilegium.org.uk

While the music offered in this recording spans only thirty-two years, it best exemplifies the development of French musical style and taste in the eighteenth century. By the middle of the century the unification of both the Italian and French styles of music composition termed by François Couperin as 'les goûts-réunis' had been realised. This disc of chamber music modestly charts the journey through this change from Montéclair and Morel through Leclair and Naudot to Rameau.

Very little is known about Montéclair, one of the most acknowledged composers in the generation between Lully and Rameau. As a basse de violon player he was symphoniste du petit chœur at the Paris Opera. As a teacher he instructed François Couperin's daughters and as a composer he held no court appointment and gained no wealthy patrons, which was most unusual at the time. His opera *Jephté* (1732) made a strong impression on Rameau whose first opera was composed one year later. In his three Books of Cantatas (c.1709, c.1717 and 1728) Montéclair's use of recitatives, airs and instrumental preludes and interludes, ensures the music makes a dramatic impact. His ability to craft elegant melodies, imaginative harmonies and his subtle use of delicate ornamentation make the Cantatas musically very effective. In his first two books, Montéclair was more experimental than his contemporaries with regard to structure and musical elements. There is a strong Italian influence here with multiple stops and tremolo passages for strings. Most recitatives are of the Italian type with no fluctuation of tempo or meter. In his third book Montéclair moved closer to the French tradition of Cantata writing, incorporating French recitatives with its many changes of meter, more subtle and expressive aspects of French melody with its gentle relaxing suspensions and ornaments and less elaborate vocal lines.

Jacques Morel was a French viol player who was a pupil of Marin Marais, and to whom he dedicated his first volume of pieces for the viol. This short isolated Chaconne, thought to be composed around 1709, employs the flute and viola da gamba as solo partners, both sharing the center stage and equally initiating new motifs and sequences.

These two instruments were at the height of their popularity at the beginning of the 18th century. Marin Marais's influence on the stature of the viol is well documented, and thanks to the work of Jacques 'le Romain' Hotteterre, who enjoyed the status of *flûte de la Chambre du Roy*, the first ten years of the 18th century saw the founding of the French flute school. The violin may still have been the favoured instrument in Italy at this time, but it was the flute's popularity in France, which led to an enormous wealth of flute music being composed around this time in France.

The flute virtuoso and composer Jacques-Christophe Naudot clearly moved exclusively within the aristocratic and rich bourgeois circles of Paris. He did not hold any official office but the numerous dedications of his works seem to imply that he enjoyed the protection of many patrons of the arts. About seventeen collections of sonatas and a dozen concerti have survived. He left three sets of trio sonatas: opus II (1720), opus VII (around 1730) and opus XV (1740). According to its dedication, opus VII was composed at the request of Madame Paris de Montmartel, a pupil of Naudot and an accomplished flautist. The opus VII trio sonatas belong to the mixed French-Italian style popular in the early 18th century, with some in the Corellian *sonata da chiesa* style and others are French suites made up of short dance movements. The *Caprice* on this recording comes at the end of his opus VII set of trio sonatas, almost as an afterthought, and is a virtuosic piece with rapid scalic runs and broken-chord figuration. The unusual first movement is made up of a juxtaposition of sections of varying character, whilst the remaining dance movements conform to the well-known and established style of the French suite. The fact that this piece was frequently reprinted in the 18th century demonstrates its popularity.

The music of the violinist Jean-Marie Leclair is a clear example of the union of French and Italian styles François Couperin termed *les goûts-réunis* in the 1720s. Leclair studied violin in Turin with Corelli's pupil Giovanni Battista Somis and it was to this pupil of Corelli that he owed the perfecting of his knowledge in violin playing and composi-

tion. The current trio sonata in D major exists in two sources. The first one of 1728 is recorded here in its original version (Op.2 No.8) for flute, viol and continuo. The second version appears in his Op.13 of 1753 and is a re-working of this trio sonata but for two violins and continuo and has some different articulation and ornaments as well as a renamed third movement (Largo instead of Sarabanda). Leclair is notable for the small number of compositions compared to his contemporaries Telemann, Vivaldi and Handel, and he published his complete works (Op.1 to Op.13) between 1723 and 1753 in Paris. All but one of these collections were devoted to violin music and with this emphasis in his instrumental music his influence on a national school of violin playing has often been compared to Corelli's in Italian music. Even in his lifetime he was called 'the French Corelli' (Blainville).

Rameau's reputation as a composer was initially gained through his compositions for solo harpsichord. It was not until he reached the age of fifty that he attempted to compose the more fashionable stage works (Leclair was also 50 when he wrote his only stage work *Scylla et Glaucus*). His operatic career began with the *Tragedie Hippolyte et Aricie* in 1733. Following this new direction he wrote very little new music for solo harpsichord. He did make harpsichord arrangements of a substantial amount of his existing instrumental music and in 1741 he gave the instrument a central role in his only chamber music work for several instruments – namely the *Pièces de Clavecin en concerts*. These suites, which is what they essentially are, were composed as solo harpsichord pieces. The expression 'en concerts' meaning for 'ensemble playing', the ensemble being formed by the addition of two melodic instruments, which accompany the obbligato harpsichord. These pieces were inspired by Mondonville's *Pièces de Clavecin en Sonates* that he wrote in 1734 and which gave a new focus for accompanied keyboard music. In his preface to the work Rameau claimed that these pieces could be played as solo harpsichord pieces detailing the small changes necessary if this were done. However, the delicate interplay between the three instruments is fundamental to their intimate character. That Rameau published the work in score form wit-

hout part books with the instruction that "the violin and viol must above all adapt themselves to the harpsichord" further supports this. Rameau gave various alternatives for the accompanying instruments and we have chosen to perform the fifth suite on this recording with flute and viola da gamba in the accompanying role. Two of the movements in this suite are named after fellow musicians, the gamba players Forqueray and Marais. La Cupis was a well-established family of musicians in France around the time of the composition.

Ashley Solomon

Le Dèpit gènereux

Cantate à voix seule avec une flûte et un violon

Dieux justes! Dieux vegeurs!
Soufrez vous qu'un parjure
Jouïsse sous vos yeux d'un destin plein d'atraits
De ses sermens trahis vous partagez l'injure
Vengez vous vengez moi, n'épargnez pas vos traits
Mais pourquoi soupirer? Pourquoi verser des larmes?
Un vain dèpit séduiroit il mon coeur
Ah! Je le reconois à mes tendres allarmes
Mo Infidèle est toujours mo vainqueur.

Air

Arbres épais, sombre feuillage!
Cachez la honte de mes pleurs.
L'Ingrat qui m'abandone aux plus
vives douleurs
Me charme encor au moment qu'il m'outrage.

Récitatif

Cherirai je toujours une fatale flame?
Raison, Fierté, venez l'arracher de mon ame,
D'un infidèl amant chassez le souvenir
Quand il a sù briser une chaîne si belle,
Faut il lui conserver une ardeur éternelle?
Non, je dois de mon coeur pour jamais le banir.

Air tendre

Douce tranquillité, paisible Infidèrence,
Hatez votre aimable retour.
D'un coeur agité par l'amour vous êtes l'unique
espérance

Le Dèpit gènereux

Cantate à voix seule avec une flûte et un violon

Just Gods! Avenging Gods!
Allow one more perjury to become victim,
under your eyes of a fated destiny.
You, too, share the insult of these fake oaths
Avenge yourself! Avenge me! Spare no pains.
But why sigh? Why these tears?
Should I allow vain anger to seduce my heart?
Ah! I blame my tender affections.
My Infidel will always be my vanquisher

Air

Dense trees, shadowy leaves!
Hide the shame of my tears.
The ungrateful one who abandoned me to
sharp despair
Charms me again to the point of insult.

Récitatif

Will I always cherish a fatal flame?
reason, pride, come wrench it from my heart.
Chase away the memory of an unfaithful lover.
he broke our beautiful chain of love
Have I, then, to always bear this ardour for him?
No! I must banish it from my heart forever.

Air tendre

Sweet tranquility, peaceful indifference
Hasten your kindly return.
You are the one hope for a heart shaken by
love.

Récitatif

Mais ciel quel changement!
le trouble qui m'acable
Semble s'évanouir en ce moment heureux
Ah! Je n'em doute plus en calme favorable
Vient m'annoncer le succès de mes vœux.

Air, Gaiement

Je sens finir mes peines
La liberté triomphe dans mon cœur
Dieu des amans je dois à ta rigueur,
La douceur de sortir de tes cruelles chaînes

LA BERGERE

Cantate à voix seule avec une flûte et un violon

Air, Très lentement

Prenons une route nouvelle;
Suis mes pas, fidèle troupeau
Garde-toi d'approcher les bords
de ce ruisseau
Dont le vert gazon te rappelle.
Le pâturage en est plus beau
Mais j'y verrai mon infidèle.

Récitatif

Loin des yeux de Tircis,
Allons verser des pleurs.
Cher troupeau, prends soin de ma gloire.
Il n'a que trop longtemps joué de mes douleurs
C'est peu que de le fuir,
achevons ma victoire

Récitatif

But heavens, what a change!
The troubles that have assailed me
Seem to vanish in this happy moment.
A welcome calm arrives
Announcing to me the answer to my prayers

Air, Gaiement

I feel the end of my pain
Freedom triumphs in my heart.
God of lovers, I owe to your harshness
The sweetness of escaping your cruel chains.

LA BERGERE

Cantate à voix seule avec une flûte et un violon

Air, Très lentement

Let's take a different route;
follow me, my faithful flock!
Stay away from the banks
of this stream
With its tempting green grass:
it's a wonderful pasture,
But I'd see my faithless love there.

Récitatif

Let us go and shed our tears
Out of the sight of Tircis
Dear flock, keep my reputation safe;
he has toyed with my grief too long
it's easy to flee him:
let us gain a victory

Je parle pour toi-même aussi bien
Hélas! si de l'ingratje perdais la mémoire
que pour moi.
Je ne songerais plus qu'à toi.

Air, Lentement

Que c'est un tourment extrême
Qu'un amour tel que le mien.
Trop heureux qui n'aime rien
Ou du moins heureux qui n'aime
Que ses moutons et son chien

Sommeil

Mais, sur cette paisible rive
Quel charme assoupissant retient
mes faibles pas?
Ah! Que le sommeil a d'appas.
Quels sons harmonieux!
L'onde semble attentive
Oiseaux, dont les doux chants
réveillent les Échos,
Taisez-vous, imitez la nayade plaintive
Qui sans bruit fait couler ses flots.
Que rien ne trouble mon repos.

and I am speaking for you as well as myself.
O! if I can but forget
this wretch,
I'll dream only of you!

Air, Lentement

What a torment
is a love like mine!
Twice blest is she who loves nothing
but happy at least is she who loves only
her sheep and her dog.

Sommeil

But on this peaceful bank
what drowsy charm slows
my weak steps?
O! How charming is sleep
What harmonious sounds!
The waters seem to listen.
O birds, whose sweet music
wakes the echos,
be still! Imitate the plaintive Naiad
who causes the waves to move in silence;
let nothing disturb my slumbers.

colophon

Production
Producers
Recording engineer, editing
Cover illustration
Cover design
Liner notes

Technical information

Microphones
Digital converter
Speakers
Amplifiers
Recording location
Recording dates

Channel Classics Records by
C. Jared Sacks, Ashley Solomon
C. Jared Sacks

Jean - Baptiste Le Prince (1734 - 1781) 'Woman in a red dress'
David Louf, Utrecht
Ashley Solomon

Bruel & Kjaer 4003, Schoeps
24 Bit Prism / Genex Recorder
Audio Lab, Holland
van Medevoort, Holland
St. Margret's Church, York, UK
March 1-3, 2001



Instruments:

Ashley Solomon

flute

A. Glatt 1984 after J. Hotteterre (Montéclair, Morel)

R. Cameron 1999 after J. Denner (Naudot, Leclair, Rameau)
Gagliano family c.1780 Napoli

Kati Debretzeni

violin

R. Ossenbrunner 1985 after French 17th century instrument

Daniel Yeadon

viola da gamba

M. Haycock 1995

David Miller

theorbo

M. Haycock 1990 after J. Voboam

guitar

Neal Peres Da Costa

harpsichord

A. Garlick 1996 after Goujon