

Soirée d'Appartement

Recital of French Music and Dance
of the 17th and 18th centuries

La Steinquerque. Sonade en trio

F. Couperin
(1668-1733)

- Gayement. Bruit de Guerre
- Lentement. Air
- Gravement
- Legerement
- Mouvement de Fanfares
- Lentement
- Gravement
- Gayement
- Lentement

La Bourgogne.
("Airs de Danse", 1700. Recueillis par Antoine Pointel)

Anónimo

Aimable Vainqueur. ("Hessionne")

A. Campra
(1660-1744)

Gavotte et Chaconne.
(Trios pour le Coucher du Roy)

Lully- Marais
(1632-1687)
(1656-1728)

Chaconne. ("Phaëton")

J. B. Lully
(1632-1687)

Sarabande. ("Issé")

A. C. Destouches
(1672-1749)

Triosonate en Re m

J. M. Hotteterre
(1673-1763)

- Prélude. Gravement.
- Fugue. Gay
- Grave. Gracieusement.
- Vivement

La Bourrée d' Achille.
(« Achille et Polyxène »)

P. Collasse
(1649-1709)

Air des Polichinels.
(« Les Fêtes Vennitienes »)

A. Campra
(1660-1744)

Suite en Re m

L. A. Dornel
(1685-1765)

- Prélude
- Allemande
- Sarabande
- Gigue

Sarabande pour les Espagnols.
(“ Le Bourgeois Gentilhomme”)

J. B. Lully

Folies d' Espagne

J. B. Lully

PROGRAMME NOTES

The show titled *Soiree d'Appartement* takes its name from the diversions offered by the king in his *Grand Appartement* three times a week from October to the beginning of Lent. Of such festive events, where the dance played a major role, we have interesting descriptions in the *Mercure Galant*, one of the first French newspapers.

This concert offers a journey through some of the most significant French choreographies for court and theater. Widespread pieces in that time thanks to the innovative Feuillet notation system and probably they had place in those Soirées.

Our program opens with the suite *La Bourgogne* collected by A. Pointel in 1700 and consisting of four dances - Courante, Bouree, Sarabande and Passepied - that correspond to the four human temperaments - phlegmatic, sanguine, melancholy and choleric. The following choreography, a *Loure* entitled *Aimable Vainqueur* from opera *Hesione* by A. Campra had remarkable success in Spain and was the subject of many versions and variations in instrumental collections and dance manuals.

Of the *Chaconne* from *Phaeton*, a *Tragédie en musique* by Lully, there are also different choreographic versions just for man or woman, being mostly the first one of remarkable virtuosity, with rich ornamentation and the presence of highly technical steps. According to Le Cerf of Viéville, *Phaeton* was called "the people's opera"; Parfaict attributed the success of the public debut (Paris, Opéra, April 27, 1683), citing in particular the magnificent scenery.

The next Sarabande for a man and a woman belongs to the *Pastoral héroïque Issé* by André Cardinal Destouches Houdar, libretto by Antoine de Lamotte. It was first performed in Paris on December 30, 1697. Changes made by Destouches for another representation in 1708 (including a five-act amplification) reflect a change of taste in the first decade of the eighteenth century. More representations followed until 1773, 24 years after the composer's death, unusual fact that reflects the popularity of this piece.

We continue with another theatrical dance by Collasse. His career like composer was dominated by his association with Jean-Baptiste Lully, whose influence benefited and hindered his work. At first he was student and friend of Lully whom helped secure musical appointments in court. Collasse replaced Lallouette as Lully's secretary and *batteur de mesure* in the *Académie Royale de Musique*; Among the tasks of the secretaries was to copy the music, to dictate and write the intermediate parts of choirs and instrumental numbers. When Lully died in 1687, Collasse was entrusted with the task of ending *Achille et Polyxene*, for which Lully had composed an overture and only the first act. This production had only modest success.

Like other Campra ballets, *Les fêtes Venitiennes* represents a sophisticated combination of elements taken from the *Ballet de cour*, the *Tragedie en musique* and the *Comedie-ballet*. Another important source of inspiration is the *Commedia dell'arte* whose influence is evident in the humor of his plots and archetypal characters.

Le Bourgeois Gentilhomme is a *comedie-ballet* by Molière in five acts first performed on October 14, 1670, ahead of Louis XIV, in the Château de Chambord by Molière's troupe. The music is by Lully, ballets by Beauchamp and decorated by Vigarani. The *Sarabande pour les Espagnols* is one of the most famous piece and different versions of it are included in several choreographic sources.

The program concludes with *Les Folies d'Espagne*. From the second half of the seventeenth century, the *Folia* acquires a different nature. More refined in terms of form, adopts new harmonic progressions that make it a recurring musical theme and known in almost all of Europe and with similar shape to *chaconas*, *pasacalles* and *zarabandas*. In the *Diccionario de Autoridades*, 1792 (p. 733), attempts to make clear the existence of two types of *Folia*. The original, of Portuguese origin, popular, boisterous and carefree and the subsequent *Folia*: "a *tañido* and *mudanza* of our Spanish dance, usually only one person dances with castanets." In either case, it soon became a musical theme that the most significant composers of the time paid special attention generating numerous instrumental variations for all types of instruments. A similar phenomenon occurs in the field of dance, fact demonstrated by the different versions of this popular choreographic piece to highlight the collection by Feuillet where through his notation gives us additional and valuable information of arm movements and rhythmic patterns for the castanets.