

“La Joie de Paris”

~Un soir de la Musique baroque française~

Jacques-Martin Hotteterre “le Romain” (1673-1763)

Troisième suite op.2-3

Allemande ” La Cascade de St.Cloud” – Sarabande “La Guimon” – Courante
“L’ indifferente” ,
Double – Rondeau “La Plaintif” – Menuet “Le mignon” – Gigue
“ L’ Italienne”

Michel Corrette (1707-1795)

Sonata IIIII op.13-4 / Largo - Allegro - Adagio - Allegro

François Couperin (1668-1733)

Prélude en la majeur

Jacques Aubert (1689-1753)

Sonata quarta op. 2-4/ Adagio - Allemanda - Aria, Aria Seconda - Presto

Pause

Joseph Bodin de Boismortier (1689-1755)

Cinquiém Suite op.35-5

Prelude – Bourée en Rondeau – Rondeau – Fantaisie – Gigue

Marin Marais (1656-1728)

Suite en la mineur (Pièces de viole, Troisième livre)

Prélude – Allemande – Sarabande – Grand Ballet

Jean-Fery Rebel (1666-1747)

Onzième Sonate

Flûte à Bec / Youichi HEMBO

Viole de Gambe / Yuzuru FUKUSHIMA

Clavecin / Mika WAKITA

French suite and Italian sonata in Paris

The second half of 17th century, Jean-Batiste Lully, Italian dancer, violinist who got the good graces from Louis XIV the Sun King, made French Opera “Ballet comique” in Versailles court. With his style there, regarding Ballet and chorus as important, they liked elegant and sublime music more than Italian style. At that time in France, little by little they started to perform some famous Italian operas like by Salamone Rossi, Francesco Cavalli and these were well received. At the same time, however, they criticized them as a barbarous art, and couldn't accept Italian style easily.

But after the death of Lully, François Couperin, who became the organist of Versailles chapel in 1693, he was trying to bring in a new phase to French suites with dance music, and then composed Trio Sonatas with Arcangelo Corelli style which was fashionable in whole Europe. His scheme was succeeded, then Parisian and people in Versailles court started to accept Italian style gradually. The music we play tonight is all by the famous composers in Paris contributed much to French Baroque art. Considering the pieces with the historical order, we can easily find the way how to change their style.

Jacques-Martin Hotteterre, whose family was known as great wind instruments maker, was pure Parisian, but studied in Rome and composed with traditional French style, at the same time he used positively Italian ornaments and harmonies. Michel Corrette was a great organist and born later than any other composers on this program. His fourth sonata has 4 movements along with a frame of sonata da chiesa of Corelli, whose movements are ordered slow-fast-slow-fast.

François Couperin is one of the greatest keyboard music composer in France published a method “L'art de toucher le clavecin” in 1717 and explained fingerings of harpsichord, French ornaments in it. He had a great influence on any other composers like Johann Sebastian Bach. Jacques Aubert was a great dancer and fine violinist at that time. We can easily find his virtuosity in the Aria of this forth sonata.

Joseph Bodin de Boismortier was a fine prolific composer who made more than 100 pieces for amateurs, and most of his works were published in Paris and probably much popular among Parisian. His Suites of opus 35th contained 6 suites having excellent ornaments in its prelude and some dance movements. He admirably compromised French and Italian taste, and his music has great essence which fascinates lots of listeners immediately.

Marin Marais was a viol (viola da Gamba) player in Versailles court of Louis XIV. His excellent technique is much reflected in his pieces, especially “Gran Ballet” of this suite is one of his masterpieces with high virtuosity of the viol. Jean-Fery Rebel for the last music in this concert studied violin with J-B.Lully and composed famous opera “Les élémens”. He made this sonata with a rare style which is linked all the movements together. In the middle part, there is a grand Ciaccone, a set of variations on a harmonic progression with virtuosity and full of delight.

2010 spring, Youichi HEMBO