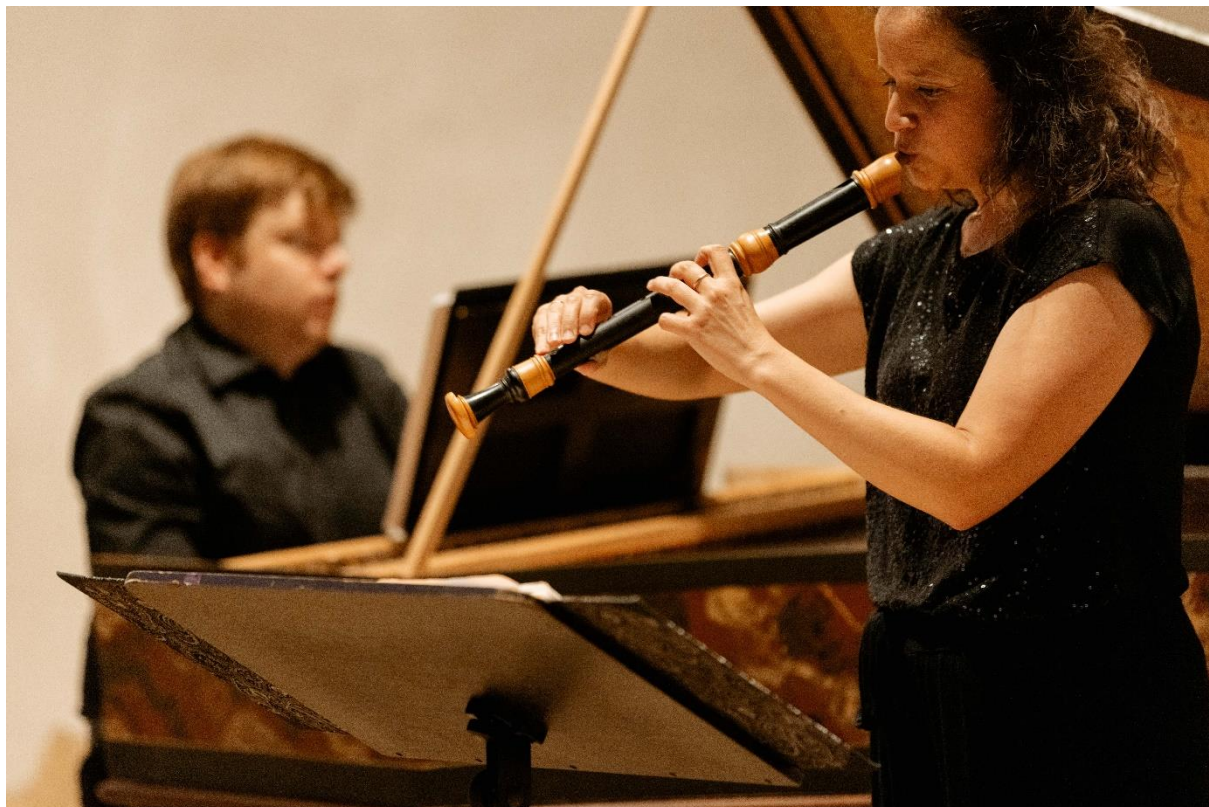


Le Rossignol-En-Amour



Robert de Visée (~1660-~1732)
from: Pièces de théorbe et de luth (1716)

Suite in a

Prélude
Allemande
Courante
Sarabande
Gigue

Jaques Hotteterre „le Romain“ (1673-1763)
from: Pièces pour la flûte traversière, livre I, op. 2 (1708)

Troisième Suite

Allemande. La Cascade de St. Cloud.

Sarabande. La Guimon.

Courante. L'indiferente.

Rondeau. Le plaintif.

Menuet. Le Mignon.

Gigue. L'italienne.

François Couperin (1668-1733)
from: Troisième livre de pièces de clavecin (1722)

Le Rossignol-en-amour



François Couperin (1668-1733)
from: Les goûts-réunis ou Nouveaux Concerts (1724)
Neuvième Concert „Ritratto dell’Amore“

Le charme
L’enjouement
Les Grâces. Courante française.
Le je-ne-sçay-quoy
La Vivacité
La noble fierté. Sarabande.
La douceur
L’et caetera. Menuet.



Marain Marais (1656-1728)
from: La Gamme et Autres Morceaux de Symphonie (1723)
Sonate a la Maresienne

Un peu grave
Légèrement
Un peu gay

Sarabande
Très vivement
Gravement
Gigue

Jean-Marie Leclair (1697-1764)

from: Quatrième livre de sonates à violon seul avec la basse continue [...] op. IX (1743)

Second sonata in e-minor

Andante (Dolce)
Allemande. Allegro ma non troppo.
Sarabande
Minuetto. Allegro ma non troppo.

Duo Barbagliata
Anne-Suse Enßle, recorders
Reinhard Führer, harpsichord



Le Rossignol-en-Amour: Sweeping Cascades and Enamoured Nightingales

This program comprises works from the French High Baroque for one solo instrument accompanied by a basso continuo. Pieces composed strictly in the French tradition are combined with works of an almost Italian character, mirroring the abundance of Baroque musical movements in France. Apart from Jean-Marie Leclair, all composers worked in the orbit of Ludwig XIV's court. The musical pieces presented in this concert are but a few examples of the richness of pleasurable amusements that were offered at the court of the Sun King daily and the sophisticated culture and artists that the monarch had at his disposal at any time. A few of the pieces were arranged by us for the recorder and harpsichord – a common and popular practice in Baroque times.

The musical illustration of natural spectacles, such as the enamoured nightingale or the cascades of St. Cloud are typical rhetorical devices in Baroque music. Couperin's concert "Ritratto dell'Amore" portrays different emotional states experienced in the context of love. The fact that Couperin uses an Italian title for this composition already indicates the mixing of the so-called 'French' and 'Italian' tastes – a technique which is even more pronounced in the sonata by Jean-Marie Leclair.

By the way – the score of that sonata was transmitted via Leclair's wife: Louise-Cathérine Roussel was a professional music engraver and was responsible for the typographical preparation of his works. One of Leclair's daughters took up the same profession.

We may hence let ourselves be transported to Baroque France for one evening, open ourselves up to musical allegories and dream away to a world where enamoured nightingales are singing at the waterfall of St. Cloud...