



CHANNEL CLASSICS

CCS 7595

*Music for the
King's Pleasure*

Le Roi s'amuse

Florilegium

*Leclair
Boismortier
Corrette*



Florilegium

Ashley Solomon - *traverso*
Rachel Podger - *violin*
Anna McDonald - *violin*
Daniel Yeado - *violoncello*
Elizabeth Kenny - *theorbo/guitar*
Neal Peres Da Costa - *harpsichord*

Guests: *Jane Rogers - *viola*
**Scott Pauley - *theorbo*



Le Roi s'amuse

Music for the
King's Pleasure

JEAN-MARIE LECLAIR (l'aîné)
(1697-1764)

Ouverture in A Major Opus 13 No. 3

2 violins, cello, theorbo/guitar,
harpsichord

- | | |
|------------------|-------|
| 1. Grave | 02.39 |
| 2. Allegro | 03.56 |
| 3. Dolce: Largo | 02.51 |
| 4. Allegro assai | 03.00 |

Deuxième Recréation de Musique d'une Exécution facile Composée, Opus 8

traverso, 2 violins, cello,
theorbo/guitar, harpsichord

- | | |
|-----------------------------------|-------|
| 5. Ouverture | 06.12 |
| 6. Forlane | 04.38 |
| 7. Sarabande | 02.48 |
| 8. Menuet/Autre Menuet | 03.31 |
| 9. Badinage | 02.02 |
| 10. Chaconne | 07.33 |
| 11. Tambourin/
Autre Tambourin | 02.37 |

JOSEPH BODIN DE BOISMORTIER
(1689-1755)

Sonata in g minor, Opus 34 No. 1

traverso, 2 violins, cello, theorbo,
theorbo **, harpsichord

- | | |
|-------------|-------|
| 12. Adagio | 02.38 |
| 13. Presto | 01.30 |
| 14. Adagio | 01.40 |
| 15. Allegro | 01.10 |

MICHEL CORRETTE (1709-1795)

Concerto Comique No. 25 - Les Sauvages et la Furstemberg

traverso, 2 violins, viola*, cello,
theorbo/guitar, theorbo**,
harpsichord

- | | |
|---|--------------|
| 16. Les Sauvages - Allegro | 03.08 |
| 17. Quand on sçait aimer
et plaire - Andante | 02.00 |
| 18. La Furstemberg
Allegro | 03.08 |
| TOTAL TIME | 58.00 |

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IC 4481

Recorded:
Forde Abbey,
Somerset, England
17-20 October 1994



Florilegium

photo: Hanya Chlala

Co-founded by Ashley Solomon and Neal Peres Da Costa in 1991, Florilegium has established a reputation for both stylish and exciting interpretations of 17th and 18th century repertoire on period instruments. It is a flexible ensemble which performs works ranging from the trio sonata to the Classical symphony and including large scale sacred and secular music.

Florilegium has performed throughout England and Scotland and has appeared at major festivals in France, Germany, Holland, The Canary Islands and Australia. Future engagements include tours in the United States of America, Brazil and Columbia, The Canary Islands, Australia, the Czech Republic, Europe and Turkey.

This recording is the fourth collaboration between Florilegium and Channel Classics. Their recordings of chamber music by Telemann and Vivaldi cello sonatas (with Pieter Wispelwey) have both been awarded the *Diapason d'Or* and *Choc de la Musique* in France. The most recent release includes Salomon's arrangement of Haydn's London Symphony together with Haydn's cello concerti (again with Wispelwey).

Florilegium regularly broadcast concerts and programmes for the BBC in England and have recently been presented on the World Service.

By the middle of the eighteenth century in France, François Couperin's vision of a unification of both the Italian and French styles of musical composition (which he termed *les goûts-réunis*) had been more or less completely realised. The great majority of the best instrumental chamber music from the period is characterized by an individually delightful and skilful blend of the most effective and telling devices from both French and Italian sources.

The music of **Jean-Marie Leclair** (1697-1764) exemplifies this union of styles perfectly in works which are always of the highest quality. His *Deuxième Recréation de Musique Opus 8* published in Paris around 1737 is a good example of this. Being conceived primarily for flutes, with violins as alternative instruments, the music is almost wholly unvirtuosic in character, and instead relies upon simple and charming French dance-forms for its structure, preceded by an extrovert and vigorous French *Ouverture* and culminating in a majestic *Chaconne*. The increasing emotional intensity of this movement is, however, immediately dispersed by the final *Tambourins* - two delightfully light-hearted movements with strong rustic origins. This performance combines a flute and two violins in contrasted pairs instead of the usual two flutes or two violins.

His *Ouverture No. 3* forms part of his Opus 13 collection which was the last to be published during his lifetime in 1753. The first movement of this work is in the style of a typical French overture and whilst the following three movements have allegiances to the Corellian *sonata da chiesa*. Leclair gave the work the French title *Ouverture*. Having been conceived specifically for violins (rather than flutes) the writing, particularly for the first violin, is considerably more ornate here than in his *Deuxième Recréation*, with virtuosic string-crossings and triple and quadruple stopping in the second movement. A fair amount of French style ornamentation is retained, but the dynamic thrust and vigour of much of the writing here, as well as the use of Italian tempo markings, suggest a strong influence of the Italian sonata.

Boismortier's (1689-1755) music was aimed largely at an amateur *clientèle* and there are many works by him in all genres for a wide variety of instruments and instrumentation. He expected his compositions like this 'Sonata in g minor' Opus 34 to be performed using variable combinations of instruments, as in this recording where a flute and two violins are used for the three individual treble lines. His music is almost always delightfully tuneful and amongst the best of that composed in the *galant* style so typical of the 1730s and 1740s in France. A good example of Boismortier's best work, this g minor sonata (published in 1731) is cast in a relatively grave and serious style, most effectively merging French overture styles into an Italian *sonata da chiesa* format.

Michel Corrette (1709-1795) is mainly remembered for the remarkably large quantity of *Methodes* that he published for virtually every instrument in use at the time; the first for violin appearing in 1738 and the last for recorder in 1784. He proved himself to be a highly skilled arranger of other composer's works, most notably in the series of *Concertos Comiques* that he published from c. 1730 through to c. 1760. These frequently represent him at his best and most entertaining, and were conceived for performances during intervals at the Opéra-Comique in Paris. *Les Sauvages et la Furstemberg* is the last of the series of 25 concertos and dates from around 1759. It's two outer movements are based upon well-known material by Rameau, with a central *Andante* wholly by Corrette himself. *Les Sauvages*, the first movement, is based on the *Rondeau* from Rameau's Operaballet *Les Indes Galantes*. Corrette transforms the piece into an explosive riot of flying triplets, rapid tremoli, shooting string crossings and quadruple stopping for the first violin, with the rest of the ensemble playing a subordinate role. The *Andante* in French gavotte style is a solo for harpsichord and flute accompanied by pizzicato strings, the mannered innocence and tenderness of which provides an amusing and total contrast to the fiery outer movements. But with *La Furstemberg* the fireworks of *Les Sauvages* return and Corrette constructs a set of variations of cumulative complexity upon Rameau's theme.

Adrian Rose

Quartolen für die erste Violine, wobei der Rest des Ensembles eine untergeordnete Rolle spielt. Das *Andante* im französischen Gavotte-Stil ist ein Solo für Cembalo und Flöte, begleitet durch ein Pizzicato, das sitzame Unschuld und Sensibilität zeigt und in einem amüsanten und völligen Gegensatz zu den feurigen äußeren Sätzen steht. Aber mit *La Furstemberg* kehrt das Feuerwerk von *Les Sauvages* zurück und Corette konstruiert einen Variationensatz auf das Thema von Rameau von kumulativer Komplexität.

Adrian Rose

Übersetzung: Ilse Urhahn

Jean-Marie Leclair (l'aîné) (1697-1764)

Ouverture in A Major, Opus 13 No. 3

2 violins, cello, theorbo/guitar, harpsichord

1. Grave	02.39
2. Allegro	03.56
3. Dolce: Largo	02.51
4. Allegro assai	03.00

**Deuxième Récréation de Musique d'une
Exécution facile Composée, Opus 8**

*traverso, 2 violins, cello, theorbo/guitar,
harpsichord*

5. Ouverture	06.12
6. Forlane	04.38
7. Sarabande	02.48
8. Menuet/ Autre Menuet	03.31
9. Badinage	02.02
10. Chaconne	07.33
11. Tambourin/Autre Tambourin	02.37

Joseph Bodin de Boismortier (1689-1755)

Sonata in g minor, Opus 34 No. 1

traverso, 2 violins, cello, 2 theorbo's, harpsichord

12. Adagio	02.38
13. Presto	01.30
14. Adagio	01.40
15. Allegro	01.10

Michel Corrette (1709-1795)

**Concerto Comique No. 25 - Les Sauvages et la
Furstemberg**

*traverso, 2 violins, viola, cello, theorbo/guitar,
theorbo, harpsichord*

16. Les Sauvages - Allegro	03.08
17. Quand on sçait aimer et plaire - Andante	02.00
18. La Furstemberg - Allegro	03.08

TOTAL TIME 58.00



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Colophon

Production: Channel Classics Studio B.V.

Producer: T. A. Diehl

Recording engineer/editing: Bert van der Wolf

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Illustration research: Mireille te Marvelde

Liner notes: Adrian Rose

Executive producer: C. Jared Sacks

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