



Joseph Bodin de Boismortier

Six Sonates

Op. 51 (Paris, 1734)



ELYSIUM ENSEMBLE

ON PERIOD INSTRUMENTS

Greg Dikmans flute

Lucinda Moon violin

Joseph Bodin de Boismortier (1689–1755)

Six Sonates, Op. 51 (Paris, 1734)

Elysium Ensemble

Greg Dikmans *flute*

Lucinda Moon *violin*

About Elysium Ensemble's
Quantz *Sei Duetti*, Op. 2 (RES10136):

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International Record Review

Sonata No. 1 in G major

- | | |
|---------------|--------|
| 1. Andante | [3:52] |
| 2. Presto | [1:35] |
| 3. Sicigliana | [3:56] |
| 4. Allegro | [3:01] |

Sonata No. 2 in E minor

- | | |
|----------------------|--------|
| 5. Vivace | [2:15] |
| 6. Allegro | [3:05] |
| 7. Aria – Affettuoso | [2:16] |
| 8. Gigha | [2:18] |

Sonata No. 3 in D major

- | | |
|----------------------------|--------|
| 9. Largo | [2:26] |
| 10. Allegro, ma non presto | [4:17] |
| 11. Adagio | [1:18] |
| 12. Allegro | [3:56] |

Sonata No. 4 in D minor

- | | |
|-----------------------|--------|
| 13. Adagio | [3:10] |
| 14. Allegro | [3:08] |
| 15. Aria – Affettuoso | [2:41] |
| 16. Gavotta | [3:32] |

Sonata No. 5 in A major

- | | |
|---------------|--------|
| 17. Larghetto | [3:08] |
| 18. Presto | [2:07] |
| 19. Sarabanda | [1:52] |
| 20. Allegro | [2:17] |

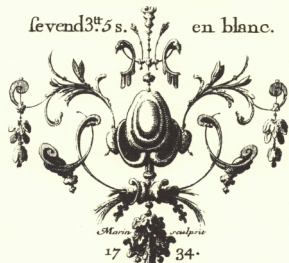
Sonata No. 6 in G minor

- | | |
|--------------------------|--------|
| 21. Andante | [4:54] |
| 22. Allemanda – Allegro | [3:03] |
| 23. Aria – Larghetto | [3:15] |
| 24. Minoetto I, II & III | [3:49] |

Total playing time [71:24]

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Introduction

This recording of duets by Joseph Bodin de Boismortier is the second in a series to be produced as part of an Historical Performance Research Project initiated in 2010 by the Elysium Ensemble's principals, Greg Dikmans and Lucinda Moon. It is being supported by private and corporate sponsors.

The aim of the project is to identify neglected or newly discovered chamber music from the Baroque and early-Classical periods (1600–1800) with a view to bringing it to a wider audience through historically informed performances and recordings.

An important aspect of the project is to dedicate time to experiment with, explore and reflect on the music in a way that is not often possible in the hectic life of professional music making.

Dialogue: The Art of Elegant Conversation

Dialogue: a discussion between two or more people, especially one directed toward exploration of a particular subject or resolution of a problem.

Baroque musicians and theorists saw many parallels between the Greek and Roman art of rhetoric (oratory) and music. According to ancient writers such as Aristotle, Cicero

and Quintilian, orators employed rhetorical means to control and direct the emotions of their audiences and so persuade and move them. It is not surprising, therefore, to find Marin Mersenne in *Harmonie universelle* (1636) describing musicians as 'harmonic orators'.

In his famous treatise on performance practice (1752), Johann Joachim Quantz (1697–1773) stresses the importance of an understanding of the art of rhetoric (oratory) in the very first paragraph of Chapter XI — 'Of Good Execution in General in Singing and Playing':

Musical execution [the manner of performance] may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other.

Rhetoric is the art of discourse and communication, of speaking with elegance and eloquence. According to Aristotle there are three equally important elements in oratory: the speech itself (in music this is the piece being performed), the speaker (the performers) and the audience. Direct communication with an audience was the primary motivation of most music from the seventeenth and eighteenth centuries.

In much eighteenth-century chamber music the melodic lines (which sometimes included the bass line) interact in a continuous musical dialogue, which was sometimes described as a *conversation galante* (courteous conversation). This is certainly the case in Boismortier's *Six Sonates pour une flûte traversière et un violon par accords* (Op. 51). On the surface this music can be enjoyed for its charm and beauty, but a deeper appreciation is achieved when listened to attentively, following closely the various musical ideas as they are presented and developed.

Joseph Bodin de Boismortier (1689–1755)

Overview

Joseph Bodin de Boismortier did not come from a celebrated family of musicians, as did such notable contemporaries as Jacques Hotteterre (1674–1763) and François Couperin (1668–1733). The son of a merchant confectioner, he held no long-term official post at the French court or other noble or ecclesiastical musical establishment. Acknowledged as being pleasant and good company, clever, original and inventive, he was simply a talented and prolific composer of profitable and popular works that enabled him to live a life of fame and luxury.

Boismortier's fame and popularity aroused jealousy in some quarters, as can be seen in a few less-than-flattering opinions of him and his music published during the eighteenth century and quoted by many present day authors. These opinions should be balanced by those of writers such as Evrard Titon du Tillet who, in the last supplement of his *Parnasse François* (French Parnassus) published in 1756, referred to Boismortier as one of its most illustrious members: 'here's to the memory of one of the most illustrious French poets and musicians.' Titon du Tillet refers to the fact that Boismortier sometimes included a dedicatory poem in his publications. In his *Essai sur la Musique Ancienne et Moderne* (Essay on Ancient and Modern Music) published in 1780, Jean-Benjamin de la Borde wrote a portrait of Boismortier that mentions that he 'put together his verses like [the poet, dramatist and novelist Paul] Scarron (1610–1660), several of which were well-known in society.'

Boismortier responded to his critics by saying that he was just trying to make a living. He did not feel the need for what in French is known as *succès d'estime*, praise from the critics (but with poor sales). Rather, he had real popularity, a popularity that should not prejudice us against the quality of his compositions or his skill as a composer. He

was writing for a cultured, knowledgeable and sophisticated audience.

Early life

Boismortier was born on 23 December 1689 in Thionville, a town in the Lorraine region near Luxembourg. This was during the reign of Louis XIV (reigned 1643–1715), a time when France became the dominant power in Europe, both politically and culturally. Louis XIV had moved his court from Paris to Versailles in 1682. As well as becoming a symbol of the system of absolute monarchy in the *Ancien Régime*, Versailles was an important cultural centre where all the arts flourished under the patronage of the king.

At the time of Boismortier's birth, Louis XIV was involved in the War of the Grand Alliance (1688–1697) fought between France and a European-wide coalition. The war was ended with the Treaty of Ryswyck, by which time France was in the grip of an economic crisis. The French people, feeling that their sacrifices in the war had been for nothing, never forgave the king.

Boismortier's father, Étienne Bodin (1652–1730), spent some time in the French military. He was given the nickname 'Boismortier' which literally means 'wood or wooden mortar' (as in the weapon). When his regiment was stationed in Thionville,

Étienne obtained an exemption from the army in order to marry local girl Lucie Gravet (1665–1738) on 7 April 1687. Étienne then followed his family tradition by becoming a merchant confectioner after moving to Metz (30km south of Thionville).

In Metz Boismortier began his musical education with Joseph Valette de Montigny (1665–1738), a well-known composer of motets, who was related to the rich Valette family of goldsmiths from Perpignan and by 1713 he had moved to that city. A parish register notes that in November 1702 a motet composed by Valette de Montigny was performed for a wedding in Metz. Boismortier, then aged 12, sang in that performance.

Boismortier studied composition, singing and the flute, an instrument that was becoming popular after its redesign by French makers and players, such as the Hotteterre family. He is known to have written a flute tutor that is sadly now lost. His interest in flute pedagogy can also be seen in his surviving *Diverses pièces pour une flûte traversière seule ... propres pour ceux qui commencent à jouer de cet instrument* Op.22 (Paris, 1728) (Diverse pieces for a solo transverse flute ... appropriate for those who are starting to play this instrument).

SONATA III^e 9

Largo.

At the time he taught Boismortier, Valette de Montigny was a musician of ordinary employed by Jean-Baptiste Louis Picon, Vicomte d'Andrezel (c.1663–1727). Picon began his career in the royal civil service as secretary to the Grand Dauphin (the eldest son and heir of Louis XIV) and in 1701 was working in the administration of Alsace (today the province to the east of Lorraine). Boismortier was to become a friend of the viscount.

Boismortier in Perpignan (1713–1723)

By 1713 Boismortier had followed Valette de Montigny to Perpignan, the capital of Roussillon, a province on the border with Spain. He took up the position of *Receveur de la Régie royale des Tabacs pour les troupes du Roussillon* (Tax Collector of the Royal Tobacco Excise Office for the troops in Roussillon), a post he held for nearly ten years. It is probable that the position was arranged by Vicomte d'Andrezel, who in 1716 was appointed *Intendant* (a public office representing the king with jurisdiction over finances, policing and justice) in Roussillon.

The viscount was an amateur flute player and it seems certain that he and Boismortier played duets together. In his second opus of flute duets (Paris, 1724) Boismortier included a dedicatory poem titled *A Monsieur Privat,*

Noble de Perpignan, a thinly disguised reference to Vicomte d'Andrezel, which concludes:

Si mon pouvoir a mes souhaits,
Cher amy, s'egale jamais,
Je te marqueray mieux encore
Avec quelle ardeur je t'honore,
Et combien je suis tout entier
Ton fidelle amy BOISMORTIER.

*If my ability to [express] my best wishes,
dear friend, is ever equal to [the task],
I will mark you even better with whatever
ardour I honour you and [by] how much
I am wholly your faithful friend Boismortier.*

In 1720 Boismortier married Marie Valette, a distant niece of his music teacher and whose father was superintendent of finance at the Town Hall. Their daughter Suzanne was born in November 1722. While in Perpignan, some songs by Boismortier were published in a collection of *airs à boire et sérieux* (drinking songs and serious songs) by Ballard in Paris in 1721.

Boismortier in Paris (1723–1753)

Around 1723, on the advice of Vicomte d'Andrezel, Boismortier moved to Paris to begin a career as a professional musician. He was reluctant to take a paid position with a patron, preferring rather to become successful by his own efforts. In 1724 he obtained his first *Privilège du Roi* to publish vocal and instrumental music. This *privilège* gave

Boismortier the exclusive right to publish his own works and so be protected against any counterfeits printed within France.

Boismortier went on to publish a large amount of music. Many of his compositions were intended for the numerous amateur musicians among the nobility and bourgeoisie. However there are also works obviously written for professional musicians that demand a great deal of expertise in performance. There is virtuosic vocal writing in his motets for solo voice and in the *Six Sonates pour une flûte traversière et un violon par accords* (Op. 51) the violin part employs many chords that are a challenge to any violinist.

Boismortier published at least 101 collections of suites, sonatas and other instrumental music with opus numbers. A majority of the pieces include, or were written specifically for, the flute: suites and sonatas with and without basso continuo, duets and trios, and even concertos for five flutes. He also wrote for other wind instruments, string instruments, solo harpsichord and two of the particularly fashionable instruments of the time, the musette (a type of refined bagpipes) and the hurdy-gurdy. To help increase sales many title pages give a wide variety of possible instrumentations, for example Opus 77 (1739) includes six sonatas for hurdy-gurdy,

musette, flute or violin and basso continuo.

As already noted, Boismortier also wrote for the voice. In addition to fourteen collections of *airs*, he also published two books of secular cantatas and one of motets for solo voice with instruments and basso continuo. His Christmas motet *Fugit nox* for large choir and organ (now lost), which used themes from popular Noël's, was first performed at the *Concert Spirituel* (a public concert series) in 1742 and then every year until 1770, well after his death.

Boismortier wrote at least four stage works for solo singers, choir, dancers and orchestra. We know that three were performed: the opera-ballet *Les Voyages de l'Amour* in 1736 and the ballet-comique *Don Quichotte chez la duchesse* in 1743, both at the Académie Royale de Musique, and the pastorale *Daphnis et Chloé* in 1747 at the Opéra.

Boismortier was the musical director in orchestral concerts at the Foire Saint-Laurent (1743–1745) and the Foire Saint-Germain (1745). These were annual fairs dating back to the twelfth century that included all manner of goods and entertainments, such as marionettes, tightrope walkers and fairground performers presenting short plays. They were a meeting place for artisans, merchants and the bourgeoisie.



Retirement and death

In 1753, at the age of 63, Boismortier decided to retire from musical activities. An autograph letter has survived that gives his reason: 'the Italians, who have taken over at the Opéra, have reduced me to retirement.' He is referring to the *Querelle des Bouffons*, the name given to a dispute over rival musical philosophies which took place in Paris between 1752 and 1754. The controversy was over the relative merits of French opera versus Italian opera.

Boismortier died on his estate *La Gastinellerie* in Roissy-en-Brie (27km west of Paris) on 28 October 1755 at the age of 65. His daughter continued to sell her father's compositions.

Music in Paris at the time of Boismortier

Boismortier is one of the musicians who best represents the spirit of his time. He was aware of the changes in the sensibilities of French society and wrote music to express it. After the death of Louis XIV in 1715, the centre of culture in France shifted from the court at Versailles, with its pomp, grandeur, seriousness and strict formal etiquette, to the more intimate, gracious and vivacious salons of Paris. New ideas in style and taste emerged.

Musique galante

Robert Gjerdingen in his fascinating and

detailed *Music in the Galant Style* notes that the word *galant* was 'much used in the eighteenth century. It referred broadly to a collection of traits, attitudes, and manners associated with the cultured nobility.' After describing the characteristics of the ideal *galant* man – including being witty, charming and trained as an amateur in music and other arts – and the ideal *galant* woman – including having impeccable manners and training in one or more of the "accomplishments": music, art, modern languages, literature and the natural sciences – Gjerdingen goes on to say that:

Galant music ... was music commissioned by galant men and women to entertain themselves as listeners, to educate and amuse themselves as amateur performers, and to bring glory to themselves as patrons of the wittiest, most charming, most sophisticated and fashionable music that money could buy.

Female courtiers and courtesans often achieved a high degree of skill in music, and as connoisseurs they played a major role in shaping the kind of music and musicians that prospered in *galant* society.

To better appreciate the music and other arts of this time we should consider the nuances in meaning of the term *galant*. 'Being galant, in general', wrote Voltaire, 'means seeking to please'. The meaning of the older, more general term with its emphasis on chivalry

and valour had given way to a newer emphasis on social or amatory grace. Titles of works such as André Campra's opéra-ballet *L'Europe galante* (1697), Jean-Philippe Rameau's ballet *Les Indes galantes* (1735) and Louis-Gabriel Guillemain's collection of *Sonates en quatuors ou Conversations galantes et amusantes* (1743), are best understood in this latter sense. Antoine Watteau (1684–1721) produced paintings of *fêtes galantes*, in which elegantly attired members of the upper classes are depicted participating in outdoor social events such as picnics, flirtatious games, dancing and music making, contributing further to the vogue of the term.

Galant music displays aesthetic ideals such as clarity, agreeableness and naturalness, which are typical of the eighteenth-century French Enlightenment and go back to the rationalist philosophy of René Descartes (1596–1650).

Les goûts-réunis

Music dictionaries usually define the *style galant* in terms of traits such as general ease, lightness, gracefulness and elegance. All these characteristics can certainly be heard in *Six Sonates pour une flûte traversière et un violon par accords* (Op. 51). We can also hear other characteristics particularly appreciated by the French: refinement,

delicacy and, above all, *douceur* (sweetness or softness).

Much of Boismortier's music also displays a style of composition that combines elements of both the French and Italian styles, which hitherto had been distinct (if not opposed) national styles. The Italian style was known to French composers, but Louis XIV did not favour it as being too Baroque (wild or grotesque), so it was not used in the music written for the court. After Louis' death the Italian style quickly gained popularity and it was not long before François Couperin (1668–1733) was advocating a reconciliation and integration of the two styles.

Couperin was an admirer of the works of the great Italian composer and violinist Arcangelo Corelli (1653–1713) and wrote works that consciously combined what he considered the best elements of the French and Italian styles. *Les Goûts-réunis* (the tastes or styles brought together) is the title of a collection of instrumental chamber music he published in 1724. That same year he published his allegorical *Le Parnasse, ou L'Apothéose de Corelli* (Parnassus, or the Apotheosis of Corelli) in which the music has distinctly Italian characteristics and the programmatic titles of the movements describe Corelli being elevated to Parnassus to sit next to Apollo. The next year Couperin followed this

with his *Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully* (Instrumental suite with the title of Apotheosis composed in memory of the immortal and incomparable Mr Lully). In this work Jean-Baptiste Lully (1632–1687), the great opera and ballet composer representing the French style, joins Corelli in Parnassus where Apollo convinces them that the reconciliation of the French and Italian styles cannot but produce musical perfection.

Six Sonates pour une flûte traversière et un violon par accords, sans basse, Op. 51 (Paris, 1734)

The sonatas in this collection are among Boismortier's finest chamber music and are unlike those found in any other collection of duets. First, they are written specifically for the flute and violin and, second, the violin part employs many chords, hence the *violon par accords* (violin with chords) in the title. The violin plays a dual role: joining in a dialogue with the flute while also providing an harmonic accompaniment. This last characteristic, which could be seen as a design constraint because of the limitation of which chords the violin can or cannot play, means the music evolves in new and interesting ways.

These sonatas demonstrate Boismortier's harmonic inventiveness and skill at writing agreeable, charming melodies. The close voicing of the chords created by the interplay of flute and violin creates a rich palette of sonorities and textures.

All the sonatas follow the typical Italian structure of four contrasting movements. The seventeenth-century distinction between the *sonata da chiesa* (church sonata) and *sonata da camera* (chamber sonata), as found in the sonatas of Corelli, has almost disappeared. In these sonatas we find a mixture of the pure instrumental movements of the church sonata (allegro, andante, presto and adagio) and the dance movements of the chamber sonata (allemande, sarabande, minuet and gigue).

A number of movements are French *rondeaux*. The term *rondeau* was often used as the title of a movement, though Boismortier does not do this here. It denotes a structure in which, after an initial repetition, the first section or refrain returns a number of times after intervening sections called *couplets* (in the form AABACA). The third movement arias in Sonatas II, IV and VI are in *rondeau* form. The other movements in the collection are either through-composed (no repeats) or are in binary form (AABB). Boismortier has produced a pleasing mixture of movements



that are either clearly Italian or French in character and style, or a subtle blending of the two.

For this recording we used a copy of the sonatas held in the Bibliothèque Nationale de France and published in a facsimile edition by Éditions Fuzeau Classique.

French performance practice

French performance practice in the first half of the eighteenth century can be divided into two broad areas. The technical aspects, which Jacques Hotteterre in his famous treatise published in 1707 called *le jeu* (playing), include how to hold an instrument, sound production, fingerings, tuning systems and the theory of figured bass. The musical aspects, which Hotteterre called *la propreté* (proper execution) include articulation, the conventions of rhythmic alteration, the execution of *agréments* and how to use these aspects to help project the passions.

Articulation has to do with the way individual notes are attacked and released, and so, most importantly, the silences between them. Rhythmic alteration includes all the expressive fluctuations of tempo and rhythm that a sensitive musician employs, but in French music there is a specific convention known as *notes inégales* (unequal notes): in certain situations equally notated note values are

played unequally. For example, quavers are played as dotted quaver/semiquaver pairs – a ratio of 1:1 becomes 3:1 – though other more subtle ratios are also possible, such as 3:2 or even 2:1 (as in triplets). Sometimes composers notated the rhythm they wanted or included a written instruction at the beginning of a movement, but it was largely left to the knowledge and taste of the performer. The *agréments* (from *agréer*, to please or be agreeable) are the trills and other graces added to a melody to make it more charming or graceful; indeed, the French did not conceive of melody without *agréments*.

French composers further indicated their musical ideas with the words they wrote at the beginning of a movement, words that describe the character or affect to be borne in mind by performers in their interpretations; sometimes the title of a movement gives a similar indication. The words usually did not indicate a specific tempo, which was more usually governed by the character of the movement as indicated by the word at the start or the type of movement (e.g. allemande, sarabande, minuet or gigue).

By the time of Boismortier both French and Italian words were used, often depending on the context, for example whether the work is a suite (French) or sonata (Italian). Most of the French terms had their Italian

equivalents (and vice versa) and we find terms in both languages in the music dictionaries of the time.

The following lists the words used in *Six Sonates pour une flûte traversière et un violon par accords* (Op. 51) with their French equivalents and approximate meanings. The main sources consulted are Sébastien de Brossard's *Dictionnaire de musique* (Paris, 1703), 'containing an explanation of Greek, Latin, Italian and French terms most used in music' and Michel Corrette's *L'École d'Orphée* (Paris, 1738), a treatise for 'learning to play the violin in the French and Italian tastes and including the principles of music'.

Adagio

Literally 'at ease' or 'relaxed'. In early seventeenth-century canzonas and sonatas it is written as *ad asio*. Brossard says *adagio* is equivalent to *à son aise* (at ones ease) and 'properly means *commodément* (conveniently or comfortably) in the sense of without hurrying and consequently it almost always means *lentement* (slowly) and dragging the time a little'. Corrette equates *adagio* with *très lentement* (very slowly).

Affettuoso

Literally 'loving', 'affectionate' or 'tender'. French equivalents are *affectuesement* (affectionately) or *fort tendrement* (very

tenderly). It usually implies a moderate tempo.

Allegro

Literally 'merry', 'cheerful' or 'lively'. It is not a very fast tempo and was often characterised by two different words: *légèrement* (lightly) and *gay* (cheerful, bright, merry). Brossard says it is 'sometimes a moderate movement, though *gay* and *animé* (animated or lively)'. Some French composers complained that performers played *allegro* movements too fast, hence *allegro, ma non presto* (cheerful but not fast).

Allemanda

The *allemande* originated some time in the early to mid-sixteenth century. By 1732 it was likened to a rhetorical proposition from which the other movements of a suite flow. In their solo keyboard and lute works the French often used the *allemande* as a vehicle for motivic and harmonic exploration. From the beginning of the sixteenth century, however, the *allemande* was strongly influenced by the Italian sonata *allegro*, which was usually the second movement in a typical sonata. This is the case with the *Allemanda* movement in Sonata No. 6.

The second Allegro movements of Sonatas Nos. 3 and 4 also have *Allemanda* characteristics, particularly the imitative writing between the two melody lines.



Andante

The present participle of the verb *andare* (to go), so can be translated as 'going', 'flowing' or 'moving'. Brossard says it means 'to walk along with equal steps'. This is a moderate tempo rather than a slow tempo (the Italian for slow is *lento*). *Andante* can be associated with the French term *rondement* (roundly or well-paced).

Aria

Literally 'tune' or 'melody'. Brossard gives the French equivalents *air* and *chanson* (song). Corette just says it means *air*.

Gavotta

The courtly French *gavotte* was a fast to moderately fast dance in duple metre derived from the sixteenth-century *branze*, a dance with pastoral associations that the *gavotte* retained. The stylised instrumental *gavotte* is characterised by its start on the half bar (with either two crotchet or four quaver upbeat notes). The *gavotte* was thought by most theorists to express moderate gaiety: pleasant, sometimes tender, avoiding extremes of emotional expression.

Gighe

The *gigue* apparently originated in the British Isles, where popular dances and tunes called 'jig' are known from as early as the fifteenth century. By the end of the seventeenth

century distinct French and Italian styles had emerged, the French being written in a moderate or fast tempo (in 6/4, 3/8 or 6/8) with irregular, blurred phrases and imitative texture.

The *gigue* is rarely very fast. The melodic Italian *gigue* is noted for the variety of its phrases. The French *gigue* is essentially rhythmic. French composers wrote both types.

Largo and Larghetto

Literally 'broad' or 'wide' etc. Brossard says that *largo* means *très lentement* (very slowly), 'as if broadening the tempo and marking long, often unequal, beats etc'. In the context of the first movement of Sonata No. 3, which has a time signature of 6/4 (6 crotchets per bar in two groups of three), this means two slow beats per bar. *Larghetto* is the diminutive of *largo*, so not as slow.

Minoetto

The seventeenth-century *menuet* is a fast triple-metre dance with one beat per bar and a time signature of 3 (3 crotchets in the bar). In the course of the eighteenth century the tempo slows down, becoming elegant and moderate rather than lively.

The three *minoettos* in Sonata No. 6 have the time signature 3/8 (three quavers in the



bar) and have a more graceful than lively character.

Presto

Literally 'quick', 'fast', 'hurry' etc. Brossard says it means *vîte* (fast) and that it is 'ordinarily marked by gaiety, or anger, fury, speed, quickness etc'.

Sarabanda

The *sarabande* originated in the sixteenth century as a sung dance in Latin America and Spain. During the seventeenth century various instrumental versions developed in Italy and France, with a fast and a slow type

finally emerging.

The *sarabanda* of Sonata No. 5 has a time signature of 3/2 (3 minims in the bar) and a characteristic rhythmic structure that stresses the second beat of most bars. It is typical of the slow variety with its serious and tender qualities.

Sicigliana

Possibly derived from a Venetian dance, the *siciliano* became popular in the late-seventeenth century as a type of slow, lilting aria in Italian opera. Boismortier in Sonata No. 2 conforms to the traditional characteristics of this dance type, with its simplicity of style, 12/8 time signature (12 quavers per bar in four groups of three) and short, regular phrases.

The first movement of Sonata V, marked *Larghetto* and in 6/8, shares many characteristics with the *siciliano*.

Vivace

Literally 'vivid', 'energetic', 'vivacious' etc. Brossard says that it indicates that 'one must sing or play with fire, with liveliness, with wit (*esprit*) etc'. Corrette says it means with vivacity but more moderate than an *Allegro*.

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www.dikmans.net

Elysium Ensemble

Greg Dikmans (baroque flute) and Lucinda Moon (baroque violin) have been working together for over 25 years. In this time they have developed a fruitful collaboration built around an approach to historically informed performance that is characterised by careful scholarship combined with subtle, tasteful and, above all, unpretentious musicianship.

Greg and Lucinda have both undertaken postgraduate studies in Europe, studying with leading exponents of early music including Barthold Kuijken (flute) and Sigiswald Kuijken (violin).

In recent years they have focused on the rich and varied genre of the eighteenth-century instrumental duet. In this time they have presented concerts exploring the theme of *Dialogue: The Art of Elegant Conversation*.

On returning to Australia, Greg founded the Elysium Ensemble in 1985 with the aim of bringing together musicians with an affinity for the music of the Baroque and Classical periods and an interest in historically informed performance. He continued his postgraduate research, completing a Masters thesis on the performance of eighteenth-century French flute music in 1991, and has

been teaching at a number of tertiary institutions.

After completing her formal studies, Lucinda was appointed concertmaster of the Australian Brandenburg Orchestra (1995–2008). She has performed and recorded with Baroque orchestras and ensembles in Australia, Mexico, Japan, Europe, Canada and Scandinavia.

www.elysiumensemble.com

About the instruments

Flute: Joannes Hyacinth Rottenburgh (Brussels, c.1740). Copy by Rudolf Tutz, Innsbruck.
Violin: presumed Italian (c.1700)

Bow: 18th century 'Sonata' bow (Michelle Speller, Vancouver)

Pitch: A = c.400 Hz. Known as *ton de chambre*, this was the normal French pitch for chamber music used from about 1680 to 1750.

About the recording

This recording was made in the warm acoustic of Studio 520 at the Australian Broadcasting Corporation in Adelaide on 2–6 February and 20–24 April 2015.

The original recording was made in ultra-high resolution DXD (352.8kHz) using Sonodore microphones and preamplifiers and monitored on B&W 802 loudspeakers.

Recording and post-production by Thomas Grubb (www.manomusica.com)

Acknowledgements

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Producer, Engineer & Editor: Thomas Grubb

Executive Producers: Adam Blinks & Greg Dikmans

Artist Photography: Leonard Szabliński

Instrument photography: Bruce Hedge

Cover image: Mathilde de Canisy, marquise d'Antin by Jean-Marc Nattier (1685–1766)

Composer Portrait: Joseph Bodin de Boismortier prisant du tabac

(Boismortier taking snuff) by Jean Ranc (1674–1735)

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