



JEAN-PHILIPPE  
**RAMEAU**

COMPLETE SOLO  
KEYBOARD WORKS

**STEVEN DEVINE**  
HARPSICHORD

# Jean-Philippe Rameau (1683-1764)

## Complete Solo Keyboard Works

Steven Devine *harpsichord*

with

Robin Bigwood *harpsichord* Disc 3, tracks 20 & 26–27

*Double-manual harpsichord by Ian Tucker from an instrument by Andreas Ruckers of Antwerp (1636)  
with ravalement by Henri Hemsch of Paris (1763). Tuning a=415, Tempérament Ordinaire.*

About Steven Devine:

*'[Devine] is authoritative, suave, technically dazzling and delivers immaculately  
manicured ornaments that lend brilliance and expressive introspection when required'*  
BBC Music Magazine

*'[The harpsichord's] sonorities are clear and penetrating yet never strident,  
and lend themselves both to the music and to Devine's meticulous technique'*  
Gramophone

### DISC ONE

#### Premier Livre de Pièces de Clavecin (1706)

##### Suite in A minor

- |                     |        |
|---------------------|--------|
| 1. Prélude          | [2:21] |
| 2. Allemande I      | [5:28] |
| 3. Allemande II     | [2:08] |
| 4. Courante         | [2:02] |
| 5. Gigue            | [2:46] |
| 6. Sarabande I & II | [3:24] |
| 7. Vénitienne       | [1:54] |
| 8. Gavotte          | [1:36] |
| 9. Menuet           | [1:27] |

#### Pièces de Clavessin (1724)

##### Suite in E minor

- |                                   |        |
|-----------------------------------|--------|
| 10. Allemande                     | [4:14] |
| 11. Courante                      | [1:35] |
| 12. Gigue en rondeau I            | [1:14] |
| 13. Gigue en rondeau II           | [2:10] |
| 14. Le Rappel des Oiseaux         | [3:39] |
| 15. Rigaudon I & II (with double) | [1:51] |
| 16. Musette en rondeau            | [2:29] |
| 17. Tambourin                     | [1:17] |
| 18. La Villageoise (Rondeau)      | [3:34] |

##### Suite in D minor/major

- |   |        |
|---|--------|
| 19. Les Tendres Plaintes (Rondeau)      | [3:44] |
| 20. Les Niais de Sologne (with doubles) | [6:15] |
| 21. Les Soupirs                         | [5:20] |
| 22. La Joyeuse (Rondeau)                | [1:24] |
| 23. La Follette (Rondeau)               | [1:32] |
| 24. L'Entretien des Muses               | [6:12] |
| 25. Les Tourbillons (Rondeau)           | [2:59] |
| 26. Les Cyclopes (Rondeau)              | [3:48] |
| 27. Le Lardon                           | [0:55] |
| 28. La Boiteuse                         | [0:52] |
| 29. Menuet en rondeau                   | [1:01] |

Total playing time [79:26]

### DISC TWO

#### Nouvelles Suites de Pièces de Clavecin

##### Suite in A minor/major

- |                      |        |
|----------------------|--------|
| 1. Allemande         | [6:56] |
| 2. Courante          | [4:01] |
| 3. Sarabande         | [2:45] |
| 4. Les Trois Mains   | [5:07] |
| 5. Fanfarinette      | [2:59] |
| 6. La Triomphante    | [1:42] |
| 7. Gavotte & Doubles | [8:19] |

**Suite in G major/minor**

8. Les Tricotets (Rondeau)	[2:52]
9. L'Indifférente	[2:06]
10. Menuet I & II	[4:04]
11. La Poule	[7:16]
12. Les Triolets	[3:30]
13. Les Sauvages	[2:20]
14. L'Enharmonique	[8:49]
15. L'Egyptienne	[3:50]

Total playing time [66:45]

**DISC THREE****Les Indes Galantes**

1. Ouverture	[4:36]
2. Air Polonois	[2:03]
3. Musette en Rondeau	[1:34]
4. 1er et 2e Menuet	[2:59]
5. Air gracieux pour les Amours	[2:46]
6. Air pour les Amants et Amantes	[1:46]
7. 1er Air pour les Bostangis	[2:00]
8. 2e Air pour les Bostangis	[1:49]
9. Gavotte	[1:44]
10. 1er Air des Fleurs	[1:07]
11. [2e] Air tendre pour la Rose	[1:35]
12. [1re] Gavotte pour les Fleurs	[1:19]
13. [2e] Gavotte vive pour les Fleurs	[0:56]
14. Air pour Borée et la Rose	[1:37]
15. Air pour Zéphire	[0:25]
16. Air vif pour Zéphire et la Rose	[2:25]

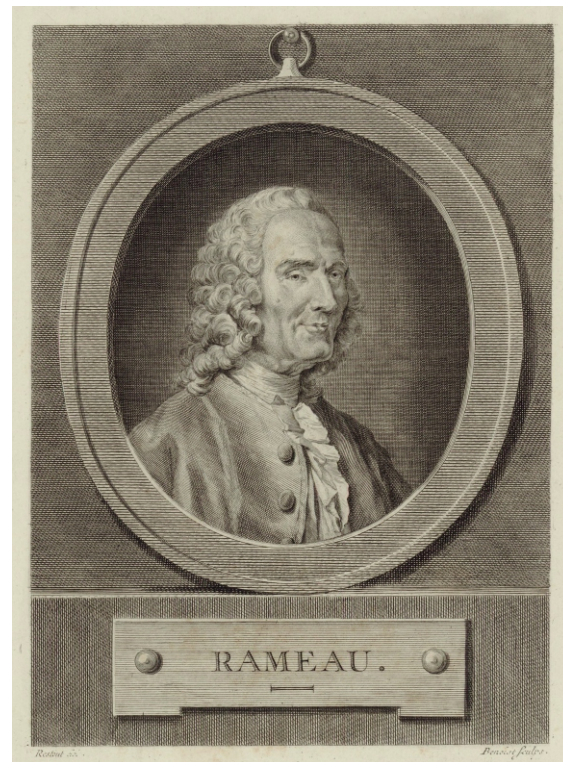
17. Marche des Persans	[1:20]
18. Air pour les Esclaves africains	[1:49]
19. Rigaudon en Rondeau	[1:24]
20. Tambourin	[1:27]
21. Air	[1:31]
22. Air Grave pour les Incas du Pérou	[2:53]
23. Rondeau gracieux	[1:08]
24. Première Gavotte – 2e Gavotte en Rondeau	[2:41]
25. Les Sauvages – Danse du Grand Calumet de la Paix	[2:18]
26. 1er et 2e Menuet pour les Guerriers et Amazones	[2:14]
27. Chaconne	[6:09]

**Cinq Pièces (1741)**

28. La Livri	[2:44]
29. L'Agaçante	[2:48]
30. La Timide (1er et 2e Rondeau)	[5:39]
31. L'Indiscrette	[1:33]

**32. La Dauphine (1747)** [3:30]**33. Air pour Zéphire** [1:22]  
*transcription of original by Steven Devine*

Total playing time [73:28]





### Jean-Phillipe Rameau: Complete Solo Keyboard Works

At the time of the publication of the first collection of harpsichord pieces (also his earliest known compositions), Jean-Phillipe Rameau (1683–1764) was in Paris and had just succeeded Louis Marchand (1669–1732) as organist at the Collège Louis-le-Grand. Marchand's first two books of harpsichord works were published in 1702, four years earlier than Rameau's. The similarities are striking: an improvisatory prelude begins both Marchand's and Rameau's suites and the remaining dance movements follow not only a common pattern but share many textural and harmonic similarities as well. Rameau's suite opens with a 'Prélude' *non-mesuré* which quickly gives way to a firm rhythmic 12/8 movement. The two 'Allemandes' are differentiated by their notation, the first with four beats to the bar, the second in the rarer two. The remaining movements are rather more 'standard' but already Rameau's melodic gift shows through – some thirty years before he applied himself to the vocal genre in earnestness. This collection was re-published in 1741, presumably to satisfy the demand for works from the increasingly-famous composer. Much of this music must have then seemed

old-fashioned: for example, unmeasured preludes feature very little in musical literature after this collection.

In 1722, Rameau published his *Traité de l'Harmonie*; a work which proved divisive amongst musicians, theorists and intellectuals. It gained Rameau many friends and brought his theories to a wider audience. One critic, Louis-Bertrand Castel (1688–1757), wrote extremely enthusiastically of this work at the time – and may have been partly responsible for the work's large dissemination. However, Castel's feelings towards Rameau cooled over the next ten years and, around 1735, he wrote that Rameau had failed to acknowledge the help that others had given him in his compositional researches. One such example of this was Castel's claim to have introduced Rameau to transcriptions of birdsong – which form the basis of a number of Rameau's harpsichord works. The collections of 1724 – two suites of much greater proportions than the 1706 set – mark an interesting midway point between the 'classic' French Suite of dances and the increasingly programmatic collections appearing from François Couperin (1668–1733, Couperin's first three books of *ordres* had appeared between the Rameau's first two harpsichord publications). Thus, in the

E minor pieces, we see 'classic' dance movements at the opening ('Allemande', 'Courante', 'Gigue') followed by 'Le rappel des Oiseaux' – the first 'birdsong' piece, although the wistful texture and harmony suggest a melancholy recollection rather than direct imitation. Characterful dance pieces follow with more wistful harmonies in the 'Musette en Rondeau' and 'La Villageoise' and strong, textural writing in the 'Tambourin'.

By the time the collection moves to the key-centre of D the music entirely comprises programmatic or character pieces. Some commentators have suggested that Rameau was less interested in exploring innovative harpsichord sonorities yet there is a huge range of variety throughout the first disc and Rameau does not hesitate to explore the extremes of the keyboard compass for dramatic effect. Of the slower music 'Les Tendres Plaintes' and 'Les Soupirs' are much more direct in their emotion than the slower E minor pieces. The latter is also outstanding for the very precise notation with regard to ornamentation – slurs combined with the ornament Rameau calls cadence give a distinct delayed feel to the beat. Rameau very helpfully supplies a table of ornaments at the

head of the collection – along with a charming Menuet en Rondeau (disc 1, track 29), which is also intended as a guide to fingering.

In 'Les Niais de Sologne' (Fools or Simpletons of Sologne – Sologne being a swamp region South of Paris) the composer utilises the Renaissance concept of dividing the figuration in successive iterations and creates a show-piece for the left hand in the second of its two variations. The preceding variation is a rare example of written triplets against written duplets; the marking 'notes égales' at the top of the whole piece may offer a clue as to execution: the prevailing aesthetic of the time was to play this figuration of music with gently 'swung' quavers or semiquavers (depending on the context), somewhat in the manner of modern jazz players. According to this style, if quavers and semiquavers were written simultaneously, the quavers would be altered to synchronise with the triplets (effectively made 'long – short'). Rameau's instruction at the top of this piece could have been an indication to players who would have expected to synchronise this variation to play it literally with even quavers. This is the solution I have adopted for this recording.

After 'La Joyeuse' and 'La Follette', two charming pieces in Rondeau form, comes 'L'entretien Des Muses' (The Muses' entreaties): a wonderful, pathos-filled movement which makes particular use of a 'delaying' ornament Rameau describes as suspension which imparts a hesitant feel to repetitious long notes.

The whirlwind figuration of 'Les Tourbillons' is given a charming description by Rameau as depicting swirls of dust being agitated by strong winds – a picture that takes on slightly alarming proportions in the second reprise as the wind appears to become even stronger! This piece is followed by 'Les Cyclopes', possibly inspired by the one-eyed monster featuring in a 1722 Paris revival of Lully's *Persée*. Two small pieces complete the collection; it is possible they were designed for a different position in the sequence of pieces, but here they are given in the printed order.

'Les Tourbillons' and 'Les Cyclopes' contain virtuoso technical demands which are highlighted in the enlightening preface. Rameau describes the specific figurations as *Roulement* and *Batterie*:

Lorsqu'on passé avec vitesse les notes de la Leçon, cle as'appelle Roulement, & si les notes de cette

Leçon étoient disjointes, cela s'appelleroit Batterie... il y a deux [] sortes de batteries, don't ou trouvera l'exemple dans la piece intitulée Les Cyclopes: dans l'une de ces batteries, les mains font entr'elles le mouvement consecutive des deux baguettes d'un tambour; & dans l'autre, la main gauche passé pardessus la droite, pour toucher alternativement la Basse & le Dessus. Je crois que ces [] batteries me son particuliers, du moins il n'en a point encore paru de la sorte; & je puis dire en leur faveur que l'œil y partage le plaisir qu'en reçoit l'oreille.

[When one passes quickly over the notes of the lesson, this is called a Roulement and if the notes of this lesson were disjointed that would be called a Batterie... There are two [] sorts of batteries, examples of which may be found in the piece entitled Les Cyclopes: in one the hands between them make the consecutive movement of two drumsticks, whilst in the other the left hand passes over the right to play alternatively the bass and treble. I believe that these [] batteris never appeared before; and I might add in their favour that not only the ear but also the eye derives pleasure from them.]

Of particular interest in the preface is Rameau's description of a basic approach to

play the harpsichord:

Du doigt par lequel on a commence, on passé à son voisin, & ainsi de l'un à l'autre; en observant que celui qui vient d'enforcer une touché, la quitte dans la meme instant que son voisin en enfonce une autre: car le lever d'une doigt & le toucher d'un autre doivent être executés dans la meme moment.

[From the finger that you start, pass to its neighbour and so on from one to the other; take care that the finger which has just pressed a key leaves it in the same instance that its neighbour presses another: for the lifting of one finger and the pressing of another must happen at the same moment (simultaneously).]

This is different to teaching elsewhere in Europe (and even in France) where many theorists and composers were advocating a slight articulation – Friedrich Wilhelm Marpurg (1718–1795) summarised it a number of years later as *ordentliches Fortgehen* ['basic procedure'] – between notes if they were not marked with a legato or staccato mark. That Rameau (and Couperin in *L'art de toucher le clavecin*) was requesting a more legato approach to harpsichord playing is very significant to the performance of

this music, particularly when applied to the appropriate instrument.

The third book of Rameau's harpsichord works was published at a crossroads point in Rameau's life. He had just married, at the age of forty-three, to the nineteen year old Marie-Louise Mangot, which, by all accounts, was a happy union. He had published two important treatises on music which were read by many. Yet there was controversy surrounding him. Readers of Rameau's writings frequently disagreed with his views and this may have accounted for the fact that when he settled in Paris, he found it impossible to get a job as an organist at any of the major churches. In addition, until the *fermier-général*, M de la Pouplinière (1693–1762) became his patron, Rameau was struggling to find any kind of employment in the musical life of the city.

The exact dating of the publication of the *Nouvelles Suites de Pièces de Clavecin* is open to a number of interpretations; the date is given as 1726 by Friedrich Wilhelm Marpurg (1718–1795), in his biography of French Organists and Composers, but the title page of the collection gives Rameau's residence as a place he didn't move into until 1728.

Gustavson and Fuller suggest a later date of 1729/30 in *A Catalogue of French Harpsichord Music 1699–1780* (Oxford University Press, 1990).

What is clear is that the publication of these two suites marked an important development in Rameau's keyboard compositional technique. The 1706 collection owed much to Louis Marchand's (1669–1732) style and the standard suite form of the time. Developing and expanding the role of the 'character' pieces, the 1724 collection offered a glimpse of the innovative keyboard writing that found its apotheosis in this later collection.

In 1722 Rameau had published his *Traité de l'Harmonie* in Paris, where he had just moved, and this was followed in 1726 by his *Nouveau Système de Musique*. Rameau truly believed himself an Enlightenment thinker: his theories were based on the desire to reduce the core elements of music to scientific basis and therefore to show that the most perfect music was that which was based on the laws of science and nature, especially with regard to proportion. He was clearly well-read and understood acoustical sciences, for example the writings of Marin Mersenne (1588–1648), one of

the most influential acoustical and musical thinkers and often referred to as a founder for the art and science of acoustics. Several commentators have drawn parallels between certain of these compositions and works by Handel, for example (e.g. the structure of the Gavotte et Doubles being related to the Air and Variations from Handel's D minor Suite). These similarities, whilst certainly interesting, detract from the uniqueness of Rameau's musical language and new technical demands. As with the previous collection, Rameau clearly felt that many players would need explanation and thus included an extended prefatory essay: the 'Remarques sur les pièces de ce livre, et sur les différents genres de musique' (Notes on the pieces of this book and the various genres of music). However, whereas the 1724 preface ('De la mécanique des doigts sur le Clavecin' – On the mechanics of the fingers on the harpsichord) concentrated heavily on the technical demands of his work, the latter 'Remarques' describes Rameau's approach to composition and harmony in particular. This may have been influenced by his increasing desire to expand his theories regarding harmony and melody, as highlighted in the *Nouveau Système de Musique*, especially as he was



already beginning to court controversy amongst theorists and thinkers who were regarding too much scientific description as anti-musical.

Knowledge of Rameau's previous harpsichord work is expected from this preface:

On ne peut se dispenser de consulter la table des agréments, et ce qui concerne la mécanique des Doigts sur le Clavecin, dans mon livre de pieces qui a precede celui-ci, si l'on veut se metre au fait de la maniere dont ces dernieres pieces doivent être touchés.

[One should not omit to consult the table of ornaments and that [preface] concerning the mechanics of fingers on the harpsichord in my book of pieces that preceds this one, if one wants to learn the manner of playing these last pieces.]

The largest explanation in the 'Remarques' is for *L'Enharmonique* and Rameau expands the description of the composition of this piece into a discussion of enharmonicity and chromaticism in music in general. Yet, even in this preface, Rameau seems determined to defend his compositions robustly against charges of un-musicality:

J'ai inseré deux Octaves de suite dans

quelles de ces dernieres pieces, exprès pour desabuser ceux qu'on a pû prévenir contre l'effet de ces deux Octaves: et je suis persuade que si l'on n'y consultoit que l'Oreille, on trouveroit mauvais qu'elles n'y fussent pas.

[In several of these later pieces I have inserted octaves in parallel, expressly to disabuse those who have been guarding against the effect of these parallel octaves; and I am convinced that if only one consults one's ear, one would find it wrong to not write them.]

The second disc of this set consists of two collections of pieces centred round A minor/major and G minor/major. Although Rameau uses the word 'Suite' in the title to the collection, there is no demarcation within the music and the formal movement conventions of the Baroque Suite are rather loosely followed only for the first group of compositions. The pieces in G minor/major are entirely character-based with a minuet as the only dance movement.

Technical innovations throughout the collection include the elaborate hand-crossing of 'Les Trois Mains' and the fourth Double of the 'Gavotte', the latter precisely notated as to the distribution of the hands. The dance movements of the first suite are on a fairly large scale and

are much more evocations of dance movements rather than specifically adhering to the form – in a foretaste of Chopin's Waltzes, for example. The lilting 'Fanfarianette' (with extensive use of legato slurs) and orchestral-sounding 'La Triomphante' – a rousing Rondeau with two couplets – offer a martial flavour, whilst the famous 'Gavotte et Doubles' takes virtuosity to new levels in its final three variations with rapid repeated notes and fast, virtuosic semiquavers in both hands. Opening simply a charming rondeau, the second suite, like the first, creates a sense of momentum across the whole collection, making a satisfying whole for the listener and performer. Rameau's over-arching sense of texture – light, lilting quaver broken-chords at the start of 'Les Tricotets' finishing with thunderous semiquaver arpeggios in 'L'Egyptienne' – make a coherent set for performance and possibly indicate the composer's interest in larger-scale forms which were to become a key to his enormous popularity in the later years of his life in the operatic genre.

The operatic parallels are quite striking; musical portraits and characters create a very clear abstract narrative throughout both suites but most particularly in the G minor/major. The searching pathos of

'L'Indifférente', the superficial simplicity of 'Les Triolets' and the extreme harmonic shifts of 'L'Enharmonique' provide a framework for more extrovert music. Rameau's imitation of 'La Poule', with jerky figurations recalling a hen's pecking and movement, includes the written marking under the first notes of the right hand of the sounds 'co-co-co-co-co-co-dai'. The aforementioned 'L'Enharmonique' is still as striking to listen to as it must have been to its first listeners. It relies on the re-notation of certain notes to send the harmony in unexpected directions, culminating in static moments of great expressivity and exploiting to the full the Baroque rhetorical convention of tension and delayed resolution. The set concludes with the virtuosic 'L'Egyptienne', a tour-de-force of swift arpeggiated figuration and strong, powerful harmonic movement. This movement and 'Les Sauvages' perhaps reflecting the Parisian interest in the exoticism of overseas visitors being introduced to society through public displays etc.

Regularly in his writings, Rameau refers to all things finally being down to *le bon goût* – literally, good taste. Here lies the paradox, and, ultimately the key to the understanding of his work: a sense of

supreme craftsmanship based on scientific principals but 'flavoured' with that most subjective and personal of all human emotions: personal expression.

### Rameau's Artful Transcriptions

Many collected editions – recorded and printed – of Jean-Philippe Rameau's works for solo harpsichord include the *Premier Livre de Pièces de Clavecin* (1706), *Pièces de Clavessin* (1724), *Nouvelles Suites de Pièces de Clavecin* (1726 or 1728/9), the arrangements of five (actually four) of the *Pièces de Clavecin en concert* (1741) and the extraordinary *La Dauphine* (1747).

Often overlooked are the twenty-or-so pieces Rameau arranged from his *ballet héroïque*, *Les Indes Galantes* published in 1735. These are rarely included in the canon of 'pure' keyboard music for several reasons: first, the collection is thought to be simply a short-score publication of the music for rehearsal purposes (there is vocal music amongst the pieces), as was standard for publications of stage works at the time. Second, several of the pieces were printed on three staves, or include textures impossible to realise with normal hand-sized hands. Thirdly, some of the textures appear, to first impression, incomplete or 'thin'. It is a curious collection: a mixture of

full-score orchestral items, for example 'Adoration du Soleil', choruses with full orchestral scoring, choruses and vocal items with two-stave (presumably keyboard) accompaniment, and keyboard arrangements of instrumental items. Graham Sadler, in his authoritative article 'Rameau's Harpsichord Transcriptions from *Les Indes Galantes*' (*Early Music*, Vol. 7, No. 1 (Jan. 1979), pp. 18–24) highlights a number of reasons why this publication departs from the expected short-score format and was intended as a 'new' set of keyboard works to stand alongside previous publications.

In 1733 Rameau presented *Hippolyte et Aricie*, and soon afterwards his *Les Indes Galantes* was performed – and thus came the Revolution in French Musical Taste [...] The old men, attached to the style with which they were familiar rose up strongly against this new phenomenon [...] The more discerning people were divided, and ever since the French have split into two violent camps and extremely fierce camps.

Joseph La Porte, *Observations sur la littérature moderne* (1649) translated and quoted by Caroline Wood and Graham Sadler in *French Baroque Opera – A Reader* (Ashgate, 1999)

This divided opinion seems to have weighed on Rameau – his disappointment with the reception of the original stage production led to his desire to re-present the music to



the public and familiarise them with it. By creating a new set of *Pièces de Clavecin*, in amongst the other items from the *Les Indes Galantes*, Rameau hoped to allow potential audiences to discover the pieces for themselves.

The pieces are arranged as *Quatre grands concerts* and pay little attention to the order in which the individual items appear in the original opera-ballet (to give it its recent classification by scholars). One of the most compelling arguments for this collection as a new source of harpsichord music is in Rameau's own preface in which he writes: 'The symphonies are even arranged as harpsichord pieces, and the ornaments in them are consistent with those of my other harpsichord pieces' (translated by Sadler in the *Early Music* article mentioned above). In nearly all other opera-transcriptions, Rameau uses the grace-note and cross (+) ornament sign, consistent with his vocal compositions. Here however, he uses his system of ornaments which he describes so thoroughly in the preface to the 1724 collection of harpsichord pieces. In addition, many individual items are reworked to a greater or lesser extent – additional (or fewer) bars, extra counterpoint and modified texture and harmony – as if the composer couldn't

help but modify his original compositions if he felt moved to 'improve' them.

Stylistically these transcriptions are particularly interesting because of their date of preparation: the publication date of the *Nouvelles Suites de Pièces de Clavecin* is given as 1726 by Friedrich Wilhelm Marpurg (1718–1795), but the title page of the collection itself gives Rameau's residence as a place he didn't move into until 1728. These transcriptions from *Les Indes Galantes* date from 1735, six years before Rameau's next published transcriptions from his *Pièces de Clavecin en concert*. Therefore, these pieces represent an example of Rameau's keyboard work from a period from which no other examples exist.

The pieces from *Les Indes Galantes* feature a wide array of harpsichord textures – mirroring the complex and varied orchestration Rameau uses. Direct transcriptions of two-part pieces, for example 'Air pour Zephire' and 'Air vif pour Zephire et la Rose' contrast with the chordal texture of 'Air grave pour les Incas du Perou' and the second 'Air pour les Bostangis'.

The fascinating insights Rameau gives the player into his transcription methods are

laid bare in four pieces which are contained within the 1741 volume of *Pièces de Clavecin en Concert*. The work is scored in three parts – violin, viol and harpsichord and there are instructions in the preface for a flute player taking over the violin part and a second violinist taking over the viol part if desired. We also have printed harpsichord arrangements:

J'ai tiré de ces Concerts cinq petites pièces pour le Clavecin seul, à cause de quelques différences qui s'y trouvent lorsque le violon et la viole les accompagnent.

[I have taken five pieces from the Concerts for the harpsichord alone, because of some differences in the violin and viola that accompany them. (Rameau counts the two Rondeaux of 'La Timide' as separate pieces, hence 'five pieces'.)]

By this, the harpsichordist is meant to be guided by Rameau in how to deal with some of the more complex instrumental interplay when performing other pieces in the collection alone:

Ces Pièces exécutées sur le Clavecin seul ne laissent rien à désirer; on n'y soupçonne pas même qu'elles soient susceptibles d'aucun autre agrément: c'est du moins l'opinion de plusieurs personnes de gout et du métier que

j'ai consultées sur ce sujet [...]

[These pieces executed on the harpsichord alone leave nothing to be desired; we do not even suspect they could be any other way: it is the opinion of several persons of taste and of the profession which I consulted on this subject [...]]

Rameau's solo harpsichord examples of the *Pièces de clavecin en Concert* show an assuredness and confidence even greater than those from *Les Indes Galantes*. Chords are more finely balanced, contrasts more subtly striking. The charm and beauty of Rameau's musical language, combined with an idiomatic approach to keyboard transcriptions creates a wonderful addition to the collection of Rameau's harpsichord works.

### La Dauphine

This striking work is an abstract form with sudden, rhetorical changes; almost operatic in its drama. It is thought to have been played (improvised?) on the occasion of the marriage of the Dauphin of France, son of Louis XV with Marie-Josèphe de Saxe (who became 'Dauphine') in 1747.



### Performer's note

In this recording of Rameau's harpsichord transcriptions there are three movements unplayable by a single harpsichordist: 'Tambourin', the 'Menuet pour les Guerriers et Amazones' and the final 'Chaconne'. An obvious solution was to transcribe these for two harpsichords, but I felt that this was contrary to the spirit of Rameau's intention of creating a 'domestic' version of the work. Rameau may have intended the music for a musical enthusiast who would perhaps have invited a friend or family member to join him or her at the same keyboard in the realisation of some of the larger numbers – in the manner of four-hand arrangements of Beethoven symphonies. In that spirit I invited Robin Bigwood to join me and supply one and sometimes two extra hands to create a more literal realisation of Rameau's transcriptions.

I have also tried to reflect something of the orchestral size in my choice of registration – including the 4' stop alone for the solo piccolo of the 'Air pour Zephire'.

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## Steven Devine

Steven Devine enjoys a busy career as a music director and keyboard player working with some of the finest musicians.

He is the Co-Principal keyboard player with the Orchestra of the Age of Enlightenment and also the principal keyboard player for The Gonzaga Band, Apollo and Pan, The Classical Opera Company and performs regularly with many other groups around Europe. He has recorded over thirty discs with other artists and ensembles and made six solo recordings. His recording of Bach's *Goldberg Variations* (Chandos Records) has received critical acclaim – including *Gramophone* describing it as 'among the best'. Volumes One and Two of the complete harpsichord works of Rameau (Resonus Classics) both received five-star reviews from *BBC Music Magazine* and Steven's latest recording of Bach's *Italian Concerto* has been voted *Classic FM's* 'Connoisseur's Choice'. Future recording plans for Resonus include *The Well-Tempered Clavier* by Bach.

He made his London conducting debut in 2002 at the Royal Albert Hall and is now a regular performer there – including making his Proms directing debut in August 2007 with the Orchestra of the

Age of Enlightenment. He has conducted the Mozart Festival Orchestra in every major concert hall in the UK and also across Switzerland. Steven is Music Director for New Chamber Opera in Oxford and with them has performed repertoire from Cavalli to Rossini. For the Dartington Festival Opera he has conducted Handel's *Orlando* and Purcell's *Dido and Aeneas*.

Steven works regularly with the Norwegian Wind Ensemble, Trondheim Barokk, the Victoria Baroque Players (BC, Canada) and Arion Baroque Ensemble (Montreal).

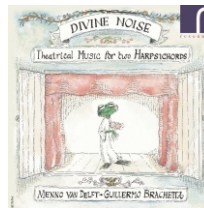
He teaches harpsichord and fortepiano at Trinity Laban Conservatoire in London and is Early Keyboard Consultant to the Royal Birmingham Conservatoire and Royal Welsh Colleges.

[www.stevendevine.com](http://www.stevendevine.com)



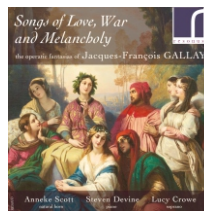


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Early Music Review

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Recorded in St John the Evangelist (SJE Arts) on 2–3 December 2013 (Disc One) & 7–8 April 2014 (Disc Two); and in the Chapel of Sidney Sussex College, Cambridge on 29–30 August 2017 (Disc Three), by kind permission of the Master & Fellows.

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