



COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH

Faculty and Guest Recital

Feuilles d'automne:

Faculty & Friends French Baroque Concert



Emily Nelson, soprano & drum
Lisa Marie Chaufty, traverso & recorder
Kasia Sokol-Borup, violin
Pamela Palmer Jones, harpsichord
Haruhito Miyagi, hurdy-gurdy & harpsichord

with special guests
Micah Fleming, violin
Ambrynn Bowman, viola da gamba and cello

Saturday, September 28, 2024
Thompson Recital Hall
4 p.m.

Program

(Please hold applause until the end of the recital
and turn off all electronic devices that could disrupt the recital.)

- Suite IV in E Minor, Op. 2 (1708, 1715) Jacques Hotteterre
I. *Prélude* (1673–1763)
IV. Air. *Le fleuri*
- La Mort de Didon* (1709) Michel Pignolet de Montéclair
Recit. “Je ne verai donc plus” (1667-1737)
Air. “O Toi, Dé esse de Cithère”
- Pièces en trio*, No. 5 (1692) Marin Marais
I. *Prélude lentement* (1656-1728)
II. *Fantaisie*
IV. *Rondeau*
X. *Passacaille*
- Les Baricades Mistérieuses* (1717) François Couperin
from *Pièces de clavecin, Livre 2* (1668-1733)
- Sonata VI, Op. 2 (1728) Jean-Marie Leclair
I. Adagio-Allegro (1697-1764)
II. Largo
III. Allegro ma non troppo
- Les Fleurs*, Op. 4 (1745) Philibert Delavigne
La violette ~ Les renoncules ~ Le tricolor ~ La tubéreuse (1700-1750)
- Suite en la mineur* Elisabeth Jacquet de La Guerre
Prélude (1665-1729)
- Lisle de Delos* (1715) Elisabeth Jacquet de La Guerre
Prélude
Recit. “Agréable séjour”
Air. “Pour luy les filles de memoire”
Symphonie [Air]. “Coulez dans une paix profonde”
Recit. “Nos desirs sont comblez”
Chaconne. “Les arbres rejouis agitent leur feuillage”
- Tambourins*, from *Dardanus* (1739) Jean-Philippe Rameau
(1683-1764)

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Notes

Image: Louis XIV in the guise of Apollo [1654?]
Henri Gisse (c. 1621-73) | Royal Collection Trust
<https://www.rct.uk/>



In the image to the left, a fifteen-year-old Louis XIV is portrayed as Apollo, the god of the sun, in a role he is known to have danced in ballets at his court. Louis had already been King of France for eleven years, ruling with Cardinal Mazarin, his chief minister. Though he had not yet assumed the appellation *le Roi Soleil*, he—an absolute monarch—was center of the universe in his kingdom, and his passion for dance and her sister arts, especially music, leaves to us a rich legacy—a part of which we will share today in a program featuring works of composers who developed and refined the French Baroque style—with its elegance, ornate melodies, and focus on dance rhythms—through their associations with Versailles.



Jacques Hotteterre (1673–1763), born into a family of woodwind makers, was celebrated as a performer on multiple woodwinds, including the oboe, flute, and musette. As early as 1708, when he published his first edition of his *Premier livre de pièces*, which was a notable expansion to the flute repertoire, he was associated with Versailles and was known as a very skilled flutist.

Marin Marais (1656–1728) in many respects was to the viola da gamba what Hotteterre was to the flute, publishing his first collection of viol pieces after he became a member of the *musique de la chambre du roi*. With Marais, Louis XIV's *surintendant de la musique de la chambre du roi*, Jean-Baptiste Lully (1632–1687), must be mentioned here as an influence, especially on Marais' work as a composer of instrumental suites.

François Couperin, “le Grand,” (1668–1733), a keyboardist, was appointed as *organiste du Roi* in 1693, later becoming harpsichordist in the royal chamber after Louis XIV's death. Couperin greatly admired Corelli; and, he, like **Montéclair** and **Leclair**, who were associated more with Louis XV's court, wrote music that incorporated French and Italian styles.

Philibert Delavigne (c.1700–1750) may not be composer with whom you are familiar. His *Les Fleurs* is one of several of his collections that survive; and—as with all of his compositions—the individual pieces are suitable for higher voices such as the *musette*, flute, recorder, violin, and hurdy-gurdy.

While not officially employed at court, **Elisabeth Jacquet de La Guerre** (1665–1729) was a child prodigy, keyboardist, and vocalist who performed for Louis XIV. She maintained connections with the court and found patronage there. Her secular cantata, *L'isle de Délos*, brings together French Baroque vocal and instrumental elements, also portraying festivities on the island of Delos, the mythological birthplace of Apollo. The text of the cantata sets the scene of a “delightful abode” where the “Father of all the arts favours you above the rest of the world. . .” One can easily imagine here that the isle of Delos is a stand-in for Versailles and that it receives favor from its own Apollo, Louis XIV. As are we favored, enjoying this music as we play it, welcoming you, our audience, into the experience. We all gather as the autumnal equinox has passed, and the days begin to grow shorter, celebrating the departure of summer with the music of the *Sun King* and his court.

Texts

La mort de Didon

Michel Pignolet Montéclair

Recit.

Je ne verrai donc plus Énée!
S'écria tristement Didon abandonnée,
Il est donc vrai qu'il part? Il fuit loin de ces
bords,
Dieux que j'étais crédule! Ô Dieux qu'il est
perfide!
L'inconstant plus léger que le vent qui le
guide
Me quitte sans regrets, me trahit sans
remords.

Then I shall see Aeneas no more!
Forsaken Dido sadly cried.
Then it is true that he is leaving? He flies far
from these shores!
Gods, how credulous I was! O Gods, how
perfidious he is!
The fickle one, more wanton than the wind
that guides him,
Forsakes me without compunction, betrays me
without remorse.

Air.

Ô Toi Déesse de Cythère!
Tendre Vénus, es-tu la mère
De l'ingrat qui m'a su charmer?
Non, non, il ne sait pas aimer.
Hélas ! Hélas ! Hélas ! Pourquoi sait-il trop
plaire?

O goddess of Cythera!
Gentle Venus, are you the mother
Of the ingrate who beguiled me?
No, no, he cannot love.
Alas! Alas! Alas! Why is it so easy for him
to charm?

Lisle de Délos

Elizabeth Jacquet de la Guerre
Text with translation

[2.] *Recitatif.*

Agréable séjour; qui dans le sein de l'onde
par mille objets divers, enchantez les regards.
Azile du repos;
Le Pere des beaux arts vois préfere au reste du
monde;
Il se fait un bonheur sur vos bords écartez
des plaisirs innocens que vois lui presentez.

Delightful abode; who in the bosom of the waves
by a thousand divers things, bewitches the sight.
Azilia of repose;
The Father of all the arts favours you above the
rest of the world;
He bestows a blessing on your secluded shores
of the innocent pleasures which you offer Him.

[3. Air]

Pour luy filles de memoire, de leurs divins
accords,
font retenir les airs;
Le protecteur de leur gloire est l'objet de
leur concerts.

For Him the daughters of memory, with
their divine harmonies,
revive their songs;
the Protector of their glory is the object of
their recitals.

[Here we skip numbers 4. And 5. These musical numbers describe the rejoicing by the shepherds with dances and songs as Terpsichore (one of the nine muses, known primarily as the goddess of the dance) announces the return of Spring with its new colors and flowers.]

[6.] *Recitatif.*

De ces charms fortunez la tristesse est
bannie,
la raison s'y repose au sein d'un doux loisir;
le Déesse de l'armonie y sçait unir
toûjours la sagesse au plaisir.
Sur ce rivage solitaire
d'un accord si charmant
naissent les jours heureux;
la sagesse jamais n'a rien de trop severe,
et jamais le plaisir n'a rien de dangereux.

With these good fortunes sadness is
banished,
and reason rests in the bosom of a sweet leisure;
the Goddess of harmony always knows
how to unite wisdom with pleasure.
On this deserted stream
from so charming an accord
are born the days of happiness;
wisdom never too serious,
and pleasure never has any danger.

[7.] *Simphonie* [Air.]

Coulez dans une paix profonde,
coulez, momens delicieux.
Imitez le cours de l'onde
qui vient arroser ces lieux.
Le long d'un si charmant rivage
elle coule parmi les fleurs.
C'est une fidelle image
de nos tranquilles douceurs.

Flow in profound peace,
flow, moments of delight.
Follow the course of the stream
who has refreshed these parts.
Along so charming a stream
it flows among the flowers.
It is the very picture
of our peaceful bliss.

8. *Recitatif.*

Nos desirs sont comblez;
sous ce naissant ombrage,
Je vois des doctes soeurs l'Arbitre
Souverain
tout s'empresse a lui rendre homage;

Our desires are fulfilled
beneath this fertile shade.
I see the wise Sisters of the Sovereign
Judge
all crowd around to pay him homage.

9. *Chaconne*

Les arbres rejouis agitent leur feuillage;
L'Air est plus pur et plus serain,
Les oiseaux a l'envi redoublent leur
ravage.

The trees awakened rustle their leaves;
the Air is more pure and calm,
the birds vying with one another redouble
their chorus